

* Musician Missouri
April 1953



April



1953

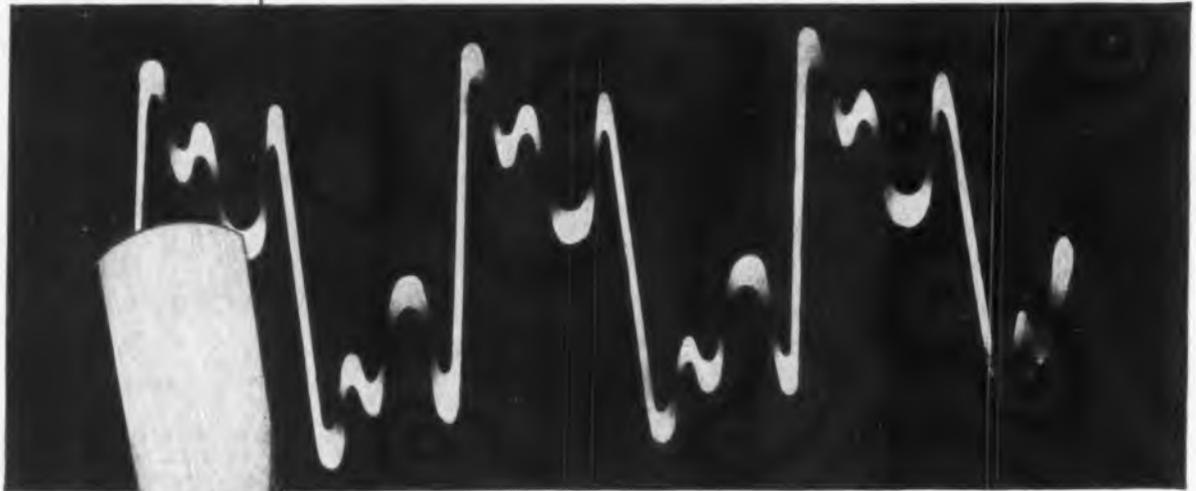
VLADIMIR GOLSCHMANN, Conductor
The St. Louis Symphony Orchestra

International Musician

published in the interest of music and musicians

official journal of the american federation of musicians of the united states and canada

it's **TONE** that counts



Wave form of Clarinet tone.

Reeds aren't selected for their beauty—it's *tone* that counts! That's why **SYMMETRICUT REEDS** are developed for their tonal qualities; perfection of appearance is not as important as consistently *fine* reeds, and every **SYMMETRICUT REED** gives incomparably clear tone. Choose reeds for their *playing quality* . . . choose **SYMMETRICUT** for the *tone* that counts.

*S*ymmetrical **R**eeds



only a
CONN
will do

for these top

Dance Band

section stars



STAN KENTON



His wonderful trombone section, shown above, is 100% Conn equipped. Left to right, they are: George Roberts (70H), Bill Russo (6H), Bob Burgess (6H), Frank Rosolino (6H), and Keith Moon (6H). A fine example of the fact that more top professional trombone men play Conn than any other make.



COUNT BASIE



Each of the well-known Count Basie sax men, shown above, are long time Conn users. They are Paul Quinichette (10M), Marshal Royal (6M), Ernie Wilkins (6M), and Charlie Fowlkes (12M). Lead alto man Royal says, "My Conn has more overall body and clarity of tone than any I have ever played."



JAN GARBER



Another 100% Conn section, shown above, is composed of left to right, Sam Schramm, Bill Kleeb, and Art Taylor, all satisfied users of the Conn 22B trumpet with the famous Jan Garber Orchestra. Typical of their comments is one from lead man Kleeb who says, "My Conn 22B has everything in tone, intonation, balance, and durability."

Try a new Conn today at your dealers!

For further information, or for free literature on instrument of your choice, write
CONN BAND INSTRUMENTS;
C. G. Conn Ltd., Department 423, Elkhart, Indiana



WORLD'S LARGEST MANUFACTURER OF BAND INSTRUMENTS

Without cost or obligation please send me a copy of "Doubling on a Frontalini".

SIMPLE WAY TO STEP UP YOUR INCOME

Hundreds of Federation members have already asked for copies of *Doubling on a Frontalini** but we are still holding a copy for you. In simple, interesting language it explains three facts every musician should know:

- 1 It's easy for anyone with a knowledge of music to double on a Frontalini.
- 2 When you double on a Frontalini, you add depth to your orchestra and variety to its music.
- 3 By increasing your value, you step up the demand for your services and thus add substantially to your income.

As the first step toward bigger earnings, ask today for *Doubling on a Frontalini*, either by sending in the coupon or mailing a postcard.



*Frontalini is the product of Italy's largest manufacturer of fine piano accordions, embodying all the refinements and advances their unmatched engineering and production facilities have created.

FRONTALINI DISTRIBUTORS

Box 48, Glen Ellyn, Illinois

Without cost or obligation, send me copy of *Doubling on a Frontalini*.

Name _____

Address _____

City, Zone and State _____

GUITARISTS!

IMPROVISING COURSE - A practical self-instruction study for Spanish Guitar (advanced and prof.). Details, write...\$15.00
GUITAR CHORDS - A modern study of chord-voicings in diagram form for all-around playing. (Movable formations). \$1.50
GUITAR LICKS - 60 Modern Licks, Runs, of top-flight artists, transcribed from recordings. (Prof. material). Book No. 2...\$1.25
NO C.O.D.'s. TEACHERS - SCHOOLS write.

PLAY-RITE MUSIC

Box 267 - - - Chicago 90, Illinois



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

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
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 APRIL, 1953 No. 10

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. I. 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

"I've used the same pair of WFL pedals for 14 solid years WITHOUT A SINGLE REPAIR!"



-says BUDDY SCHUTZ Starring with VINCENT LOPEZ

Buddy bought his famous pedals back in his days with Glenn Miller and has used them continuously throughout his brilliant career with Benny Goodman, Jimmy Dorsey and Vincent Lopez.



Believe it or not, WFL pedals are even better today. The NEW WFL SPEED KING with its twin compression springs, ball-bearings and streamlined footboard, is the greatest pedal ever made. Try it at your dealer's today!

WFL DRUM CO.

1728 N. Damen Ave., Chicago 47, Ill.

PROTECT YOUR FUTURE—Buy Your EXTRA Bonds Now!

INTERNATIONAL MUSICIAN

MUSICIANS

FREE CATALOG

PIANISTS

- Cat. No.
- 48-11th CHORD ARPEGGIOS. 132 11th chord runs, the modern substitute for 7th chords.....\$.50
- 49-DESCENDING PIANO RUNS. For the right hand. Modern runs to fit the most used chord combinations\$.50
- 904-ASCENDING PIANO RUNS. For the right hand. In all popular keys\$.50
- 908-BEBOP FOR PIANO. 17 pages of terrific Bebop Solos by Billy Taylor\$1.00
- 911-BILLY TAYLOR'S PROGRESSIVE JAZZ SOLOS. Four outstanding new solos. Experimental, progressive jazz at its best!.....\$1.00
- 912-CHORDS BUILT BY FOURTH INTERVALS. A chart of ultra-modern 3, 4, 5 and 6 note chords and how to substitute them for conventional chords\$1.00
- 914-11th CHORD INVERSIONS. A modern chord study for the progressive pianist, showing over 300 positions of 11th chords.....\$.50
- 80-THE BLOCK CHORD STYLE. Full explanation and examples of this modern piano style, including a block chord harmony chart.....\$1.00
- 88-MODERN BLOCK CHORD PROGRESSIONS. Examples and exercises for the progressive pianist\$.50
- 903-HOW TO USE 11th and 13th CHORDS. Examples of modern chords applied to popular songs.....\$.50
- 901-PROGRESSIVE PIANO PATTERNS. Modern style jazz phrases in all popular keys\$.50
- 66-PROGRESSIVE PIANO HARMONIZATIONS. The modern way of harmonizing any melody note using unconventional chord formations\$.50
- 63-PROGRESSIONS IN 13th CHORDS. Examples and exercises showing all variations of 13th chords as used in modern music.....\$.50
- 65-MODERN PARALLEL CHORD PROGRESSIONS. The harmonic background for modern piano styles. How to create the "New Sound" in harmonizing basic scales.....\$.50
- 64-NEW CHORD STRUCTURES. This chart shows the basis for 1152 unorthodox modern chord structures that can be used in place of conventional chords.....\$.50
- 50-LATIN-AMERICAN RHYTHMS. How to apply over 30 Latin rhythms to the piano. Also includes instructions in playing Latin-American instruments\$1.25
- 69-PIANO BASS PATTERNS. A variety of left-hand figures on all chords\$.75
- 68-PIANO ENDINGS. Two and one measure endings in all popular keys\$.50
- 70-SOLOVOX COMBINATIONS. Chart of instrumental imitations for the Hammond Solovox.....\$.50
- 09-MODERN PIANO INTRODUCTIONS, in all popular keys.....\$1.00
- 10-MODERN PIANO RUNS, 180 professional runs on all chords.....\$1.00
- 11-MODULATIONS, 2 and 4 measure bridges leading from and to all popular keys\$1.00

All Instruments

- Cat. No.
- 905-EFFECTIVE USE OF GRACE NOTES. Explanation and examples of the various types of grace notes and how to use them in popular music\$.50
- 907-HOW TO REHARMONIZE SONGS. Instructions in finding more modern substitute chords for conventional sheet music harmony\$.75
- 913-100 MODERN NEW SCALES. An unlimited source of new ideas for modern progressive improvisation, beyond the scope of traditional scales\$.50
- 915-DICTIONARY OF 13th CHORDS. A chart of 132 extremely modern 7-part chords\$.50
- 909-TONE-AID. Exercises that will improve intonation and tone. For all wind instruments.....\$.75
- 99-MANUAL OF SYNCOPATED RHYTHMS. 78 study exercises that teach syncopation.....\$.50
- 902-PROGRESSIVE JAZZ PASSAGES. Typical Be-bop examples in all popular keys\$.50
- 52-HOW TO HARMONIZE MELODIES. The principles of improvising correct harmonic progressions for any melody.....\$1.00
- 67-MODERN BREAKS. Up-to-date breaks in all popular keys. (For all treble clef instruments).....\$.50
- 61-DICTIONARY OF 6-PART HARMONY\$.50
- 16-HOW TO PLAY BE-BOP. Full analysis, theory and many examples.....\$1.50
- 47-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
- 04-MODERN CHORD SUBSTITUTIONS, chart of chords that may be used in place of any regular major, minor, and 7th chords.....\$.50
- 57-HOW TO MEMORIZE MUSIC. A scientific method with exercises that develop and improve the capacity for memorizing music.....\$.50
- 05-TRANSPOSING CHART, changing music to all keys.....\$1.00
- 03-CHART OF MODERN CHORDS, 204 practical 9th, 11th and 13th chords\$1.00
- 02-HARMONIZATION CHART, 372 ways to harmonize any melody note\$1.00
- 01-CHORD CHART, 132 popular sheet music chords.....\$.50
- 41-HOW TO TRANPOSE MUSIC, including special exercises to practice transposing at sight.....\$1.50
- 43-CHORD CONSTRUCTION AND ANALYSIS. How to use chords as fill-ins, background for correct improvising, etc.\$1.50
- 60-TWO-PART HARMONIZING BY CHORDS. The chord system for finding harmony notes for any melody in any key.....\$.50

GUITARISTS

- Cat. No.
- 910-THE TOUCH SYSTEM, for amplified Spanish guitar. Left hand plays rhythm, right hand plays solo, giving a small combo effect with just one guitar.....\$2.75
- 42-GUITAR CHORDS, in diagram as well as musical notation. Also includes correct fingering, guitar breaks and transposing instructions\$1.25
- 56-MODERN GUITAR COURSE. Single string technique, real jump style. Three main studies: Fingering, picking and tone. The most up-to-date course on the market.....\$2.50
- 73-ULTRA MODERN BOOK FOR GUITAR. Professional runs, breaks, fill-ins, endings, modulations, introductions and accompaniments.....\$2.00
- 85-"BOP". Modern progressive guitar solos\$1.25
- 91-NEW SOUNDS FOR GUITAR. Progressive ideas for advanced guitarists\$1.25

ARRANGERS

- 72-MODERN HARMONY. Instructions in the use of modern harmonic devices. Reharmonization, impressionistic motion of chords, etc. Complete text with many examples\$1.25
- 24-DANCE ARRANGING COURSE. Harmonization, ensemble grouping, instrumentation, modulation, transposition, scoring, etc. Complete.....\$2.50
- 06-ORCHESTRATION CHART. Tonal range of instruments and correct transposing instructions\$.50
- 28-168 MODULATIONS. Fully scored for modern orchestra.....\$1.75
- 82-HOW TO ARRANGE LATIN-AMERICAN MUSIC. Authentic fully scored examples.....\$2.00
- 81-SPECIAL TONAL COLORS AND EFFECTS. Interesting, tested effects, fully scored.....\$1.25
- 25-CHORAL and VOCAL ARRANGING COURSE\$4.00

BASS

- 58-BASS IMPROVISING BY CHORDS. How to find the correct bass notes from popular sheet music diagrams\$.50
- 74-MODERN BASS METHOD. A complete course with countless illustrations, examples and exercises\$3.00

ORGANISTS

- Cat. No.
- 906-POPULAR ORGAN STYLING. How to arrange popular sheet music for the organ; effective voicing, contrasting styles of playing, etc. Hammond Organ registration\$.50
- 31-15 HAMMOND ORGAN LESSONS. For the advanced pianist.....\$2.50
- 59-CHORD SYSTEM OF POPULAR ORGAN PLAYING. Explaining the principles of popular organ improvisation, using only melody and chord diagrams.....\$.50
- 08-EFFECTIVE HAMMOND ORGAN COMBINATIONS, chart of special sound effects and novel tone combinations\$.50
- 30-HAMMOND NOVELTY EFFECTS, a collection of amusing trick imitations for "entertaining" organists\$.75
- 33-COMPLETE DICTIONARY OF HAMMOND STOPS, correct interpretation of organ sounds.....\$.75
- 75-MODERN RHYTHM PATTERNS. Left-hand and pedal coordination for Jazz and Latin-American rhythms\$1.25

Music Teachers

- 20-POPULAR PIANO TEACHING COURSE, how to teach breaks, runs, bass, transposing, improvisation by sheet music chords. Used by successful teachers in all States, 40 popular songs included.....\$5.95

MUSIC THEORY

- 34-HARMONY, by Walter Piston. An up-to-date 350-page text with 582 written-out examples.....\$6.00
- 19-PIANO TECHNIC, analyzing the secrets of advanced technique problems. A scientific 120 page course\$2.00

TRUMPET

- 84-BOP FOR TRUMPET.....\$1.25
- 44-35 ORIGINAL STUDIES IN MODERN RHYTHMS. A storehouse of ideas from Dixieland to Bebop\$1.25
- 89-NEW SOUNDS FOR TRUMPET. New progressive ideas for advanced professionals\$1.25
- 95-ETUDES MODERNE. 23 studies that develop a modern technique\$1.25

MONEY BACK GUARANTEE ON EVERYTHING!

WALTER STUART music studio 1227-A MORRIS AVENUE, UNION, NEW JERSEY

Enclosed you will find \$_____ Send C.O.D. (except Canada)

Please send (list by number) _____

_____ Free Catalog

PLEASE PRINT

NAME _____

STREET _____

CITY _____ STATE _____

Supreme Court Upholds A. F. of M. on Jobs

For the information of the members, we are publishing a letter from our attorney, Henry Kaiser, explaining the decision made by the Supreme Court of the United States in the Akron case, which involved a request for the employment of musicians by the Akron local to Gamble Enterprises, Inc.

In the original hearing, the National Labor Relations Board decided in favor of the Akron local. However, the Board was reversed by a decision in the Federal Circuit Court of Appeals. The National Labor Relations Board then appealed this decision to the United States Supreme Court, which reversed the decision of the lower court in favor of the Akron local on March 9th. The vote of the Supreme Court was six to three in our favor. The complete text of the opinion follows our attorney's letter.

LAW OFFICES OF VAN ARKEL AND KAISER

1830 Jefferson Place, N. W.
Washington 6, D. C.

March 10, 1953

Mr. James C. Petrillo, President
American Federation of Musicians
570 Lexington Avenue, N. Y., N. Y.

Dear President Petrillo:

This will confirm my oral report to you of the Supreme Court's decision in the celebrated Akron case (National Labor Relations Board v. Gamble Enterprises, Inc.).

That decision totally vindicates the Federation's vigorous and long enduring opposition to a perverted interpretation of Talt-Hartley's so-called featherbedding provision that would have completely hamstrung the fundamental efforts of the Federation (and, indeed, of all labor organizations) to secure and maintain job opportunities for its members.

The case against Local No. 24 of Akron, Ohio, was instituted in 1949. The first decision, rendered by Trial Examiner William E. Spencer in May, 1950, was unfavorable. Because of the adverse impact of that decision on the entire membership of the Federation you authorized this office to assist the local's counsel in all further proceedings. Our appeal to the National Labor Relations Board resulted, on January 24, 1951, in a reversal of Spencer's decision, with one Board Member dissenting.

However, the employer, a theater known as Gamble Enterprises, Inc., appealed the Board's decision to the Federal Circuit Court of Appeals in Cincinnati and on May 9, 1952, the Court unanimously reversed the Board.

The Supreme Court consented to review that unfavorable decision with the result announced yesterday, March 9, 1953. A majority of six, speaking through Justice Burton, reversed the decision of the Circuit Court of Appeals and thereby totally affirmed the Federation's position. Dissents were registered by Chief Justice Vinson and Justices Clark and Jackson.

Aside from the decision itself, the most encouraging aspect of the majority opinion is its recognition of the unemployment problem so

poignantly confronting the professional musician. The Court said:

"For generations professional musicians have faced a shortage in the local employment needed to yield them a livelihood. They have been confronted with the competition of military bands, traveling bands, foreign musicians on tour, local amateur organizations and, more recently, technological developments in reproduction and broadcasting. To help them conserve local sources of employment, they developed local protective societies. Since 1896, they also have organized and maintained on a national scale the American Federation of Musicians, affiliated with the American Federation of Labor. By 1943, practically all professional instrumental performers and conductors in the United States had joined the Federation, establishing a membership of over 200,000, with 10,000 more in Canada.

"The Federation uses its nationwide control of professional talent to help individual members and local unions."

The crux of the Supreme Court's reasoning is set forth in the two final paragraphs of the opinion. The Court emphasizes the fact that the local "requested and consistently negotiated for actual employment in connection with traveling band and vaudeville appearances," and that the local's proposal was made "in good faith, contemplating the performance of actual services." (Emphasis supplied.) The Court then holds that such a union demand is not unlawful and when received by the employer, must be handled by "free and fair negotiation." In short, the Court held that demands for work

NOTICE TO ALL MEMBERS

All instrumental acts and members of the American Federation of Musicians playing in any place of entertainment must be booked under a Federation contract as they are under the jurisdiction of the American Federation of Musicians only and cannot pay tax or any other assessments or act as a collection agency for the American Guild of Variety Artists, either willingly or under coercion.

Any member who agrees to pay dues or assessments or become a collection agent for the American Guild of Variety Artists, either willingly or under coercion, by his own act will erase himself from any local in which he enjoys membership in the American Federation of Musicians, nor will we allow any other person, licensed or otherwise, to pay a fee on our members.

Members are directed to contact the President's Office, either by mail or phone, should they meet with any difficulties with A.G.V.A.

THE ABOVE RULE IS TO BE STRICTLY ENFORCED BY ALL LOCALS

JAMES C. PETRILLO, President.

(like demands for wages, hours, etc.) are still subject to the historic process of collective bargaining and not to the unilateral desire, or need or whim of the employer.

It is important to note the Court's corroboration of the Federation's repeated advice to its members that they must, to be within the law, genuinely seek and perform actual work. In addition to the language on that point that I have already quoted, the Court said, "We are not dealing here with offers of mere 'token' or nominal services. The proposals before us were appropriately treated by the Board as offers in good faith of substantial performances by competent musicians. There is no reason to think that sham can be substituted for substance..."

The difficult situation is where the local has, in good faith, obtained a contract requiring the actual employment of musicians for, say, dramatic presentations and finds that the employer insists that the musicians receive pay without actually performing. Technically, since this is volunteered by the employer, there is no violation of law. But a local that accepts this practice as a regular routine is inviting trouble. When the contract expires and the local seeks a new one the employer can then effectively claim that the local's demand for work is merely a sham, and hence in violation of law.

By far the wiser approach is to demand literal compliance with the language of the contract, that is, to demand actual performances. If the employer resists, then the Local ought treat it as a breach of contract and take appropriate economic measures.

One final observation. The Court's decision, coming down at this time when amendments to Talt-Hartley are occupying the attention of Congress, will doubtless stimulate efforts to reverse the decision by statute. As you know, a legislative proposal to that effect has already been introduced in the House of Representatives. And the language employed by the dissenting Justices condemning the practices involved will give much aid and comfort to the sponsors and those behind that proposal.

I shall, of course, maintain a close watch on the Congressional development and keep you fully advised.

With warm personal regards, I am

Sincerely,

HK/rc

HENRY KAISER

(See next page)

CONVENTION NOTICE

The 1953 Convention of the American Federation of Musicians will be held in the Show Mart, Inc. (Palais Du-Commerce), in Montreal, Canada, during the third week of June, beginning June 22nd.

Information regarding hotel arrangements will be retransmitted to the Delegates just as soon as we receive their credentials.

Fraternally yours,

LEO CLUESMANN,

Secretary, A. F. of M.

INTERNATIONAL MUSICIAN

President Petrillo Honored for Aiding Crippled



(Left): A Citation for Sustained Service is awarded to President Petrillo by Freddie Wilson, the Easter Seal Boy of the National Society for Crippled Children and Adults. This official presentation was made on March 12th. Above, the Citation itself.

TEXT OF SUPREME COURT'S LANDMARK DECISION

NLRB v. GAMBLE ENTERPRISES, INC.

Supreme Court of the United States

NATIONAL LABOR RELATIONS BOARD v. GAMBLE ENTERPRISES, INC., No. 238, March 9, 1953

LABOR-MANAGEMENT RELATIONS ACT—Featherbedding

Musicians' union demand that theater hire local orchestra to play overtures, intermissions, and "chasers" whenever name band was employed does not violate featherbedding provisions of Section 8 (b) (6) of Act.

On writ of certiorari to the U. S. Court of Appeals for the Sixth Circuit (30 LRRM 2093, 196 F.2d 61). Reversed and remanded.

FULL TEXT OF OPINION

MR. JUSTICE BURTON delivered the opinion of the Court.

This case is a companion to *American Newspaper Publishers Assn. v. Labor Board*, ante, p. — (31 LRRM —).

The question here is whether a labor organization engages in an unfair labor practice, within the meaning of § 8(b) (6) of the National Labor Relations Act, as amended by the Labor Management Relations Act, 1947,¹ when it insists that the management of one of an interstate chain of theaters shall employ a local orchestra to play in connection with certain programs, although that management does not need or want to employ that orchestra. For the reasons hereafter stated, we hold that it does not.

While the circumstances differ from those in the preceding case, the interpretation there given to § 8 (b) (6) is controlling here.

For generations professional musicians have faced a shortage in the local employment needed to yield them a livelihood. They have been confronted with the competition of military bands, traveling bands, foreign musicians on tour, local amateur organizations and, more recently, technological developments in reproduction and broadcasting. To help them conserve local sources of employment, they developed local protective societies. Since 1896, they also have organized and maintained on a national scale the American Federation of Musicians, affiliated with the American Federation of Labor. By 1943, practically all professional instrumental performers and conductors in the United States had joined the Federation, establishing a membership of over 200,000, with 10,000 more in Canada.²

¹ "Sec. 8. * * *

(b) It shall be an unfair labor practice for a labor organization or its agents—

(6) to cause or attempt to cause an employer to pay or deliver or agree to pay or deliver any money or other thing of value, in the nature of an exaction, for services which are not performed or not to be performed. * * * 61 Stat. 140-142, 29 U. S. C. (Supp. V) § 158 (b) (6).

The Federation uses its nationwide control of professional talent to help individual members and local unions. It insists that traveling band contracts be subject to its rules, laws and regulations. Article 18, § 4, of its By-Laws provides: "Traveling members cannot, without the consent of a Local, play any presentation performances in its jurisdiction unless a local house orchestra is also employed."

From this background we turn to the instant case. For more than 12 years the Palace Theater in Akron, Ohio, has been one of an interstate chain of theaters managed by respondent, Gamble Enterprises, Inc., which is a Washington corporation with its principal office in New York. Before the decline of vaudeville and until about 1940, respondent employed a local orchestra of nine union musicians to play for stage acts at that theater. When a traveling band occupied the stage, the local orchestra played from the pit for the vaudeville acts and, at times, augmented the performance of the traveling band.

Since 1940, respondent has used the Palace for showing motion pictures with occasional appearances of traveling bands. Between 1940 and 1947, the local musicians, no longer employed on a regular basis, held periodic rehearsals at the theater and were available when required. When a traveling band appeared there, respondent paid the members of the local orchestra a sum equal to the minimum union wages for a similar engagement but they played no music.

The Taft-Hartley Act, containing § 8(b) (6), was passed, over the President's veto, June 23, 1947, and took effect August 22. Between July 2 and November 12 seven performances of traveling bands were presented on the Palace stage. Local musicians were neither used nor paid on those occasions. They raised no objections and made no de-

² Countryman, *The Organized Musicians*, 16 U. of Chi. L. Rev. 57-85, 239-297.

³ Article 18, § 3, provides: "Traveling members appearing in acts with vaudeville unit or presentation shows are not permitted to play for any other acts on the bill without consent of the Local."

OF VITAL CONCERN

THE LESTER PETRILLO MEMORIAL FUND IS A PERMANENT AND CONTINUING FUND. ITS EXISTENCE DEPENDS ENTIRELY UPON OUR LOCALS AND MEMBERS.

Britain's Policy of Arts Subsidy

By HOWARD TAUBMAN

THE question of whether the Government has a responsibility to help maintain our artistic and cultural institutions has not been met head on in this country. It has been touched upon in passing by private and official groups, but it has not had a full debate squarely on the issue. One of these days it will have to be faced. After all, these are boom times, and most musical organizations are struggling to patch up deficits. What would these deficits be if business slowed down a bit?

In Great Britain the issue has been faced and resolved. It is now a fixed policy that the Government will help support the arts—music, theatre, painting, sculpture, etc. According to David Webster, who manages the opera and ballet companies at Covent Garden in London, both the Conservative and Labor parties accept this philosophy and both, when in power, have appropriated funds to carry out the policy.

How does it work out in practice? Mr. Webster was in town the other day and took time off from his business rounds to discuss the subject.

Amount of Subsidy

Covent Garden's subsidy from the Government this year has been 150,000 pounds. If you translate this sum into our currency at the present rate of exchange, it comes to \$420,000. But the purchasing power of the pound in Britain is greater than that of the dollar here. Mr. Webster estimates that if a Londoner lays out a pound for a ticket at Covent Garden he is not paying the equivalent of \$2.80 but something like \$5.60. If you follow this reasoning, the value of the Covent Garden subsidy in our currency is in the neighborhood of \$840,000.

The Covent Garden grant is made through the British Arts Council as are other subsidies for the arts.

With the aid of these funds Covent Garden maintains an opera company and a ballet company. Covent Garden is open eleven months of the year, and its own forces, opera or ballet, occupy the stage about nine of these months. Both companies tour extensively in Great Britain, and the ballet troupe, which is known for historic reasons as the Sadler's Wells Ballet

but which eventually will have its name changed to something like the Covent Garden Royal Ballet, also tours abroad.

The British attitude seems to be that Covent Garden is a vital national institution and should be maintained accordingly. This does not mean that other musical institutions are ignored. The Sadler's Wells Theatre, which has its own opera and ballet groups, receives Government aid, and so do a number of orchestras. There is talk, furthermore, of reconstituting the Carl Rosa Opera Company, with Government help, so that there will be a touring unit available to the provinces for the greater part of the year.

Since both Covent Garden and Sadler's Wells are public institutions, they cooperate with each other. According to Mr. Webster, they consult on repertoire, exchange performers, try to use English translations in common and seek to assist one another in other ways. Naturally

Mr. Webster would not comment on the New York situation, but it has been obvious for some time that the Metropolitan Opera and the City Center company would benefit from setting up some technique for consultation and co-operation.

The British do not regard the presence of opera and ballet companies under the Covent Garden aegis as either accident or indulgence. "Our scheme has always been conceived as a plan for a lyric theatre and not just a scheme for opera," Mr. Webster said.

Internationally Known

It happens that the Sadler's Wells Ballet, which has won international renown, is regarded by outsiders as the profit-making end of the partnership, and Mr. Webster was asked whether this was true.

"What is true," he replied, "is that the opera and ballet together tend to keep down the losses on both companies. What I mean by that is that while the ballet company does need a subsidy, it, in fact, does not use a great deal of the money. On the other hand, if it were running alone, it would need a very substantial six-figure sum by way of subsidy. The opera, if it were running alone, would need a great deal more than it at present receives so that, in every way, both artistically and financially, the companies are complementary."

Hasn't the Covent Garden Opera received quite a bit of criticism, Mr. Webster was asked. "Not more than any other company," he said, "and perhaps less." He added that it feels it has an obligation to provide opportunities for British artists and to produce native operas, and do more along these lines as time goes on. It also gives performances with international stars, and for the Coronation it will put on a gala season.

Has the country any doubts about its investment? Apparently not many. Last year Parliament appropriated an extra 95,000 pounds for the redecoration of the theatre. The Metropolitan has to beg for contributions from the public at large for this purpose as well as for its operatic ministrations.

Reprinted with permission.
Copyright 1953, The New York Times.

International Musician

APRIL, 1953

Supreme Court Decision on Jobs	6
President Petrillo Honored	7
Britain's Policy of Arts Subsidy	8
Montreal—Convention City	9
Music in Missouri	10
Speaking of Music	13
Symphony and Opera	15
Where the Bands are Playing	16
Golschmann, Conductor of Distinction	17
Traveler's Guide to Live Music	18
Long Beach Municipal Band	19
Technique of Percussion—Stone	20
Minutes of Meeting of the International Executive Board	22
The Guitar in Dance Bands	24
Violin: Views and Reviews—Babitz	26
News Nuggets	27
Local Highlights	36
Official Business	38
Bookers' Licenses Revoked	39
Defaulters List	41
Unfair List	45

mands for "stand-by" payments. However, in October, 1947, the American Federation of Musicians, Local No. 24 of Akron, Ohio, here called the union, opened negotiations with respondent for the latter's employment of a pit orchestra of local musicians whenever a traveling band performed on the stage. The pit orchestra was to play overtures, "intermissions" and "chasers" (the latter while patrons were leaving the theater). The union required acceptance of this proposal as a condition of its consent to local appearances of traveling bands. Respondent declined the offer and a traveling band scheduled to appear November 20 canceled its engagement on learning that the union had withheld its consent.

May 8, 1949, the union made a new proposal. It sought a guaranty that a local orchestra would be employed by respondent on some number of occasions having a relation to the number of traveling band appearances.⁴ This and similar proposals were declined on the ground that the local orchestra was neither necessary nor desired. Accordingly, in July 1949, the union again declined to consent to the appearance of a traveling band desired by respondent and the band did not appear. In December an arrangement was agreed upon locally for the employment of a local orchestra to play in connection with a vaudeville engagement on condition that the union would consent to a later traveling

⁴ The union suggested four plans. Each called for actual playing of music by a local union orchestra in connection with the operation of the theater: (1) to play overtures, intermissions and chasers; (2) to play the music required for vaudeville acts not an integral part of a traveling band ensemble; (3) to perform on stage with vaudeville acts booked by respondent; or (4) to play at half of the total number of respondent's stage shows each year.

band appearance without a local orchestra. Respondent's New York office disapproved the plan and the record before us discloses no further agreement.

In 1949, respondent filed charges with the National Labor Relations Board asserting that the union was engaging in the unfair labor practice defined in § 8(b) (6). The Regional Director of the Board issued a complaint to that effect. After a hearing the trial examiner found respondent to be engaged in interstate commerce and recommended that the Board assert jurisdiction. 92 N.L.R.B., 1528, 1538, 1540 [27 LRRM 1278]. On the merits, he concluded that the union's conduct "was nothing more or less than a proposal for a stand-by engagement," but he was not convinced that the union's demands were an "attempt to cause" any payment to be made "in the nature of an exaction." He, accordingly, recommended dismissal of the complaint. Id., at 1549, 1550, 1551. The Board unanimously agreed to assert jurisdiction. With one dissent, it also ordered dismissal of the complaint, but it did so on grounds differing from those urged by the trial examiner. Id., at 1528-1529. It said:

"On the contrary, the instant record shows that in seeking employment of a local orchestra, the * * * [union] insisted that such orchestra, be permitted to play at times which would not conflict with the traveling bands' renditions. Thus, the record herein does not justify a finding that, during the period embraced by the charges herein, the * * * [union] was pursuing its old policy and was attempt-

(Continued on page fourteen)

MONTREAL — Convention City of 1953

L AID out on an island like Manhattan, Montreal* is also, like Manhattan, widely diverse in its attractions. It offers old-world charm and new-world entertainment. Its old buildings are among the most picturesque on the Continent and its night clubs among the best. It is famous for the excellent cuisine of its many restaurants. Within the city limits beautiful parks** stretch out lengths of greenery and lake waters. Its streets are each of them paths to history. Its harbor is one of the most lively and interesting in the world. Its shopping district is extensive and up-to-date.

Traveling to Montreal is not difficult since it is the nerve center of Canada's transportation network. The Canadian Pacific and the Canadian National make it their terminus. A daily train service is maintained by the Delaware and Hudson, New York Central, Central Vermont, Rutland and Boston and Maine Railways. Air travel is even easier. Montreal is the headquarters of the International Civic Aviation Organization (I.C.A.O.). Planes arrive daily from the United States. If the traveler chooses to motor to Montreal, he reaches the city over broad first-class highways through scenic countryside. While gasoline in Canada is somewhat higher in price than in the United States, the difference is negligible, since the Canadian gallon is nearly 25 per cent larger than the American gallon.

Once in Montreal the visitor will find that his own two feet or a car will be the best means of conveyance. (There's a drive-yourself service in the Dominion Square Building, corner Peel and St. Catherine.) Mount Royal Hotel, headquarters for A. F. of M. delegates and guests, is centrally located in the midst of the business district. Buses will be furnished by the Federation to transport delegates from the hotel to the Convention Hall and back. They will leave from Dominion Square just a block south of the Mount Royal Hotel.

This Square is a crossroads where all the city meets, and where visitors can examine historic monuments, or just sit on a park bench and enjoy the riot of color from the flower beds, watch the pigeons circle and listen to the rhythmic flow of the French language. One notices that in this city not only are store signs and traffic directions bilingual—people in Montreal



MOUNT ROYAL HOTEL

are told to keep off the grass and to smoke or not to smoke in two languages—but also time tables, hotel menus, and in fact all directions for public consumption. By racial origin Montreal is overwhelmingly a French city. On the island thirty-eight per cent of the French speak that language only.

A City on Display

With Dominion Square the hub, the visitor finds that the business district of Montreal is compressed within four square blocks, wherein are located the leading hotels, railway, air-line and bus terminals, public garages, main shops, theatres, cafes, restaurants and night clubs. The United States Consulate is also located in this section, at 1410 Stanley Street. Sherbrooke Street—Montreal's Fifth Avenue—displays modern merchandising at its best. Convention delegates need not even leave Mount Royal Hotel to browse about in Saks which is widely-known for its extensive stock of antiques. The brassware section in this shop is particularly interesting, composed, as it is, of everything from impressive wall plaques to those small fish ashtrays guaranteed to look mellow and richer as time goes on.

If it is something for the children back home the traveler wants, he will be glad to learn that the Trainatorium, 1518 Sherbrooke West, gets toy soldiers directly from France, dressed as anything from old Roman charioteers, down through the Crusades, to the cavalry of the Crimea and some of Napoleon's henchmen. A little further on, at Dravas, 1454 Sherbrooke Street, are to be found some intriguing pins

which look very French and expensive but are really quite moderate in price. Hotel Renfrew's men's shop, Sherbrooke at Mountain, features a barometer framed in leather, hung in a silver stirrup stand, something like a desk calendar. At Poulin's Gift Shop, 1498 St. Catherine West, there are small liquor measures shaped like eyecups—ounce-holding glass measures, painted in red on the side to tell you they're "eyecups."

Incidentally, purchases made in Canada for import into the United States are free of duty provided the visitor has remained forty-eight hours in Canada and the purchases do not exceed \$200.00 per person.

From the center of town it's a half-hour walk down to the harbor, but one can make it in a few minutes by car. One should, however, stop off on the way to see *Place d'Armes* where in 1664 Maisonneuve and thirty companions defeated 200 Iroquois to mark the beginning of Montreal as a French stronghold. Occupying the full south side of *Place d'Armes* is one of the great churches of the Continent—Notre Dame. Its majestic twin towers are a landmark familiar to all Montrealers and its richly conceived interior is the admiration of visitors of all faiths who come from afar to view it.

Where the Sea Comes In

Once arrived at the harbor, one gets a whiff of the open sea—and this 1,000 miles inland! For here is as busy a harbor life as can be found anywhere on the Continent; and over all the shipping lifts the vast Jacques Cartier Bridge spanning the river high enough to allow giant ocean liners to pass underneath. Completed in 1930, it is 8,670 feet in length and is constructed in three sections: the first leading from the Island of Montreal to *Ile Ronde*, the second from *Ile Ronde* to St. Helen's Island from whence it is carried on stone piers to the south shore of the St. Lawrence River.

The harbor of Montreal is open to navigation from about the middle of April to the beginning of December each year. The board operates main piers, wharves and jetties providing 105 berths, totalling about ten miles of berthing accommodation. Millions of dollars have been spent in deepening the ship channel so that large transoceanic liners can navigate with safety and dock with ease at the commodious modern piers. Sight-seeing trips may be planned up the St. Lawrence since, during the summer months, sturdy little pleasure cruisers leave Victoria Pier at regular intervals for a tour of the harbor and waterfront. However, simply seeing the harbor district and breathing its blend of old-world atmosphere and modern commercialism is an adventure.

(Continued on page thirty-four)

* The Island of Montreal, situated at the head of ocean navigation in the St. Lawrence River about 1,000 miles from the ocean, is thirty miles long and between seven and ten miles wide. The city itself—population 1,650,011—occupies one quarter of the island, and has a harbor extending sixteen miles along the north shore of the St. Lawrence.

** Montreal has 124 parks and public squares, among the largest being Mount Royal Park, a wooded area on the summit and slopes of the mountain of the same name; St. Helen's Island Park, a 135-acre recreational center on an island in the St. Lawrence River; La Fontaine Park, ninety-five acres in area; and Maisonneuve Park, which covers 457 acres.



Music in



Helen Traubel and Margaret Truman



W. Hendricks
Kansas City



N. DeRubertis
Kansas City



W. Heyne
St. Louis



E. McArthur
St. Louis



H. Farbman
St. Louis



R. Fiore
Kansas City



L. Torno
St. Louis



R. Bennett
Kansas City



C. Hawkins
St. Joseph

In Independence, a square-jawed, bespectacled man with a famous grin plays four-hand arrangements of Mozart with his sister, Mary Jane Truman.

—In Joplin, as the twilight blurs the greenery in the city park and the strollers settle down in arc-formation—the Municipal Concert Band plays a composition, "Festivity and Diversion," composed by the band's own leader, E. J. Rinaldo.

—In Springfield the local symphony orchestra rehearses for a post-Lenten concert.

—In Columbia, the University of Missouri Band, under George C. Wilson, appears in fine new uniforms at the Spring Prom.

—In the environs of Mansfield, hill folk lay plans for the singing convention when they will assemble in the valley with baskets of food to chant hymns throughout a whole June day.

—In Hollister, at the School of the Ozarks, workmen are busy constructing a carillon of ninety-six bells—one of the world's largest.

—In Jefferson City a band strikes up the Missouri Waltz as the Governor is ushered to a table in the dining room of the Hotel Missouri.

As if holding together, parentheses-wise, all this music-making, St. Louis and Kansas City respectively on the Eastern and Western borders of Missouri stand out as among the most musical cities in the Middle West.

Compare them, for instance, in regard to symphonic activities. The St. Louis Symphony and the Kansas City Philharmonic are both orchestras of major calibre. In point of time, however, the St. Louis Symphony has the edge on the Kansas City organization—indeed, on any other symphony orchestra in the country except the New York Philharmonic-Symphony. For it is

all of seventy-three years old. Founded in 1880, merged with the St. Louis Choral Society in 1890, incorporated in 1893, advanced to a permanent basis (seasonal engagement of members) in 1910, placed under the conductorship of Vladimir Golschmann in 1931, and moved into the 3,535-seat Kiel Auditorium in 1934, its growth has been steady and vigorous. Mr. Golschmann—he was preceded on the podium by Alfred Ernst, Max Zachs and Rudolph Ganz—has the proud record of being dean of American conductors in point of service with a single orchestra, since he is now in his twenty-second year with the orchestra.

The orchestra's activities each season include forty (twenty pairs) of subscription concerts; four free public concerts co-sponsored by the City of St. Louis; six children's concerts (three each for students of elementary and high school age); five concerts presented in the auditoriums of this City's largest high schools, sponsored by the public school system; six to eight "pop" concerts; two or three special concerts featuring popular artists, and a three-week tour. This season's tour, which is about average for the orchestra, covered cities in Kansas, Oklahoma, Arkansas, Texas, Louisiana, Mississippi and Alabama.

The Kansas City Philharmonic, though in comparison to the St. Louis Symphony it is a mere youngster of twenty years' growth, has had a history of eventfulness if not of actual turmoil. It has weathered economic squalls, wars, recessions and political upheavals. It has gone through money drouths and climatic changes in public entertainment patterns. In 1932 a committee composed of members of Local 34 met to con-

sider giving a pair of concerts in an effort to interest the people of Kansas City in a Symphony Orchestra. After six weeks of rehearsal under the leadership of Arnold Volpe, with no pay, sixty members of Local 34 played two concerts to a large and enthusiastic audience at the old Convention Hall. The following year Karl Krueger who was in Chicago at the time and read the newspaper reports came to Kansas City and contacted the committee and interested parties. He was successful in interesting the officers of the local and Conrad Mann, then President of the Chamber of Commerce. Plans were made for the operation of the orchestra in the coming season.

Given birth by the Chamber of Commerce (which seemed to undergo a rejuvenatory year in 1933, since along with the orchestra it brought forth a university and art gallery), the orchestra came—as Karl Krueger, the orchestra's first conductor, told Frederick Stock—"not in spite of but because of the depression." Stock's answer to that was, "Thank God, you're in a city with esthetic understanding!"

Kansas City was indeed just that! Crowds flocked; sponsors materialized; music boomed. When Krueger left in 1943, to go to the Detroit Symphony, the Philharmonic (now moved to the new Music Hall) came under the conductorship of Efrem Kurtz who, on his departure to the Houston Symphony five years later, turned the baton over to the present conductor, Hans Schwieger. Wrote *Good Housekeeping* at the time, "We think that musically the luckiest city in the United States right now is Kansas City, for it has just acquired the services of Hans Schwieger, the most brilliant and exciting of the younger conductors in this country."

Wherever major symphony orchestras flourish, there orchestral enterprise outside the major groups is also robust. Symphony lovers are supplied with summer fare via the Little Symphony, co-directed by Stanley Chapple and Mel Steindel. The six concerts it presents on consecutive Friday nights from June to August include master symphonies, suites, and concertos, besides representative works of local composers. John Kessler and Alfred Schmied, both of St. Louis, have figured on the programs. The soloists are chosen from local talent.

In Kansas City Dr. N. DeRubertis directs two symphonic groups: the Municipal Orchestra and

Kansas City Philharmonic Orchestra and Chorus, Conductor, Hans Schwieger.



in Missouri

the University of Kansas City Orchestra. To train musicians for major orchestras is the aim of the latter organization; to present consistently works of American composers is the goal of both.

Another tale worth telling of these two cities deals with their operatic endeavors. Both St. Louis and Kansas City take to out-of-door opera. The Kansas City Starlight Theatre, one of the country's most beautiful out-of-door entertainment structures, was constructed at a cost of \$1,320,000 and boasts a \$200,000 lighting system and an amplifying system which approximates the acoustics of a fine auditorium. The audience—7,600 persons can be accommodated, facing south to take advantage of the prevailing breeze on hot midwestern nights—is drawn not only from the Kansas City area but from territory in Kansas, Iowa and Nebraska. Roland Fiore directs singers and thirty-five members of the orchestra during the seventy-one-night season, in musical productions ranging from *The Chocolate Soldier* and *The Student Prince* to *Brigadoon* and *Carousel*. Between March 12th and 31st this year was held an opera festival, the first of its kind ever presented in Kansas City, inaugurated by and under the direction of Hans

be eighty-eight performances of eleven operatic works: *Up in Central Park*, *Bloomer Girl*, *Cyano de Bergerac*, *Rio Rita*, *Blossom Time*, *Rip Van Winkle*, *No, No, Nanette*, *Carmen*, *One Touch of Venus*, *Bitter Sweet* and *Kiss Me, Kate*.

Less spectacular but quite as convincing is the Central Opera Association, also of St. Louis, which was organized in the summer of 1951 with the purpose of bringing to music lovers in the area unusual and seldom-performed operas. To date it has presented such forward-looking works as Menotti's *The Medium*, his *Amahl and the Night Visitors*, Puccini's *Sister Angelica* and Britten's *The Little Sweep*. *The Consul* will be given on May 7th. The orchestra, composed of members of the St. Louis Symphony, is conducted by Walter Kappesser. Max Steindel is the manager. Another operatic enterprise, the Opera Workshop of Washington University (St. Louis) has presented within the past few years Kurt Weill's *Down in the Valley*, Mozart's *Don Giovanni* and Pergolesi's *Livietta and Tracollo*.

The University of Kansas City maintains a chamber group in residence—the Hollander Trio which performs yearly on the Chamber Music Series, on which chamber ensembles from



numbered over 200 members. In September, 1896, Samuel Gompers who was then President of the A. F. of L., issued a call for all musicians' societies in the United States to send delegates to a convention to meet in Indianapolis on October 19th of that year, for the purpose of forming a National Organization to affiliate with the A. F. of L. The invitation was accepted and the meeting resulted in the founding of the American Federation of Musicians. Owen Miller, from St. Louis, was chosen as President.

If St. Louis and Kansas City set the pace for formalized music in Missouri, it is the smaller



Independence Symphony Orchestra, Franklyn Weddle, Director.

Schwieger. *La Boheme*, *Pagliacci* and *Cavalleria Rusticana* were performed, the latter two in English. Participating were a chorus of 100 voices as well as the Kansas City Philharmonic, the latter celebrating its Twentieth Anniversary.

To write down the facts regarding the St. Louis Municipal Opera's development is to appear to overstate. During the thirty-four years of this organization's existence—it is probably the oldest municipal enterprise of this kind in the country—it has presented 2,661 performances of 170 separate operettas to a composite audience of 21,884,389. Ten notable world premieres and eight American premieres have been on its schedule. Nearly 700,000 underprivileged persons have attended both as guests of the management and through contributions of welfare agencies throughout the St. Louis region. Its stage and back-stage areas of giant proportions; its central revolving stage; its elevated rehearsal rooms for the choruses and ballet; its private rooms, offices, studios for scene painters, carpenters, costumers; its orchestra room to accommodate fifty players; its radio and electrical department—these are all on a par with the lavishness of its presentations. This coming season (June 4th through August 30th) there will

all over the world are brought to the campus. A University Trio, a University String ensemble and, of course, a University Orchestra round out the instrumental picture at this college.

Choral societies are a natural both for St. Louis and for Kansas City. The Bach Festival Chorus of St. Louis consists of around 150 young men and women who rehearse twice a week from September to the concert time in March or May, under the direction of the organization's founder, Dr. William Heyne. Music lovers from as many as twenty-nine States have attended single concerts of the Bach Society. The Kansas City Philharmonic chorus boasts 100 voices; an a cappella choir at the University of Kansas City last year performed the Bach B Minor Mass.

The St. Louis Civic Music League (started twenty-nine years ago) and the Fritschy Artist Series in Kansas City bring outstanding musical attractions to the two cities.

Even in the matter of unionization, St. Louis and Kansas City have showed especial enterprise. The St. Louis Local No. 2 was chartered in 1896 and the Kansas City Local No. 34 in 1897. The St. Louis local was started on September 13, 1885, and by January 1st, 1886,

communities in the open country, the quiet villages with predominantly German inhabitants (such as New Hamburg and Altenburg), the townspeople of Bohemian ancestry at Hawk Point, those of Belgian extraction in Taos; the settlements along the vast Mississippi and in the Ozark plateaus, which point up the music of the folkways—the barn dances, the Fourth of July picnics replete with bands, the singing conventions and the festivals. The smaller cities, too, with less pretentious but equally sincere musical organizations—Independence, Joplin,

Hans Schwieger, Conductor, Kansas City Philharmonic.



Kirksville, Jefferson City—set the musical pace for Missouri.

Independence has, of course, been put on the musical map by its distinguished citizen, lately resident of the White House. The same year in which Truman became our Chief Executive, something of especial importance took place in his home town. For it was in March, 1945, that Franklyn S. Weddle made a speech before the Kiwanis Club of Independence to the intent that that city should have an orchestra. Now it numbers more than seventy persons. Four regular concerts are played each year, as well as two children's concerts and a church music festival. The rehearsal hall is provided by the Reorganized Latter Day Saints Church (Mr. Weddle is head of all music of this church, whose national headquarters are in Independence). The concert hall is made available with the compliments of the City. That the community is proud of its orchestra is attested not only by the crowds that fill the hall at each concert but by the fact that automobile license stickers feature it.

Joplin received its nickname, "Old Grey Bonnet City," from the fact that the author of

and-teacher functions. Summer concerts are provided by the Civic Band supported by the City of Columbia and directed by Robert Schupp. The town also stands host to a Fiddlers Contest once a year. Of course, since it is a college town, Columbia's musical life centers to a great extent around the University of Missouri and Stephens College. The latter's college symphony orchestra is nearly a civic organization since town people as well as professionals play in it. The public schools are also highly active musically.

To know music in Missouri, however, one must do more than attend concerts and participate in Bach festivals. One must also follow winding paths in the country, be one in a hay-ride party or about the fire after a possum hunt. Then one hears the young folks drift from modern song-singing to the old ballads, "Maxwell's Doom," "The Three Rogues," or "Lord Thomas and Fair Annet." Unfortunately these are less sung now than formerly and an apprehensive Missouri Folk-Lore Society, reading the hand-writing on the wall, is busy collecting songs between the dry but relatively durable



Kansas City Municipal Orchestra, Director, N. DeRubertis.



Joplin Municipal Band. Conductor, Eugene Rinaldo.

that composition, Percy Wenrich (he wrote also "Moonlight Bay" and "When You Wore a Tulip"), was a native of the town. Another of its musical citizens is Dr. Eugene J. Rinaldo, the conductor of its Municipal Concert Band, whose slogan, "More music for more people," has received an impetus from allotments of the Music Performance Trust Fund of the Recording Industry. All twenty-five of its members belong to Local 620 and it averages twenty-five concerts a year free to the public. The Joplin Symphony Orchestra, now in its second year, is sponsored by the School District of Joplin. T. Frank Coulter conducts this sixty-five-member group in four concerts a season, as well as at an appearance at the Annual Public Schools Music Festival.

In Columbia the Bach Singers live up to the Bach tradition of the State by providing programs of that composer at least once a year. The group's director is Dr. Heinz Arnold. The Mothersingers which, as its name indicates, is made up entirely of mothers—its conductor, Mrs. Paul Mathews, also comes under this grouping—sings lustily for church and parent-

covers of books. The "Sacred Heart" hymnal is still, however, a much-used song-book in the Ozark highlands.

Folkways always point in the end to large cities. Composers born in Missouri's rural communities have tended more often than not to end their days in large cities. Carl Valentine Lachmund (Boonville, 1857) became a concert pianist in New York. Associated with Missouri's larger cities are Robert Goldbeck, Jessie Gaynor, Dorothy Blake, Constance Runcie, Dana Suesse, Owen Reed, Park Bailey, Samuel Bollinger, Richard Poppen, Ernest Kroeger, Carl Busch and John Kessler. New York City residents, Virgil Thompson and Robert Russell Bennett, were both born in Kansas City. St. Louis proudly boasts "our" Helen Traubel is a real Missourian—likes hot dogs, and baseball as well as Beethoven and Wagner. Her grandfather founded the Apollo Theatre in that city.

St. Louis early in this century became a magnet for much of the blues-singing, jazz playing musicians trekking northward from the deep South. The saying went the rounds

that "the Negro would rather be a lamp-post on Targee Street, St. Louis, than Mayor of any city of Alabama or Georgia."

River-boat orchestras helped to spread the jazz mania. Fate Marable, talent spotter around 1918, gained Louis Armstrong as a member of the first colored band to play a river boat, this the "Dixie Belle." The story is told of Armstrong that he used to start improvising at Alton, Illinois, fifteen miles away from St. Louis, and would still be at it when the boat wharfed at the St. Louis dock. As with all river-boat bands, this orchestra stopped off to play dates along the river. In his "Swing That Music," Armstrong describes their effect on St. Louis night life: "It was the first time that colored 'cats' had ever come North to play. The people learned to like us right away. Every night, at the top of the program, 'Fate' would swing us into the 'St. Louis Blues' and they would go just crazy about our music" . . . Still another Missourian whose fame in jazz has spread wide is Coleman Hawkins (St. Joseph).

St. Louis is still today a city of many bands. Joe Smith and his Rampart Street Ramblers perform in the Memphis Jazz style. The Dixieland Six is another group which has done much to revive true jazz in the St. Louis area. Local 197 of that city also has a concert orchestra, led by James H. Harris, its former President and a present member of the Board of Directors.

In the field of jazz Kansas City runs St. Louis a close race. Bennie Moten's orchestra became famous there, as did Andy Kirk's and Harlan Leonard's. "Count" Basie received his first important notices there. Cab Calloway took out his union card there. Outstanding units today are: Smiling Virgil Hill and his Harlem Serenaders; the Four Tons of Rhythm; Bob Dougherty and his Orchestra; Julia Lee and her Boy Friends; the Vibratones. These all are under the aegis of Local 627. Under Local 34's surveillance are the Indiana Drifters; the Texas Rangers; Vera McNary and her Marimba Coeds; 29th and Brooklyn Orchestra; Larry Phillip's Orchestra; Tune Chasers; Jim Feeney Quintet; the Westport Kids; Les Copley's Orchestra; Warren Durrett Orchestra; George TilDona Orchestra; Jimmie Tucker Orchestra; Dee Peterson Orchestra; Pat Loftus Orchestra; Tony Di Pardo Orchestra, and others. In the May issue we shall feature a full page of popular dance bands now playing in Missouri.

City-fostered units, be they jazz bands or symphony orchestras, have proclaimed Missouri's especial individuality through the nation. Yet music which does not travel so far nor so fast is also precious to these people. It would not be Missouri at all without wanderers along hill roads singing the old ballads, without dock hands at St. Louis wharfs chanting strange soft tunes, and without Presidents of the United States, past and potential, playing through Chopin preludes on pianos in innumerable parlors throughout the State.

—Hope Stoddard.



INTERNATIONAL MUSICIAN



NATHAN MILSTEIN

The Perfect Tone

IT MAY be an anomaly to grow excited over quietness; but this is exactly what one did, listening to Nathan Milstein play—at least as he played the Beethoven Concerto with the Philadelphia Orchestra on March 10th at Carnegie Hall, New York. Perhaps it is because such quietness of tone, such effortlessness, such limpidity is so unakin to this age. Perhaps it is because human beings are always embarrassed by perfection. Anyway this was the sort of tone the ears refused to believe until measures and measures and measures of it, untampered with, pristine, innocent, were impressed on the hearing apparatus. Even then there was a vague discomfort at having to believe in miracles.

As for the orchestral players, they had a task on their hands, answering the soloist in kind, providing a background as calm and as unblemished as the soloist's part. Yet they succeeded. Perhaps it was because Ormandy never over-directed, but rather let those tones ease into the ears, those trills form, those phrases repeat undisturbed and with infinitely subtle variations.

Mr. Milstein has played nearly forty engagements with the Philadelphia Orchestra. As far as the freshness of the combination was concerned, this could have been his first. At the close of the number Mr. Ormandy, visibly moved, grasped his hand as at a new discovery. —H. E. S.

An Evening of Novelties

ROGER WAGNER, indefatigable choral director, presented his chorale group on March 13 with a chamber orchestra in a program of contemporary music at U.C.L.A. Most of the program was made up of "firsts" or at least of first west-coast performances.

Ernest Gold's *Three Songs on Indian Lyrics for Chorus and French Horn* showed an imaginative use of an unusual combination. Choruses will like these numbers. They were commissioned by Roger Wagner for his choir as was also *The Merry Bachelor*, five choruses set to Elizabethan texts for virtuoso choir by Peter

Speaking of Music Concert and Stage

Jona Korn. Mr. Korn writes well for choir and he kept the Elizabethan style nicely in mind through all five of the settings. We felt that the invention ran a little thin sometimes before the cycle was completed but there is no reason why the songs should be sung always as a group.

Joseph Rizzo, oboe soloist, gave a superb first concert performance of the Lukas Foss *Concerto for Oboe and Chamber Orchestra*, a somewhat eclectic piece but a very pleasant one.

The second half of the program was given over mostly to Villa-Lobos. Two pieces were given first west-coast performance: the *Quatour* for eight women's voices with flute, saxophone, harp and celeste and the *Nonette* for nine instruments and chanting mixed chorus. *Impressions of Brazil* seemed to scatter everything Brazilian to the four winds in such a whirl of wild rhythms and clattering sonorities that we had an uncontrollable desire to pick up the pieces and put them in some sort of pattern. Performance was excellent throughout the concert.

Leaving Royce Hall, we returned with greatest pleasure to the first group on the program, the *Six Chansons* of Hindemith, a sort of measuring rod for the best in contemporary choral writing and presentation. —P. A.

Pittsburgh Promotes

"NEW dimensions in sound," a phrase that is going the rounds today, seems exactly suited to the presentation by Isaac Stern and the Pittsburgh Symphony Orchestra of Bartok's Violin Concerto at Carnegie Hall on March 6th. With a tenseness that made one feel our Western scales were being stretched to capacity and beyond, with chords disappearing into and appearing out of nothingness, with cross currents of sound not colliding, not merging, yet existing somehow in the same point in time—it all seemed as though some



William Steinberg

new measurement were being used for music. Though such music is not easy to listen to nor easy to play, the very alertness it produces makes comprehension more nearly possible. Isaac Stern and the Pittsburgh Symphony Orchestra played it in the way Bartok must have meant it to be played, that is, as if sound itself had just been discovered and was being welded into artistic shape by minds, muscles and wills equipped for flights into the unknown. William Steinberg conducts with focussed gusto and a rigor that sometimes borders on the grim. His solicitude in performing modern works such as this speaks well for the forward-looking attitude of the Pittsburgh Symphony Orchestra. —H. E. S.



RAFAEL KUBELIK

Ancient Instrument Recital

WITH Albert Tipton, flutist, and Walter Kessler, oboist, as the guest soloists, the Ancient String Instrument Ensemble gave an unusual concert at the Art Museum in St. Louis March 17th. This group, founded and directed by Jerome D. Rosen, has presented many recitals throughout the city. In the March recital it brought to life string music of the sixteenth, seventeenth and eighteenth centuries, played on the instruments for which the works were originally written.

These instruments were the quinton, played by Mr. Rosen, the viola d'amore (Edward Ormond), the viola da gamba (LaVara Jones) and the bass viol (Henry L. Loew). All the players were members of the St. Louis Symphony, with the exception of LaVara Jones, and of Lyndon Croxford, the latter playing the harpsichord.

Highlight of the evening was the performance of "Sonate" by Antonio Lotti, in which work Mr. Tipton was soloist. His round, full tone, and beautifully-phrased passages blended richly with the harmonic pattern woven by the strings. In Alessandro Scarlatti's *Sinfonie No. 4 in E Minor*, Mr. Kessler joined Mr. Tipton plus strings and harpsichord, to produce a well-synchronized work (flute and oboe are good running mates), in which, however, the strings sometimes came through a bit faintly. Handel, Carl Philipp Emanuel Bach, Sacchini, Purcell, Farnaby, Byrd and Blainville were other composers to figure on the program. —K. A. F.

Chicago at Carnegie

FOR the first time in thirteen years New Yorkers on March 9th heard the Chicago Symphony Orchestra in Carnegie Hall. They heard a group that knew the charms of united effort and yet knew the charms of virtuosity, too. The flute section, the whole woodwind section, in fact, was particularly eloquent. In the opening *Meistersinger* Prelude the brass gave a particularly good account of itself.

(Continued on page thirty-four)

Just Published!

America's TOP NOVELTY TUNES in a NEW COMBO BOOK

Hansen's NOVELTY POP COMBOS

Every dance band will want this book with—

MUSIC! MUSIC! MUSIC! * **MISTER TAPTOE**
THE THING * **HOP SCOTCH POLKA**
THREE LITTLE FISHIES * **BONAPARTE'S RETREAT**
CHATTANOOGIE SHOE SHINE BOY * **PLAYMATES**
COOL WATER * **TOO OLD TO CUT THE MUSTARD**
YOU'RE IRISH AND YOU'RE BEAUTIFUL * **ROSE O'DAY**
GOOD GROOVE * **SETTIN' THE WOODS ON FIRE**
A FULL TIME JOB * **HAVE A GOOD TIME**
HEY GOOD LOOKIN' * **DANCE OF MEXICO**
CUBAN CAPER * **MENTION MY NAME IN SHEBOGAN**

E♭-Book - (Alto Sax, Baritone Sax, etc.) * **B♭-Book** - (Trumpet, Clarinet, Tenor Sax, etc.)
C-Book - Piano, Guitar, Bass, Violin, Accordion, Flute, Trombone, etc.) **Price \$1 each book**

COMEDY • HILLBILLY • SOLID INSTRUMENTALS • BOP • LATIN — all in one!

At your music dealer or direct

CHAS. H. HANSEN MUSIC CORP. 119 West 57th St., New York 19, N. Y.

Rush Hansen's NOVELTY POP COMBOS — E♭ — B♭ — C at 1.00 ea

Name.....
 Address.....
 City & State.....

TENOR BANDS ONLY!

ARRANGEMENTS — phrased and voiced to
the distinctive tenor band style — by Chuck Wellington

EVEN NOW I'LL REMEMBER APRIL MEET MISTER CALLAGHAN LITTLE GIRL BARCAROLLE BLUE DANUBE WALTZES I MISS YOU SO	ALL OR NOTHING AT ALL (as a beguine) COME BACK TO SORRENTO (beguine) ADIOS MUCHACHOS TSCHAIKOWSKY PIANO CONCERTO No. 1 GRIEG PIANO CONCERTO (featuring piano) GAY NINETIES WALTZ MEDLEY MOONLOVE THEME — Tschikowsky
-------------------------------------------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

AND MANY OTHERS

Scored for 3 Tenor Sax, 2 Trumpets, Trombone, Piano, Bass and Drums, \$2.25 Each.
EXTRA PARTS for 3rd Baritone Sax, 3rd Trumpet, and Violins A-B-C, 25c Each.

DIRECT PURCHASE ONLY — WRITE TODAY

Phoenix Music Arranging Service

606 W. PIEDMONT

PHOENIX, ARIZONA

Clarinetists Attention

My new CRYSTAL CLARINET MOUTHPIECE with Off-Center Bore will amaze you with its ease of blowing, beautiful tone and perfect intonation. Truly the artist's perfect clarinet mouthpiece. The bore is raised one-sixteenth inch nearer the reed. What a difference this makes. Highly polished lay, beautifully finished. Priced at \$10.00. Your money right back if you don't keep it. "OB" lay strictly legit, 3, 4, 5, 5" each more open.

No other mouthpiece with bore Off Center is made.

HARRY E. O'BRIEN & SON
P. O. Box 5924, Indianapolis 20, Ind.

LATINETTES

For Small Dance Bands

Arranged by "CHICO" O'FARRILL
MAMBOS, SAMBAS, RUMBAS,
GUARACHAS, AFROS, BAIASOS,
CALYPSOS, BOLEROS.

21 top Latin tunes, including Mambo in F, Merry Mambo, Mama Teresa, Los Timbales, Rumba Be-Bop, Nina, etc., Drummer's Guide and Dictionary of Latin-American Rhythms

C BOOK, B♭ BOOK, E♭ BOOK, \$1.00 Each.

At your Local Dealer or direct

ANTOBAL MUSIC COMPANY
313 West 20th St., New York (11), N. Y.



Supreme Court's Decision

(Continued from page eight)

ing to cause the charging party to make payments to local musicians for services which were not to be performed.

"In our opinion, Section 8(b) (6) was not intended to reach cases where a labor organization seeks actual employment for its members, even in situations where the employer does not want, does not need, and is not willing to accept such services. Whether it is desirable that such objective should be made the subject of an unfair labor practice is a matter for further congressional action, but we believe that such objective is not proscribed by the limited provisions of Section 8(b) (6).

"Upon the entire record in the case, we find that the * * * [union] has not been guilty of unfair labor practices within the meaning of Section 8(b) (6) of the Act. Id., at 1531, 1533-1534."

The Court of Appeals for the Sixth Circuit did not disturb the Board's finding that the union sought actual employment for its members, but it held, nevertheless, that the union was engaging in a labor practice declared unfair by § 8(b) (6). It, therefore, set aside the Board's order of dismissal and remanded the cause. 196 F.2d 61 [30 LRRM 8093]. For reasons stated in the American Newspaper case, ante, p.— [31 LRRM —], we granted certiorari. 344 U.S. 814. We denied the union's motion to intervene. 344 U.S. 872, but, with the consent of the parties, it filed a brief as amicus curiae, supporting the Board.

We accept the finding of the Board, made upon the entire record, that the union was seeking actual employment for its members and not mere "stand-by" pay. The Board recognized that, formerly, before § 8(b) (6) had taken effect, the union had received "stand-by" payments in connection with traveling band appearances. Since then, the union has requested no such payments and has received none. It has, however, requested and consistently negotiated for actual employment in connection with traveling band and vaudeville appearances. It has suggested various ways in which a local orchestra could earn pay for performing competent work and, upon those terms, it has offered to consent to the appearance of traveling bands which are Federation-controlled. Respondent, with equal consistency, has declined these offers as it had a right to do.

Since we and the Board treat the union's proposals as in good faith contemplating the performance of actual services, we agree that the union has not, on this record, engaged in a practice proscribed by 8(b) (6). It has remained for respondent to accept or reject the union's offers on their merits in the light of all material circumstances. We do not find it necessary to determine also whether such offers were "in the nature of an exaction." We are not dealing here with offers of mere "token" or nominal services. The proposals before us were appropriately treated by the Board as offers in good faith of substantial performances by competent musicians. There is no reason to think that sham can be substituted for substance under § 8(b) (6) any more than under any other statute. Payments for "standing-by," or for the substantial equivalent of "standing-by," are not payments for services performed, but when an employer receives a bona fide offer of competent performance of relevant services, it remains for the employer, through free and fair negotiation, to determine whether such offer shall be accepted and what compensation shall be paid for the work done.⁵

The judgment of the Court of Appeals, accordingly, is reversed and the cause is remanded to it.
Reversed and remanded.

DISSENTING OPINION

MR. JUSTICE JACKSON, dissenting.

The economic advantages or abuses that result from "featherbedding" admittedly are not our concern. But cannot escape the conclusion that the facts of this case bring it within the statute which makes it an "unfair labor practice" for a labor organization or its agents "to cause or attempt to cause an employer to pay or deliver or agree to pay or deliver any money or other thing of value, in the nature of an exaction, for services which are not performed or not to be performed. * * * 61 Stat 140-142, 29 U.S.C. (Supp. V) § 158(b) (6). Granting that Congress failed to reach all "featherbedding" practices, its enactment should not be interpreted to have no practical effect beyond requiring a change in the form of an exaction.

Accepting the result in No. 53, American Newspaper Publishers Association v. Labor Board, ante, p. [31 LRRM —], I think that differences in this case require a contrary result.

In both cases, the payments complained of obviously were caused by the respective unions. In both, the work performed was unwanted by the employer and its cost burdened the industry and contributed nothing to it. But here resemblance ceases. The Typographical Union is adhering to an old custom which mutual consent established and for

⁵ In addition to the legislative history cited in the American Newspaper case the following explanation by Senator Ball emphasizes the point that § 8(b) (6) proscribes only payments where no work is done. As a member of the Senate Committee on Labor and Public Welfare, and as one who had served as a Senate conferee, he made it on the floor of the Senate immediately preceding the passage of the bill, over the President's veto, June 23, 1947:

"There is not a word in that [§ 8(b) (6)], Mr. President, about 'featherbedding.' It says that it is an unfair practice for a union to force an employer to pay for work which is not performed. In the colloquy on this floor between the Senator from Florida [Mr. Pepper] and the Senator from Ohio [Mr. Taft] before the bill was passed, it was made abundantly clear that it did not apply to rest periods, it did not apply to speed-ups or safety provisions, or to anything of that nature; it applied only to situations, for instance, where the Musicians Federation forces an employer to hire one orchestra and then to pay for another stand-by orchestra, which does not work at all." (Emphasis supplied.) 93 Cong. Rec. 7529.

years maintained and to which other terms of employment have long since been adjusted. In this case the union has substituted for the practice specifically condemned by the statute a new device for achieving the same result. The two cases may exemplify the same economic benefits and detriments from made work, but superfluous effort which long and voluntary usage recognized as a fair adjustment of service conditions between employer and employee in the printing industry is "exacted" for the first time in the entertainment field in order to evade the law.

That the payments involved in this case constitute a union "exaction" within the statute would seem hard to deny, whatever may be thought of the printers' case. As the Court says, the American Federation of Musicians has established a "nationwide control of professional talent." No artist or organization can perform without its approval. The petitioner is in the entertainment business but can get no talent to exhibit unless it makes these payments. The "service" tendered for the payments is not wanted or useful. What the Court speaks of as "free and fair negotiation, to determine whether such offer shall be accepted" is actually only freedom to pay or go out of business with all its attendant losses. If that does not amount to an exaction, language has lost all integrity of meaning.

But the Court holds that so long as some exertion is performed or offered by the employees, no matter how useless or unwanted, it can never be said that there is an exaction "for services which are not performed or not to be performed." This language undoubtedly presents difficulties of interpretation, but I am not persuaded that it is so meaningless and empty in practice as the Court would make it. Congress surely did not enact a prohibition whose practical application would be restricted to those without sufficient imagination to invent some "work."

Before this Act, the union was compelling the theatre to pay for no work. When this was forbidden, it sought to accomplish the same result by compelling it to pay for useless and unwanted work. This is not continuation of an old usage that long practice has incorporated into the industry but is a new expedient devised to perpetuate a union policy in the face of its congressional condemnation. Such subterfuge should not be condoned.

Mr. Justice Clark, with whom The Chief Justice joins, dissenting.

The Chief Justice and I dissent on the basis of our dissenting opinion in American Newspaper Publishers Association v. Labor Board, ante, p. — [31 LRM —]. We cannot perceive a tenable distinction between this and the printers' "featherbedding" case. To the extent of that consistency, today's majority and we are in accord. True, the employees there "work" on the keyboard of a Linotype, and here on the keys of a musical instrument. But, realistically viewed, one enterprise is as bogus as the other; both are boondoggles which the employer "does not want, does not need, and is not even willing to accept." The statute, moreover, does not distinguish between modern make-work gimmicks and featherbedding techniques encrusted in an industry's lore. Congress accorded no preferred position to seasoned unfair labor practices, and § 8(b) (6) does not recognize prescriptive rights in the law. Custom and tradition can no more deprive employers than employees of statutory rights. Cf. National Labor Relations Board v. Newport News Shipbuilding Co., 308 U.S. 241, 250-251 [5 LRR Man. 665] (1939); Tennessee Coal, Iron & R. Co. v. Muscoda Local, 321 U.S. 590, 601-602 [1 WH Cases 293] (1944); Jewell Ridge Coal Corp. v. Local No. 6167, 325 U.S. 161, 167 [5 WH Cases 301] (1945).

Symphony and Opera

FEATURES "Musicians of the Philadelphia Orchestra in portrait and caricature" was the theme of a unique exhibit unveiled in the Wanamaker Auditorium of that city on April 1st. The display contained some sixty items by well-known artists in that area, with the men of the orchestra, its conductors and assisting soloists as models. It was open to the public during store hours through April 9th . . . The March 22nd program of the "Twilight" concert series of the Cleveland Orchestra was devoted largely to American music. Works by MacDowell, Griffes and Grofé were presented.

PREMIERES May 3rd will be the date for the first performance of Norman Lockwood's *Prairie*, and the occasion the annual May festival sponsored by the University of Michigan at Ann Arbor. Thor Johnson will conduct the University Choral Union and the Philadelphia Orchestra . . . Evan Whallon conducted the Springfield (Ohio) Symphony recently in the first performance anywhere of John La Montaine's *Canons for Orchestra* . . . Because of the large number of people who had to be turned away at the premiere of Nikolai Berezowsky's *Babar, the Elephant*, the Little Orchestra Society of New York gave a repeat performance on April 4th in Hunter Auditorium of that city . . . The world premiere of *Poor Eddy*, a ballet-biography based on the life of Edgar Allan Poe (written by Elizabeth Dooley and with music by Albert Rivett), was given seven performances from March 11th through 18th at Columbia University. It was directed by Milton

(Continued on page thirty-five)

Bassmen!

PLAY THE ORIGINAL FENDER
PRECISION ELECTRIC BASS & BASSMAN AMPLIFIER

Note these features

- Fine Bass Tone
- Exceptional Volume
- Fretted Neck
- Extremely Easy Fingering
- Less Tiring to Play Than Old Style Bass
- Highly Portable
- Light Weight
- Tone and Volume to Suit Playing Needs
- Faster Changes



Fender

fine electric instruments

SEE YOUR LOCAL DEALER OR WRITE TO

RADIO & TELEVISION EQUIPMENT CO.

207 Oak Street

Santa Ana, Calif.

Have you tried the
Sensational
New



SUFFER FROM
STRING FEVER?

R_v - SQUIER STRINGS
Designed For Professionals

NOTE GUITARISTS:
MAKE SURE YOU HAVE SQUIER-TRUED OR ELECTRO-AMP
STRINGS FOR BRILLIANCE, BALANCE, AND DURABILITY
V. C. SQUIER CO. BATTLE CREEK, MICHIGAN



Joey Bushkin



Louis Armstrong



Benny Goodman



Ziggy Elman



Cozy Cole

EAST. Dave Brubeck opens at the Storeyville in Boston, Mass., on April 17th for one week. On April 27th he moves to the Blue Note in Philadelphia until May 3rd . . . Dickie Wells, original Basie trombonist, and his band appear every night except Monday at the Savoy Cafe in Boston. On Monday nights Al Risi and Bob Taylor take over with their Dixieland Granite City Jazz Band featuring Paul Watson and Johnny Hammers.

Joe Holicker and his orchestra held over at the Broad Cove Ballroom in Hingham, Mass. . . . The Emil Richards group has had its contract with Adajian's Serape Room in Hartford, Conn., extended until June. There's been a change in personnel, however, with John Giuffrida, former Bobby Hackett sideman, on bass.

Charlie Carroll opened at the Hotel Dudley in Salamanca, N. Y., last month marking his third trip to this spot . . . Steve Cardinal and Billie Martin, organ and piano duo, currently at the Hoffbrau in Newburgh, N. Y. . . . The Melotones, with Jack Rossman on accordion, Jim Martin on guitar, and Ray Brown on bass, at the Imperial Inn in Gloversville, N. Y., for an indefinite engagement. They've been there for the past five months.

Al Postal has signed for the seventh consecutive summer to appear with his band at Toro Hill Lodge in Monroe, N. Y. The personnel of the orchestra is the same as last year with Nelson Parker on piano, accordion, and vocals . . . Ben Webster doing one-niters on the Eastern seaboard.

A really great tour started in the East this month. Its the Benny Goodman-Louis Arm-

WHERE THEY ARE PLAYING

Send advance information for this column to the **International Musician**, 39 Division St., Newark 2, New Jersey.

strong Tour, featuring Gene Krupa, Georgie Auld, Ziggy Elman, Charlie Shavers, Teddy Wilson, Billy Butterfield, Helen Ward, plus the Louis Armstrong All Stars featuring Joey Bushkin, Cozy Cole, Velma Middleton, Trummy Young, Barney Bigard, and Arvel Shaw.

The Dominoes doing one-niters in the East . . . Vi Burnside and her orchestra at the Sportsman's Club in Ambridge, Pa., for two weeks beginning April 13th . . . Big John Greer and orchestra play the Parker House in Pittsburgh, Pa., April 13th to 25th . . . Joey Masters Trio on tour of Eastern hotels . . . Drummer Sammy Fede currently working and traveling with singer Johnny Ray.

Trumpeter Buzzy Barber and his Dixie Band holding forth at the Club Markay in Carteret, N. J. The band features Reggie Roman on piano, Bob Alexander on drums, Frank Peck on trombone, and Eddy Man on sax and clarinet. Buzzy disbanded a 15-man group to form his

present five-piece combo . . . Ossie Walen and his Continental orchestra began their fifth year at Schwabisches Alb on February 28th, located near Warrenville, N. J. They provide dinner music and all types of continental and American music for dancing.

Erskine Hawkins appears at Sklar Hall in Bayonne, N. J., on April 10th . . . Myrtle Young and her orchestra do two weeks at Brady's Dreamland in Lawnside, N. J., finishing on April 12th. They go to Bill and Lou's in Philadelphia from the 13th to 19th, and then do one-niters.

NEW YORK CITY. Bill Doggett and his organ trio close at the Club Casino in Baltimore, Md., on April 12th and open at Birdland in New York City on April 16th . . . Dizzie Gillespie plays Birdland April 2nd to 22nd . . . The Lenny Herman orchestra at the Roosevelt Hotel . . . Barbara Carroll still a headliner at the Embers.

Tenor sax player Frankie Mayo and his quartet have been held over at the Red Parrot Club in Brooklyn . . . Vibraharpist Joe Roland, long featured with George Shearing, organizing his own group.

PHILADELPHIA. The Ted Forrest Trio plus One now featured at Big Bills and on the Bob Horn Bandstand on WFIL-TV . . . The Ray-O-Vacs at the Tropics in Philadelphia for one week beginning April 6th. They open at the Celebrity Club in Freeport, Long Island, on April 17th . . . Lee Vincent's
(Continued on page thirty-three)

ALONG TIN PAN ALLEY

A FOOL SUCH AS I
A STOLEN WALTZ
APRIL IN PORTUGAL
CARAVAN

DOGGIE IN THE WINDOW

EVEN NOW

GLOW WORM

HAVE YOU HEARD

HOLD ME THRILL ME

HOW DO YOU SPEAK TO AN ANGEL

HUSH-A-BYE

I BELIEVE

I'M SITTING ON TOP OF THE WORLD

I WANNA WONDER

KAW-LIGA

Robbins

Sheldon

Chappell

American

Santly-Joy

Pickwick

Marks

Brandon

Mills

Chappell

Remick

Cromwell

Feist

Miller

Millene

KISS

LADY OF SPAIN

LITTLE DID WE KNOW

MISTER PIANO PLAYER

MY BABY'S COMIN' HOME

MY FLAMING HEART

MY JEALOUS EYES

PRETEND

SAFETY WITH YOUR HEART

SIDE BY SIDE

SOMEBODY STOLE MY GAL

THUMBELINA

TILL I WALTZ AGAIN

WILD HORSES

YOUR CHEATIN' HEART

Miller

Sam Fox

J-M

M-J

Roxbury

Robbins

Famous

Brandon

Feist

Shapiro-Bernstein

Robbins

Frank

Village

Simon

Acuff-Rose

A Conductor of Distinction

VLADIMIR GOLSCHMANN holds a distinctive place among conductors of American symphonies, for this season marked his twenty-second consecutive year at the helm of the St. Louis Symphony, a record matched only by the late Serge Koussevitzky, who led the Boston Symphony Orchestra from 1924 to 1949. Golschmann first appeared with the St. Louis Symphony in 1931 as guest conductor, and the following Fall was engaged as its permanent leader. During his tenure the orchestra has steadily grown, both in size and stature. So too has its leader. However, before his arrival in America Golschmann already had molded himself into the interesting combination of avant-garde and classical musician.

Golschmann was born in Paris, of Russian ancestry. His father, a physician who had given up medicine for mathematics and literature, started his son's musical education with piano lessons, but after six years the youthful pupil deserted the piano for the violin. He soon developed a desire to conduct, and began listening to the tones of his instrument only in terms of the ensemble.

He joined an orchestra which gave concerts for a Parisian intellectual group. (Numbered among the members was Jose Iturbi at the piano.) When the first cellist, Francis Touche, started his own orchestra on Paris' Right Bank, Golschmann went with him. It was during this period that he met Erik Satie, one of the outstanding modern French composers, and it was through Satie that Golschmann was introduced to Albert Verley, a wealthy manufacturer and patron who preferred writing compositions for the piano to sweating over business chores.

One day Verley heard Golschmann perform one of his works at the piano, and he was so impressed with his interpretation that he asked the young musician if he had ever thought of conducting.

"I have never wanted to do anything else," Golschmann told him. "All I need is an orchestra. I have a baton."

Verley offered to write a check for the aspiring conductor on the spot, but Golschmann thought it was not quite the time. He returned to his violin and the orchestra for further experience. Then, in 1919, with Verley's backing and an orchestra of thirty-three pieces, he presented the Concerts Golschmann in Paris.

These concerts were important in a larger sense than serving as a stepping stone. Combining established classics with controversial modern works, they astonished the traditionalists, and the concerts at times were even riotous. Some of the works created such a furor that even the conductor heard only the opening bars.

But the critics found them exciting, and Golschmann was quickly recognized by the famous "Six" avant-garde composers, including Honegger, Milhaud, Durey, Auric, Poulenc, and Tailleferre.

He also attracted the attention of Igor Stravinsky, which turned out to be an equally important association, for through Stravinsky's intervention Golschmann was engaged to conduct the Ballet Russe the following year.

It was in 1925 that Golschmann made his American debut, when he toured this country

Golschmann of St. Louis

with the Swedish Ballet. This led to his engagement by Walter Damrosch for an extra concert of the New York Symphony Orchestra, one of the predecessors of the present New York Philharmonic-Symphony. On the strength of an excellent reception from the press and public



These are the men who in 1951 had been with the orchestra twenty-five years. (Mr. Golschmann at that time had been there twenty years.) They are, left to right: Salvatore Campione, Victor Hugo, Elmer Gesner, Vladimir Golschmann, Karl Auer, Joseph Carione, Clarence Gesner, Charles Camacillo and Max Steindel.

alike, Golschmann was invited to return for six additional concerts the following season.

It was also a guest appearance that led to his present post. In 1931, during the period that followed Rudolph Ganz's resignation, he joined a succession of guest leaders conducting the St. Louis Symphony. He made such a favorable impression that he was the candidate chosen to become its permanent leader and director.

The St. Louis Symphony's seasonal activities include forty subscription concerts, four free public concerts co-sponsored by the City of St. Louis, six children's concerts, five concerts in the public high schools sponsored by the public school system, six to eight "pop" concerts, two or three special concerts featuring popular artists such as Ethel Smith and Oscar Levant, and a three-week tour.

The orchestra is privately financed, having no tax support. The annual maintenance fund of \$175,000 is subscribed by St. Louis area corporations and individuals; the remainder of the budget comes from ticket sales, and sponsorship of such events as the Metropolitan Opera's local engagement.

The annual tours have taken the orchestra to every section of the country except the West Coast. Clarence Gesner, clarinetist, serves as stage manager. His brother, Elmer Gesner, of the percussion section, doubles as librarian, and George Buermann is the orchestra's traveling stagehand.

Many of the problems attending the job of moving orchestra personnel fall on the broad shoulders of Max Steindel, the orchestra's personnel manager. Steindel, who comes from a

family famous in musical circles both here and abroad, is a member of the cello section, and was first cellist for thirty years until he retired from that post in 1946. (Although under his regime things generally go smoothly, there are bound to be hitches, and on such occasions Steindel gives the complaining party a book of matches bearing the inscription "Relax Mit Max.")

The orchestra's concertmaster and assistant conductor, Harry Farbman, has had a distinguished career both as violinist and conductor. A pupil of Leopold Auer, he made his professional debut in 1923 in South America, and has toured this country and Europe as soloist. He was formerly concertmaster of the National Orchestral Association in New York and the National Symphony Orchestra of Washington, D. C., before taking his present post in 1942. He is also first violinist and a charter member of the St. Louis String Quartet, and founder of the twenty-piece Farbman Sinfonietta, which made a striking New York debut in 1940 and today makes regular Spring tours.

Since coming to St. Louis, Golschmann has been invited to guest-conduct virtually every major American symphony. During the summer of 1951 he made his first professional visit to South America, leading the orchestra of Caracas, Venezuela. In June and July of 1952 he extended his fame to Israel where he conducted the Israel Philharmonic.

Vladimir Golschmann is liberal and flexible in his musical tastes. It was this quality which led the noted Parisian critic, Andre Coeuroy, to describe him as "the most complete conductor of our time." Having won his first laurels as a conductor of moderns, he quickly developed a flair for 18th and 19th century masters as well, and he is an avowed admirer of the great 17th-century composer Couperin.

St. Louis, with its long heritage of German choral and orchestral music, found that the conductor of its symphony orchestra was also a devout champion of Beethoven and Brahms. The net result is that Golschmann's programs have achieved the ideal blend of the old and the new—classical, romantic, and modern. His contribution to culture in the St. Louis area was recognized during the Spring of 1951 when he was awarded an honorary degree of Doctor of Letters by Washington University in St. Louis.

Golschmann's conducting reflects his studies in Paris. His refinement of style has won him wide recognition as an interpreter of Mozart and the outstanding French composers of this century, with their more sparing style and their preference for music of statement rather than of ornament.

Golschmann is also one of the most elegant of all maestros from the standpoint of appearance. Exceedingly handsome, graceful and erect, he once qualified for the well-known magazine "men of distinction" gallery—which he did not take too seriously.

Upon the completion of the symphony season in St. Louis each March, Golschmann and his wife invariably return to Paris. Though he is an American citizen and one of the first citizens of St. Louis, he still has a warm place in his heart for his native France.

—S. S. S.

Traveler's Guide to Live Music



Seattle, Washington. Art Barduhn and his Trio appear on the People's Parade TV show, and at the Grove, here. Left to right are Russ Phillips, Art Barduhn, and Glen Thompson.



Oaklyn, N. J. Currently entertaining at Eddie Chambers', here are Two Jacks and a Jill. Left to right are Reds Crosset, trumpet; John Lu Brant, piano; Jill Hains, bass.



Rochester, N. Y. Dickens and Butts, versatile bass and piano duo, are at the Park Lane Restaurant for an indefinite stay. Dickens is on bass, Butts holds forth at the piano.



Jackson Heights, Long Island. The Pat Donny Trio is entertaining at the Blue Haven, here. Left to right are Pat Donny, guitar; Jo Roberts, drums; and Tony Val, accordion.



Perth Amboy, N. J. The Bermar Duo is currently appearing each week-end at the H. & E. Tavern. Martin Coccozza, accordion, is on the left, and Bernard Quigley, bass, is at the right.



Miami, Florida. Bill Gormley and his Orchestra are at Jordan's Lounge. Left to right are Bob Cheney, Bill Gormley, Dave Drucker, and Tony Franchina. They hail from Locals 802, New York, and 655 in Miami.



Stanhope, N. J. Shown playing at Quinn's Rose Room is the Ventura Tone Trio. Left to right are Robert Toto, drums; John Capuano, guitar, and Frank Atria, organ and piano. All belong to Local 237 in Dover, New Jersey.



Spokane, Washington. At the Spokane Moose Club for almost two years, are Charlene Baxter and the Milt Washburn Trio. Left to right are Milt Washburn, George Howard, "Pancho" Cordoba, and vocalist Charlene Baxter.

Philadelphia, Pa. The Four Provinces' Irish Ramblers Orchestra entertains throughout this area. Rear, left to right: George McVeigh, C. Matthews, Frank Weaver, Frank Cianflone. Front, left to right: Howard Lohr, Jack Call, Sam Moore, M. Barrett, J. Maher, L. Flounders.

Bloomer, Wis. Active throughout this area is the Wisconsin Dutchmen Orchestra. Front, left to right: Lynn Pritchard, Elmer Burghardt, Matt Gesler, leader Ray Steinmetz. Rear, left to right: Don Burghardt, Roger Norris, John Gesler. Their Local is 345 in Eau Claire.

Omaha, Neb. Traveling the mid-west is Lee Barron and his Orchestra. Front, left to right: J. Kosmecek, Roger Herwig, J. Reisinger, Russ Herwig. Rear, left to right: Phyllis Behrens, Bob Petrik, Jim Lohr, Andy Minnini, Don Romeo, P. Douthit, Frank Alfaro, Lee Barron.



The Long Beach Municipal Band

ONE OF the unique features of the City of Long Beach, California, is its Municipal Band, under the direction of Eugene La Barre. It is the only musical organization in the world which plays two free concerts daily throughout the year, entertaining thousands of tourists and actively contributing to the cultural life of Long Beach residents.

Throughout its forty-three years of existence, the band has been an effective drawing card for this Pacific Coast city. Starting with its summer season on Memorial Day, two concerts are played daily, with the exception of Sunday and Monday evenings, in the outdoor band shell. About October 15th, the band returns to the large Municipal Auditorium for Fall, Winter, and Spring concerts until the middle of May, when the musicians take a two-week vacation.

A Tax-Supported Venture

Authority for the maintenance of the Long Beach Municipal Band is provided in the City Charter, which reads: "The City Council shall levy and collect annually on all taxable property in the City of Long Beach, as in other cases, a special tax sufficient to support, employ, and maintain a Municipal Band." The yearly band budget requires a special tax levy of approximately four-and-four-tenths cents on each one-hundred dollars of assessed valuation. This money cannot be used for any other purpose beside band maintenance and operation.

The musicians are under the same civil service regulations and salaries that apply to workers in the other city departments. In fact, the band is a city department, with the Band Director as department head, responsible to the City Manager.

As an artistic unit, the band has achieved a symmetry of tonal balance comparable to that of a symphonic organization, and has earned an international reputation for unusual band performance.

A Notable Roster of Performers

The personnel includes many former members of the finest bands and orchestras of America and Europe. Several were with the great Sousa,



EUGENE LA BARRE

Pryor, Innes, and Conway bands. Every player qualifies as a soloist, and each program features an instrumental solo, duct, or novelty selection.

Several composers and arrangers in the band make possible the performance of the great classics which are in the orchestral and piano repertoires, but which have never been published for bands. Then, too, modern "Hit Parade" tunes are arranged for the band as soon as they become popular, thus having made possible the adoption of the slogan, "From Symphony to Swing."

The first thirty minutes of each afternoon performance are broadcast, and a large following has been built up among "shut-ins" and out-of-town people. However, several schools throughout California and adjoining states have sent their bands to Long Beach to listen to the Municipal Band concerts and rehearsals, which serve as models for them.

Story of the Present Director

Since its beginning in 1909, the band has had several directors, including Herbert L. Clarke, who is credited with having placed the organization on such a high musical plane. The present director, Eugene La Barre, took over the leadership on October 15, 1950. His musical background is extensive and varied. He played cornet with the Sousa and Pryor bands, and trumpet with various radio orchestras. He holds a thirty-year card in Local 5, Detroit, and also belongs to Local 802, New York City, and Local 353, Long Beach. All the members, incidentally, are members of Local 353.

La Barre organized and conducted the famous New York World's Fair Band in 1940. He is now pioneering in a method of acquiring perfect intonation and balance with the use of various acoustical and play-back devices. The results have attracted a good deal of notice in musical and electronic circles.

How the Band Operates

The band's headquarters are located in the Municipal Auditorium and include offices for the Director and Assistant Director James E. Son, and practice rooms for the players.

The Auditorium also provides storage space for the band's equipment. One of the largest music libraries in the world is housed here. More than 30,000 band arrangements have been accumulated over the forty-three years. These are thoroughly cross-indexed by title, composer, and classification, so that nearly any request can be granted on short notice.

It requires the services of two librarians to prepare the six different programs (over 100 selections) played weekly. No selection is repeated more often than once every three months, unless requested, thereby insuring the audience against repetitious programs.

In addition to the regularly scheduled concerts (over five hundred yearly) many extra engagements are played for patriotic and civic events and State Society picnics in the various parks. As of July, 1952, the band had to its record a total of 21,371 concerts performed—pretty much a world record.

THE LONG BEACH MUNICIPAL BAND, IN THEIR BAND SHELL AT THE FOOT OF LOCUST AVENUE



Gretsch Spotlight



SHELLY MANNE, No. 1 Metronome Poll Winner, calls GRETSCH "GREATEST"

SHELLY MANNE has been a winner in both *Down Beat* and *Metronome* drummer popularity polls for the past four years, and most recently *Metronome's* No. 1 winner! A former Stan Kenton man, he's "Mr. Drums" to the music world—and those drums have been Gretsch all the way. "Gretsch Broadkasters, greatest drums I ever owned," says Shelly. Write for your free copy of Shelly Manne's Favorite 4-bar Drum Solo, and free drum catalog that shows the drums played by Shelly (one of the 6-out-of-10 top winners, all of whom play Gretsch). Address: FRED. GRETSCH, Dept. IM-453, 60 Broadway, Brooklyn 11, N. Y.

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.

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
8149 West Apache Ave., Chicago 30, Ill.

Free
ELECTRIC
GUITAR
CATALOG
Write Today!

SUPRO & NATIONAL GUITARS
by VALCO MFG. CO.

TECHNIQUE OF PERCUSSION



By GEORGE LAWRENCE STONE

STICK TWISTERS

The exercises below are natural follow-ups for those appearing in the February issue. Exercises 1 and 2 furnish a nice study in contrasting rhythms, featuring quintuplets displacing normal groups of fours:

In Exercises 3 and 4 the normal four-groups are displaced by sextuplets:

(Although the sextuplet normally carries but one accent—a natural accent on its first note—its grouping is three times two, whereas the grouping of two triplets is two times three. Therefore, to fix the divisive contrast firmly in mind, it might be well to practice the following figure as a preparatory exercise to Exercises 3 and 4. Accent heavily as marked but, remember, such accentuation of the sextuplet would not occur in actual playing unless specifically called for.)

Finally our stick twisters end up in a blaze of glory with septuplets now being the featured attraction:

Like others of the same nature, these exercises will do their best work for the eager beaver if practiced at slow, steady tempos first, with speed coming thereafter.

The following brain-child of mine appeared some years ago in a trade magazine and several reader friends have suggested that it might interest readers of this column.

INTERNATIONAL MUSICIAN

The only fly in the ointment is that this blurb is an overall criticism pointed directly at the school band drummer, whereas most of my readers have long since been graduated from this stage of the profession.

However, it has been pointed out that it may strike a responsive chord in the soul of a harassed school band instructor here and there, and, if so, I will feel amply repaid for reproducing it here.

EXTRANEIOUS NOISES

Well up front among the factors adding gray hairs to the school bandmaster's head is that of *extraneous noises*—that thousand-and-one conglomeration of "notes" not appearing in the score. Distractions are, unfortunately, part and parcel of any public performance. Someone invariably coughs or moves a chair at the wrong time. You can safely bet that the raucous honk of an automobile horn will crawl in through a window with uncanny precision at, musically, the most disastrous moment in the concert.

Then there is the restless audience and, what is more likely, the restless band. In fact, the average school band may be counted on as a steady contributor to distracting noises—a fact which has made more than one bandmaster wonder if he wouldn't be better off working in a nice, quiet boiler factory.

Little can be done about many such distractions. We've got to grin and bear them, along with mosquitos, high prices and the kids who play trombone *in tune* (thereby ruining the intonation of the rest of the band). But there are some extraneous additions to the average concert that can be avoided, and since drummers, by the very nature of their instruments, are apt to be the worst offenders, my observations will be largely confined to the "hardware department."

Public Enemy No. 1 is *the dropper*. This guy, provided he crashes the pearly gates, will not be given a harp to play in Saint Peter's Celestial Band. He will not be given a drum. They will give him a basket! He is the villain who drops his drumsticks during a *pianissimo* passage . . . who, after playing the triangle, drops the beater on a wooden chair-seat . . . who, if he plays a bell part *piano*, can be depended on later to drop his mallets on the bell bars *forte*. Such "concussionists" add unasked-for notes to the score and deepen those furrows on the bandmaster's forehead.

Harry of the *heavy hand* is another offender. When Harry grabs an article it stays grabbed. Everyone knows when Harry is about to play the tamborine; he has it in his hands for measures before its proper entrance time and under his awkward manipulations, each little jingle loudly proclaims its message to the world. Harry always manages to play before, during and after what the composer, in his ignorance, fondly believed to be the proper time.

Then there is *the scraper*. He has ants in his pants. He constantly fidgets, and his chair fidgets with him, scraping along the floor as it goes. When he gets up, he pushes the chair to one side with his foot, thus creating a bit of modernistic tone-color that Stravinsky couldn't duplicate in his wildest moments!

Comes now *the rattler*. Someone, in an unguarded moment, appointed him "chief sleighbeller." Now there is nothing confidential about a set of sleighbells. They rattle at the slightest provocation, but, when placed in the hands of a professional rattler, their tintinnabulation can transform an otherwise serious composition into a running accompaniment for Santa Claus and his reindeer, traveling from the North Pole right down into the Burlap Centre Opry House for the Children's Festival.

Head man in the hardware department is *Terence, the tympani tuner*. Here is a player who should know better—but at times he doesn't. A tympanist is often obliged to tune his kettles while the band is playing. If necessary, he is supposed to check his tunings by a light flick of a finger across the tympani head, his ear being down close by. Instead, he often is heard tapping the head with a stick just when the guest soprano soloist is giving her all, some eight lines above the staff, for dear old John Hancock School.

The average school band invariably contains at least one *comedian*. He is full of fun. He makes funny faces. He tells funny stories in stage whispers and makes grotesque movements when he plays, to the amusement of his fellows and the consequent detriment to the dignity that should be a part of a serious musical presentation. This doesn't bother him, however, for he is having the time of his life and, after all, who were people like Saint Saëns or Wagner, to write music that affords no opportunity for a comedian to do his stuff?

Finally we come to *the foot tapper*, a nuisance found in the drum section to be sure, but in other sections as well, and who, after all is said and done, may be classified as the worst of all offenders. There is no more glaring trade-mark of the amateur musician than the inability

(Continued on page thirty-two)

Top
Professionals
Choose—



Another WFL Exclusive—Triple Flange Hoops!



Sticks last longer and rim shots are easier—sure—on WFL triple flange hoops. Try them at your dealer today!

Stan Levey

Starring with the sensational Stan Kenton Band.

"... sure, flexible and a swinger—" says Down Beat of drum star Stan Levey with the talent-laden new Kenton band.

"... tops for looks, performance and durability . . . by far the best made—" says Stan of his WFL drums.

*YES . . . WFL stands for Wm. F. Ludwig, the first with the finest in percussion for over fifty years.

FREE! New 1953 Catalog!

Please rush my free copy of your great, new, 44-page, revised, 1953 catalog.

NAME _____

ADDRESS _____

CITY _____

STATE _____

IM-10



PROTECT YOUR FUTURE — Buy Your EXTRA Bonds Now!

Versatile!

ANDY ARCARI

The accordionist who amazes the music world with his brilliant interpretations of both jazz and classics.



EXCELSIOR

The accordion that's now more versatile than ever! *Modulator* provides twice as many treble tone effects.

Try a 3rd dimensional Excelsior today

Write for catalog, name of nearest dealer.
Excelsior, 333 Sixth Avenue, New York City 14

For Your FAKE BOOK

USE A LOOSE LEAF DEVICE



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

Cover & Filler \$2.25 EXTRA FILLERS 75¢
(Prepaid) NO C.O.D.'s. A TO Z INDEX 75¢

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

LEARN "HOT" PLAYING

Quick course to players of all instruments—make your own arrangements of "hot" breaks, choruses, obbligatos, embellishments, figures, blue notes, whole tones, etc. MODERN DANCE ARRANGING—Duets, trios, quartets and ensembles, special choruses, modulating to other keys, suspensions, anticipations, organ points, color effects, swingy backgrounds. 333 East 19th St. Elmer B. Fuchs Brooklyn 28, N. Y.



NOW! the ENCEE mega-new zino
Contains original material, Monologues, Parodies, Band Novelties, Skits, Dialogues, Songs, Parties, Gags, Jokes. Subscription \$2. Add \$1 for 4 gasp-packed back issues.
ENCEE, Desk 11
P. O. Box 983
Chicago 90, Ill.

The Rockwell School of Tuning

CLEARFIELD, PENNSYLVANIA
The serious need for competent piano tuners and repairmen is universal. The Rockwell School of Tuning fulfills its mission in giving you the practical and efficient training you seek. Licensed by the Pennsylvania S.B.V.E. V. A. contracts for Public Laws 16 and 550.
Address ROCKWELL SCHOOL OF TUNING, Clearfield, Pennsylvania, for Catalog.

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 \$5.75 for mute and full instructions for use.
RICHARD MAYO, Piano Technician
Dept. 084, 1120 Latona St., Philadelphia 47, Pa.

Minutes of Special Meeting

OF THE

International Executive Board

OF THE

AMERICAN FEDERATION OF MUSICIANS

LOS ANGELES, CALIF., JUNE 19-20, 1952, INCLUSIVE

Ambassador Hotel
Los Angeles, Calif.
June 19, 1952

President Petrillo calls the meeting to order at 3:00 P. M.

Present: Bagley, Cluesmann, Steeper, Kenin, Clancy, Ballard, Murdoch.

Excused: Harris.

A conference is held with representatives of motion picture studios. Present are Charles Boren, Morris Meiner, B. B. Kahane, E. J. Scanlon, H. MacDonald, Ben T. Batchelder, representing Universal, Columbia, RKO and Republic Motion Picture Studios.

They discuss with the Board the proposition of making motion pictures for television. They explain that they are interested in new production and have no present interest in old films. They state they are interested in producing pictures for television and wish to explore the situation in connection with the arrangements they may make with the Federation covering the conditions of employment of musicians. They request a moratorium of two years in order to give the matter a trial, upon which they would be in a position to negotiate the matter further.

The subject is thoroughly discussed between the representatives of the studios and the members of the Board, with the understanding that the representatives will be notified of the disposition of the Board. The representatives retire.

President Petrillo calls the Board into session at 4:30 P. M.

The subject matter of the conference with the representatives of the motion picture studios is thoroughly discussed.

On motion made and passed it is decided not to agree to a moratorium as requested and that the representatives be notified to that effect.

Other matters of interest to the Federation are discussed.

The session adjourns at 5:30 P. M.

Ambassador Hotel
Los Angeles, Calif.
June 20, 1952

The Board reconvenes at 2:00 P. M. President Petrillo in the chair.

All present except Executive Officer Harris.

Jimmy DiMichele, Hershell Gilbert, Lynn Mury and Lawrence Morton, members of Local 47, Los Angeles, Calif., representing the American Society of Music Arrangers, appear. They state they represent about 300 members and submit a plan for payment for the

use of their arrangements on musical engagements. They claim that the continued re-use of these arrangements entitles them to additional compensation over the original price of the arrangements. They explain the plan in detail, which would necessitate the leaders adding this cost to the price of the engagements. It would also require that a record be kept of all arrangements played on the engagements, so that a distribution of the proceeds could be made to the arrangers, in accordance with the number of times the arrangements were used. The plan also provides that the money be collected by the Federation and disbursed to the arrangers after a certain percentage is retained by the Federation and a certain percentage paid to the locals as compensation for policing.

The members retire temporarily.

Mr. Chadwick and Mr. Arnstein, representing the Independent Motion Picture Producers Association, appear regarding an agreement with the Federation covering pictures for television. Mr. Chadwick states that they produce the lower budget pictures, and makes a proposal that they would be agreeable to paying the 5 per cent on the making of new television pictures, but would like to have relief on the old films already made for theatres to the extent that instead of paying the full scale once again to the musicians who made the pictures, they should receive 12½ per cent of the original cost for musicians.

Members of the Board ask several questions. There is a general discussion.

The matter of the refusal of Monogram Pictures to pay the 5 per cent in cases where they sell to distributors is discussed and Mr. Chadwick states he will see to it that the contract with Monogram is lived up to.

Messrs. Chadwick and Arnstein retire.

The representatives of the arrangers are again admitted. Member Gilbert makes a fuller explanation of the plan and numerous questions are asked by members of the Board, during which it develops that the highest amount paid to any arranger would be approximately \$500.00 per year.

The session adjourns at 5:15 P. M.

The Board reconvenes at 9:00 P. M.

The proposal submitted by representatives of the arrangers is now considered.

After a discussion it is decided to lay the matter over to the next meeting of the Board.

The proposition of Messrs. Chadwick and Arnstein on behalf of the

INTERNATIONAL MUSICIAN

Independent Motion Picture Producers Association is now discussed. On motion made and passed it is decided to refer the entire matter to President Petrillo.

There is an informal discussion of the application of the 5 per cent formula to television shows in respect to the time charge, production cost and selling price.

Other matters of interest to the Federation are discussed.

The meeting adjourns at 11:00 P. M.

Mid-Winter Meeting

570 Lexington Ave.
New York, N. Y.
January 22, 1953

President Petrillo calls the meeting to order at 1:00 P. M.

Present: Bagley, Cluesmann, Steeper, Kenin, Clancy, Ballard, Harris, Murdoch.

The matter of drafting the leaflets for new members in accordance with Resolution No. 15 adopted at the Santa Barbara Convention in 1952 is discussed.

On motion made and passed it is decided that this be done by a committee consisting of Secretary Cluesmann, Treasurer Steeper, Executive Officer Kenin, together with Hal Leyshon.

The proposal of the American Society of Music Arrangers regarding royalty payments on their arrangements, which was laid over from the June, 1952, meeting of the Board, is now considered.

On motion made and passed it is decided that the matter be referred to the President with full power to act.

The matter concerning booking agents which was laid over from the June, 1952, meeting is postponed until later in the meeting.

The Secretary reads an inquiry from a local concerning the change in naturalization regulations. While first papers need no longer be taken out when registering for citizenship, the government will supply same if requested.

Since Federation By-Laws require first papers, the Secretary is instructed to notify local secretaries that there is no change in Federation regulations and such papers must still be furnished.

A request of the conductor of a symphony orchestra that a lower recording scale be set for smaller symphony orchestras is considered.

The matter is laid over for further consideration and the President is requested to investigate the matter and report to the Board at its next meeting.

The Secretary reports on actions of the sub-committee in disbursing funds from the Lester Petrillo Memorial Fund for Disabled Musicians. The report is concurred in by the members of the International Executive Board in their capacity as Trustees of the Fund.

The Secretary is requested to furnish each Board member with copies of the various forms and reports.

The Secretary reads a letter from Sven Wassmuth, the President of the Swedish Musicians' Union.

It is decided to invite him to attend our next Convention in Montreal.

The President makes a general report on affairs of the Federation, including a report in connection with the political situation in the United States.

Case No. 563, 1952-53 Docket: Claim of Local 802, New York, N. Y., on behalf of its member Karl Kirby against Sonja Henle Ice Revue (Sonja Henle Enterprises, Inc.), Los Angeles, Calif., for \$5,313.00 alleged salary due Kirby and his orchestra, is considered.

On motion made and passed it is decided that the claim be denied except for actual services rendered.

Case No. 651, 1952-53 Docket: Appeal of member Joe Basile of Local 16, Newark, N. J., from an action of Local 62, Trenton, N. J., in imposing fines of \$750.00 upon him is considered.

On motion made and passed it is decided that the appeal be sustained insofar as the minimum number of men is concerned and that he be fined \$50.00 for failure to file contract.

Other matters of interest to the Federation are discussed.

The session adjourns at 7:00 P. M.

570 Lexington Ave.
New York, N. Y.
January 23, 1953

The Board reconvenes at 1:00 P. M. President Petrillo in the chair.

All present.

Secretary Cluesmann reports on a law suit which is pending against the Federation in connection with the claim of the International Ice Revue which is on the National Defaulters List of the Federation.

The dispute between Local 149, Toronto, Ont., and Local 191, Peterborough, Ont., regarding jurisdiction over Lindsay, Ont., is discussed.

The matter is postponed to the Convention meeting of the Board, at which both parties may present their side.

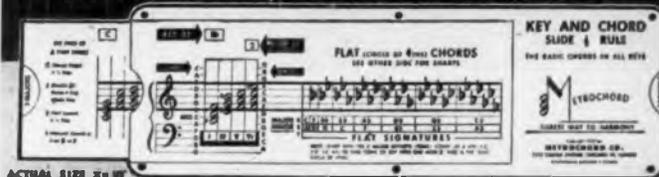
Case No. 670, 1952-53 Docket: Appeal of members Emil C. Dewan, Sam Bari, Arthur W. Blake and Michael Cuseta (Dewan Quintones) of Local 655, Miami, Fla., from an action of said local in finding them guilty of Article 13, Section 16 of the A. F. of M. By-Laws, is considered.

The matter is referred to the President.

Treasurer Steeper reports on tentative arrangements for future conventions. He states that he has made arrangements for the 1954 Convention to take place in Milwaukee, Wis., the week of June 13th; Cleveland, Ohio, in 1955; Atlantic City, N. J., in 1956. He suggests Denver, Colo., or Salt Lake City, Utah, in 1957, and one of the southern states in 1958. On motion made and passed it is decided to concur in the recommendation of

(Continued on page twenty-nine)

a solid start in HARMONY is ensured with
KEY and CHORD SLIDE RULE
for the student, teacher and music lover



- **SLIDING STAFF** shows instantly the **FOUR PRIMARY CHORDS** in any major or minor key.
- **RELATES** the right key signature to those chords.
- **CLEAR AND CONCISE** instructions and definitions indicate the secondary chords.
- **MULTI-COLOR** tie-ins to quicken comprehension.
- **OVERALL PATTERN** of key, signature, and chord relationships (so hard to teach otherwise) is **MADE EASILY APPARENT**.
- **FUN TO USE** makes learning fun.
- **APPROVED** by music educators as the visualizer of basic harmony. Price \$2.00

USE THIS HANDY ORDER BLANK . . . No C.O.D.'s, please.

METROCHORD CO.,
7510 Colfax Ave.,
Chicago 49, Ill.

PLEASE SEND ME . . . Key & Chord Slide Rules at \$2.00. Date

Cash Check M. O.

Name

Street

City Zone State

(10-day money back guarantee if not delighted)

Amrawco
SUPREME
Drum Heads

The only drum head in the world
you can have in the gauge thickness that suits you best! And you'll thrill to the feather-touch response, the crisp, full tone from ppp to FF. Insist on Amrawco to bring out the best in your drum — and YOU!

Demand Amrawco heads for ALL your drums . . .
See your dealer or write for his name today!

AMERICAN RAWHIDE MANUFACTURING CO.
1105 N. NORTH BRANCH STREET • CHICAGO 22, ILLINOIS

PROTECT YOUR FUTURE — Buy Your EXTRA Bonds Now!



BILLY BAUER



TONY MOTTOLA

The Guitar

WATCH the player of an electric steel guitar hovering over his instrument, turning little screws, adjusting knobs, testing strings, plugging in for current—and you will realize something is afoot in the instrumental world. Variety, of course, has always been a characteristic of the guitar.* Even as early as the seventeenth century thousands of different kinds of guitars existed. Today models may be had with curved and flat fronts; with or without plectrum guards; with strings extending the whole length of the instrument or stopping at the bridge; with narrow or wide fingerboards; with F-shaped holes or rosettes; with both shoulders even or one carved abruptly away; with single, double or triple necks; in shapes triangular, oval and box-like; models based in "consoles" and models with pedals! Now come the varieties conditioned by the possibility of amplification. Plugs, "pickups," switches, even pedals are matters of concern to the swing guitarist today. The instrumentalist has to be able on occasion to turn electrician.

Percussive and Portable

These innovations didn't just happen. Practically every change in the guitar in swing bands has come about because the instrument has to be heard—heard as a melody giver as well as a background-provider. At first in the South, shortly after the Civil War, it was only for accompanying their somber songs that the Negroes played banjos or guitars on street corners, in saloons, anywhere. Such "troubadours" used to travel from town to town, mostly alone, singing their sad songs usually to improvised words. Then when bands came along, banjos were utilized along with cornets, clarinets, trombones, drums and horn basses for the parades which were daily occurrences. They served here as percussive rather than as melodic instruments and came in whatever shapes ingenuity could think up, their owners being too poor to aspire to "store" instruments. Many were fashioned from old cigar boxes. Yet with their parchment-covered bodies, their long necks, their varied tunings, these instruments had power of penetration that made them rhythm rousers in communities where even funerals were considered incomplete without a band accompanying the hearse to the cemetery.

As jazz moved from the streets into honkey-tonks, river-boats and ballrooms and the piano became a beat-setter along with the banjo, the more sonorous guitar began to edge out the latter instrument. This switch-over, no doubt was speeded up by the fact that all guitarists, with the exception of a few experimenters, set the six strings of their guitars invariably so:

*The classic guitar, which for several centuries has been standardized in shape, in fingerboard, in tuning, and in inner construction, is omitted from this discussion. An article on this excellent instrument appeared in the May, 1949, issue of the *International Musician*.



Written an octave higher in the treble clef

For with a standardized tuning (banjos never aspired to a single tuning) the guitar arrangers could write down the parts and expect to have them precisely followed. At any rate, by the middle thirties we hear of John St. Cyr (beat-setter for Jelly Roll Morton's Red Hot Peppers and for Louis Armstrong's Hot Five and Seven) playing banjo or guitar as the mood took him. Carl Kress (in Red Nichols' group) raised the level of the guitar as a rhythm instrument and began playing as well melodies with chord accompaniment. Eddie Lang (successively with the Dorsey Brothers, Scranton Sirens, the Mound City Blue Blowers and Bix Beiderbecke) soloed on the guitar so well that he set a standard hard to beat even to this day. Charlie Christian in Benny Goodman's Sextet used the guitar with a subtlety—arpeggios, note clusters, trills, cascades—that suggests emulation of the Classic guitar masters. His innovations gave it a dramatic role in the jazz ensemble. Others, such as Billy Bauer and George Barnes, use the guitar as punctuating instrument in the rhythm section. Or they have a melody line given them to weave into the section, just as do the trombone or the saxophone or any other melody instrument. Lately Tony Mottola has further widened the guitar's boundaries by showing it can furnish excellent background music for television—witness the "Danger" program for which he provides running musical commentary.

For Greater Volume

The early guitar was the usual Spanish variety—slim, symmetrical, flat-topped, flat-backed. Though it was exactly fitted for accompanying folk singing, this instrument was too soft-spoken for soloing in dance bands. Players began to use the plectrum and steel strings, but this was not enough to furnish the necessary volume. Jazz players began browsing through instrument stores with a queuing look in their eyes. Manufacturers were quick to take the hint. They began experimenting with guitars, making them broader, stouter, capable of louder tones. Since rhythmic requirements of the band necessitated a strumming of all the strings at once, instruments began to be made with narrow necks so that the fingers might the more easily encompass the strings. Since plectrum-twanged (steel) strings were subject to tremendous pull, the strings were extended beyond the bridge (where the Classic guitar delicately attaches them) right up to the edge of the instrument, there to be clamped on firmly. Pearl inlaid "position markers" were inserted on the fingerboards to aid in finger placement. On some models fingering

in the upper positions was made easier by carving out a deep shoulder indentation (cutaway).

Even with these alterations, however, the player when bringing out single string improvisations still found it difficult to be heard above the other instruments. Having him moved up to the microphone was an awkward maneuver, since it upset the visual unity of the band. Then someone (who seemed to duplicate himself in many bands at about the same time) thought of having a "pickup"—a sort of portable mike—attached to the instrument under the strings, this connected with an amplifying box. Since the sound now emerged not from the instrument itself but from this box, the player could sit anywhere in the orchestra and yet be heard to good advantage. Players going on their dates carry this guitar amplifier and speaker combined (a suitcase-size box) with them (see photograph below).



Alfred Alcaro and his electric guitar.

Such a unit may be plugged also into string basses, accordions, pianaccords—in fact, any instrument fitted for amplification.

This simple means of achieving solo prominence was irresistible to guitarists. Around the middle thirties we hear of Leonard Ware "occasionally playing with an electric amplifier," of Floyd Smith "using electrical amplification," of Charlie Christian "switching over to the electric guitar," and making a very good thing of it, too! Soon amplification became the rule. At least for melody players, though those guitarists providing rhythm background music often still kept to the un electrified variety. The leader of any given orchestra had—and has—a good deal to say about which type should be used.

Once they realized the player's yen for such amplification, manufacturers let their inventiveness have full play. The electronic age was upon us anyway. Musicians and non-musicians alike were experimenting with amplifiers, tone-mixers, broadcasting techniques. It seemed in the order of things to apply electricity to musical instruments. The sensational billing of Alvin Rey with the Horace Heidt band during the middle 30's gave a great boost to the cause. Certainly it was the players themselves who brought about the change. For although technological experimentation as applied to musical instruments had reached back at least forty years, very little was done to alter the guitar

in Dance Bands

electrically, until the players themselves became interested.

A word of explanation as to electrification of musical instruments. There are three ways in which electricity is used to produce music. First, the mechanism of the musical instrument is run in part by electricity—witness the pipe organ (its "pumping" and "touch" are electrically initiated) and the "vibe" which gets its characteristic quaver through electrically maneuvered oscillation of the tabs over the resonating tubes. Second, the actual sound is created electrically. The Theremin is an example of this use of electricity. By the third method, the initial sounds are produced in the usual way—i.e. by vibrating strings or reeds or membrane—and then are amplified and altered by electricity in much the same way as tones are enlarged and doctored up by turning the knobs on the FM radio dial for "loud," "soft," "lower



The Indiana Drifters who have been at the Chestnut Inn, Kansas City, Missouri, for four years. Left to right: Eddie Cox, Jack Marvin, Clayton Howerton, and Andy Anderson, Leader.

tones accentuated," "upper tones accentuated." The guitar utilizes this means, via electrical current, to provide not only gradations in volume and to give prominence to special over-tones or partials, but also to create tremolo. The model pictured herewith:



has three electrical "pickups," stationed at points (1) near the end of the fingerboard (2) midway between fingerboard and bridge and (3) near the bridge. With the three pickups the sound is caught and amplified, no matter where the plectrum happens to twang the strings. Moreover, with amplification at three different points, the string sounds throughout its length. This model has, moreover, no fewer than six buttons at the right side below the plectrum guard which give—and we quote the manufacturer's descriptive paragraphs—"six distinctive color tones from low bass to high treble." Two other buttons near the F-hole on the same side regulate volume for the various pickups.

APRIL, 1953

Les Paul, a pioneer for the electric guitar, is an electrical expert, and has an ear for "gimmicks." As an example of his devotion to his guitar: after an accident, a bone-grafting operation was necessary in order to save his right arm. He requested that his right elbow (of necessity stiff) should be so angled that his arm would be in a permanent position for playing the guitar—and that is how it is.

Take another model, popularized by Les Paul:



This is neither big nor broad, nor is it required so to be, since its body is for looks only. Electricity does the resonating. Besides a large shoulder cutaway and two "pickups," it has four buttons on the same side as the plectrum guard (but further away from the fingerboard), two to regulate volume and tone for the lower pickup, and two to regulate these for the upper pickup. A "toggle-switch" on the opposite side makes possible either coupling or isolating the pickups.

Sometimes volume control is regulated by a pedal—a method which leaves the hands relatively free. A simple shifting of the foot down, right or left, affords not only volume control but a choice among partials (high or low). About the hand technic: Al Caiola points out that with amplification the sounds are so exposed, the articulation is so important, that finesse is a "must."

As long as electrical guitars retain their hollow (and thus resonant) bodies, and at least approximate the shape of the Classic guitar, they can be used with or without amplification. Those, however, which have grotesquely divergent shapes or are built "solid" must be electrically amplified since their tones unassisted can be heard no more than a foot away. Most guitarists (and leaders, too) prefer the hollow conservative variety, as leaving room for choice. When a player is advised to "bring your amplifier," he knows he will have a melody line worked right into the arrangement. When he is asked to bring his small compact amplifier, he knows it is to be a radio date. For theatre dates a fairly large amplifier is used.

Nowadays practically all dance band guitarists make provision for amplification. Although, in the 802 Directory, there are 1,386 "guitar players" listed and a mere 204 "electric and steel guitar players," at least 1,200 of the former number have equipment for electrical amplification.

One species of guitar which has been built to sound *only* when amplified is the Hawaiian electric steel guitar (see photograph in lower right corner of this page). The unelectrified predecessor of this instrument—so says tradition—was discovered in 1895 by the Hawaiian Joseph Kekuku, when his metal comb happened to fall on the strings of his regulation guitar, producing the wailing sound characteristic of the ancient chants of the Hawaiians. Another



AL CAIOLA



ALVINO REY

version has it that an iron bolt from a railroad tie, picked up by Kekuku on one of his wanderings, did the trick. Whatever the medium, new vistas were opened up. Since then that oscillating, undulating tone has become a staple both with Hawaiian and with "country" (hillbilly, Western, cowboy) music. A smooth bullet-like bar of steel is now used to stop the strings and these latter are elevated far enough above the fingerboard to avoid any possible contact with it, since this would produce a jarring sound. Also, since the Hawaiian guitar became popular in bands, its shape deviated more and more from the original. Now its body is a small box-like affair, solid, unresonating, impossible to play without electrical aid. Especially devised pickups and tone adjusters are built right into the instrument. Three (or more) tone controls and knobs provide any desired volume in a wide range of tone colors. And such are the wonders of electrical amplification, a guitar player can get ready for a cue two bars ahead—"play" the desired chord with the power off, and then, when the cue comes, turn on the power and have the vibrations caught up belatedly and sent, big and beautiful, to the four corners of the hall.

Indeed, so widely has the Hawaiian guitar diverged from its original form that the frets alone are left to proclaim the instrument's origin, and even these are now mere position markers, not string stoppers. The bar itself, by its sheer weight, stops the string at the desired point and thus determines the pitch. The strings are set in motion not by the bare fingers, as with the Classical guitar, but by claw-like shells fitted onto the thumb and the two first fingers of the player. The other two fingers are used to manipulate the plugs.

Much of the steel guitarist's ingenuity goes into tuning his instrument. Hundreds of tunings
(Continued on page twenty-eight)



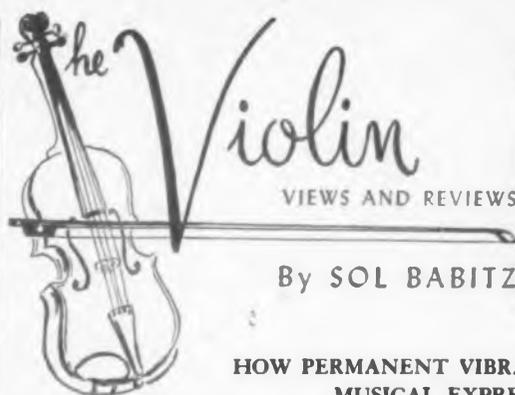
Hawaiian electric steel guitar.

for finest tone ...



Guitar design by
Label, SilverSmith

Gibson
STRINGS



VIEWES AND REVIEWS

By SOL BABITZ



HOW PERMANENT VIBRATO DESTROYS MUSICAL EXPRESSION

Writing in this column recently on the tendency of some modern violinists to play continually louder and sweeter, I touched upon the effects of this tendency upon general musicianship. I should like now to demonstrate how playing with a permanent vibrato which never lets up deprives the violinist of one of the most important means of expressive playing, namely dynamic shading and bowing articulation.

It seems strange at first that the overuse of the left hand's chief expressive aid, the vibrato, should deprive the *right* hand of much of its expressive powers, but such is the case.

THE INTERRELATED FUNCTIONINGS OF THE RIGHT AND LEFT HANDS

The functioning of the two hands is so closely interrelated that it is impossible to consider *one* completely apart from the other in any phase of playing. I have found that a continuous use of vibrato paralyzes the expressive powers of the right hand in several ways.

The bow as the tone producer is the natural leader in the choice of dynamic and rhythm; the left hand follows the lead of the right. When the right hand performs a crescendo, the left hand follows physically and emotionally, emphasizing the crescendo with increased intensity of vibrato and decreasing on the decrescendo. This, of course, is the normal musical procedure.

However when the vibrato becomes permanently intense, the left hand takes away the lead from the right, the bow is no longer the leader in the choice of dynamics, but is forced instead to play at one intense level in order to provide adequate string sound for the continuous vibrato. In addition the intense vibrato shakes the strings and the instrument so that the bow can maintain a steady tone on the string only by continuous pressure. Thus instead of a rising and falling dynamic to suit the character of the music we have a continuous single level of sound without shading.

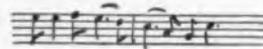
Neither the right or left hand can now relax for a moment. If the bow makes a diminuendo while the left hand continues its vibrato the effect is like an electric organ which has the same mechanical vibrato at all times. If the left hand should relax the vibrato for a moment the effect is an ugly tone because the bow, not accustomed to releasing the continuous pressure, is producing a forced tone, the ugliness of which must be masked by a continuous vibrato. Thus permanent vibrato creates ugly right hand tone and ugly tone creates the need for permanent vibrato. A properly produced unforced violin tone should sound pleasant even without vibrato.

The monotonously even sustained tone played at one level gives the effect of a bagpipe with vibrato.

THE BAGPIPE TONE AND MUSICAL PHRASING

The modern ideal of a bow connection so perfectly inaudible that there is the illusion of an "endless bow" is useful in some slow sustained passages where a perfect legato is necessary; but in the great majority of pieces where legato is mixed with other bowing or where there is a non-legato character the effect of smooth bagpipe bowing impairs phrasing and expression.

The opening bars of "Carry Me Back to Ole Virginny" when played with bagpipe vibrato has down-bows and up-bows but the audience does not hear anything but a continuous legato so that the first measure instead of sounding as it is written:



sounds pure legato:



The violinist plays the first two notes on two bows and *thinks* that he
(Continued on page thirty-two)

**ERNEST BLOCH
AWARD WINNER**

Albert Harris' *The Song of Kohelah* was unanimously chosen as the prize winning work by the judges of the Ernest Bloch Award competition of 1953. The award carries, in addition to a cash prize, a New York performance which will take place May 13th, and publication by Mercury Publishing Company. The work is for women's chorus, baritone solo, and piano, and is based on the Biblical text, "Vanity of Vanities, all is Vanity."

**ORGANISTS' GUILD MEETING
AT UTICA, NEW YORK**

Members of the American Guild of Organists of New Jersey and New York will convene on June 22 to 24 in Utica, New York, for their third Biennial Convention. Several well-known recitalists of the region will be heard, and topics of interest will be discussed by specialists.

Convention headquarters will be in the Parish House of Grace Episcopal Church. There will be displays of pipe organs built for the convention, electric organs, music publications, and choir vestments. The American Federation of Musicians has generously provided a gift from the Music Performance Trust Fund of the Recording Industry for an orchestral accompaniment to a concerto program.

News Nuggets

**PATTERN FOR
MUNICIPAL BANDS**

The Sioux Falls Municipal Band, which stands as an example of fine city-sponsored musical organizations, has the full support of Local 114 as well as of the officials of that South Dakota City. This year the appropriation has been increased ten

MUSIC WEEK

The observance of Music Week this year will be from May 3rd through 10th. "Enrich Your Life with Music" is the keynote of the week. The National and Inter-American Music Week Committee has prepared a "Letter of Suggestions" for distribution to organiza-

the University of Texas March 23-25. The guest conductor and moderator was Halsey Stevens of the University of Southern California.

STRING FESTIVAL

The Violin, Viola and Violoncello Teachers Guild plans to hold its 1953 National String Festival and Convention in New York City April 18th and 19th. Artists, conductors and educators from the world over will participate in the concerts and discussions.

GORDON EPPERSON

Gordon Epperson of the Louisiana State University faculty will play six cello concerts at the university of Oregon in Eugene this summer beginning June 22nd. Mr. Epperson will give two recitals a week over a three-week period. Henri Arcand of Portland, Oregon, will be at the piano.

**SCHNABEL MATERIAL
REQUESTED**

Cesar Saerchinger is working on a biography of Artur Schnabel and he is asking anyone with documents and interesting memories of the pianist to communicate with him at 103 Park Avenue, New York City.

In music you will find the body of and reality of that feeling which the mere novelist could only describe to you.
—Bernard Shaw.



Sioux Falls Municipal Band, Russ D. Henegar, Director.

per cent to a total of \$18,150.00 and, with about \$1,900 from the Music Performance Trust Fund of the Recording Industry, gives a total of a little over \$20,000.00 for the year. Forty concerts are presented each year—most of them during the summer season in three parks of the city. The group is 100 per cent A. F. of M. members and has been in operation as a department of the city since 1919.

tions planning programs for the occasion. To obtain a copy, send a three-cent stamp to cover postage to T. E. Rivers, Secretary, National Recreation Association, 315 Fourth Avenue, New York 10, New York.

SYMPOSIUM

More than 200 manuscripts were submitted at the second annual Southwestern Symposium of Contemporary American Music, held at

1 MINIMUM PEG TUNING, possible when accurate tailpiece tuners are used.

2 RETAINS TONAL PRECISION over long periods; unaffected by climatic changes.

3 TENSILE STRENGTH and durability prevent fraying, breakage, etc.

4 STRING UNIFORMITY replaces usual gut, aluminum, silver, etc., combinations which tend to distort tonal balance required for properly phrased chords and slurs.

5 BALANCED STRINGING . . . with G thickest, D, A, E relatively thinner, equalizes top-of-instrument pressure and eliminates "wolf tones".

6 LESS FINGERBOARD-STRING DISTANCE requires less finger pressure, facilitates playing ease, accurate intonation and increased string life.

7 CHROMIUM STEEL demonstrated greatest durability and tonal superiority in impartial scientific tests.

8 SILK STRING COVERS PROTECT string and bridge.

9 ACOUSTIC TAILPIECE DESIGN improves tone and lengthens vibrating area.

10 ATTRACTIVE BRASS ALUMINUM with a smooth black finish.

11 METAL TAILPIECE HANGER eliminates tonal distortions produced by gut dampers, which expand and contract with climatic change.

12 40% ADDED VIBRATING AREA between the bridge and end pin (a dead area with other strings and tailpieces).

13 FOUR PRECISION TUNERS for individual string tuning with simple built-in fingertip control.

13 BIG features on every Thomastik Equipped Outfit

with Precision Steel Strings and Fine Tuning Tailpiece

"Saves valuable teaching time!"
SIDNEY SHAPIRO
Noted String Instructor,
Lincoln High School, N. Y. C.

"The Only proper teaching set up!"
DR. GEO. BORNOFF
Eminent String Authority,
Columbia University, N. Y. C.

"Effortless tuning and precise gauge conformity!"
ELI LIPSCHEY
1st Violinist, N.B.C. Symphony,
N. Y. Philharmonic, N. Y. C.

Write for literature

Ernest Deffner
Division of Percordan, Inc.

**DEPT. B-453
461 EIGHTH AVENUE
NEW YORK 1, N. Y.**

Please send Thomastik literature

New booklet, expert technical answer to string questions, visual material on strings and tailpieces.

Handsome folder illustrating Thomastik Violin, Viola, Cello and Bass instrument outfits in color

Reserve my copy of your forthcoming instrument Teachers' Guide to simplified String Instruction

Name _____

Address _____

City _____ State _____

Dealer's Name _____

City and State _____

Ernest Deffner, 461 Eighth Avenue, New York 1, N. Y.

BEST AMP

for travelling musician

(especially one-nighters)



Dual case cabinet
Built-in electronic tremolo
1 inputs... separate mike controls

Premier 767

AMPLIFIER

- Easily portable
- One Amp that can be used three purpose at one time:
 - As Sound System
 - For String Instruments
 - For Accordions
- Acoustically designed to deaden overtones

WHATEVER YOUR PRICE RANGE
There's a Premier Amp for You!

ask your
music dealer
or

Write
today!

SORKIN MUSIC COMPANY INC.
559 Avenue of the Americas IM-4
New York 11, N. Y.

Send me your new free catalog showing the Premier Amplifier and giving complete specifications and prices. Send name of Premier dealer nearest me.

Name _____
Address _____
City _____ State _____
Telephone _____

The Guitar in Dance Bands

(Continued from page twenty-five)

are in use, a fact which makes a stable literature next to impossible, although the "A" tuning (see first group below) since it was the original Hawaiian tuning and is still among the most popular, has a goodly supply of compositions written for it. This difficulty is comparable to that of writing books in a country in which many dialects are spoken. Few books are published since the reading public is necessarily limited in any dialect. In swing bands, it is usually the arranger's headache to bring some sort of order out of chaos, if indeed he does not leave it to the improvisational inspiration of the player to dream up new chords the way a master chef dreams up new dishes.

A tuning manual on the desk before me gives no fewer than fifty-one "standard" tunings. The most popular are listed herewith. Note that two are for six stringed instruments, two for seven and two for eight. The strings are designated from the lowest to the highest pitch. The E at the right of each line-up is the E above middle C:

A, C-sharp, E, A, C-sharp, E
B, D, E, G-sharp, B, E
G, A, C-sharp, E, A, C-sharp, E
F-sharp, B, D, E, G-sharp, B, E
B, G, A, C-sharp, E, A, C-sharp, E
F-sharp, E, B, D, E, G-sharp, B, E.

New tunings are brought to players' attention as new automobiles are displayed each season, with novelty and convenience the chief assets. Even when a particular tuning is decided on by the player, this does not mean he won't switch around several times in the course of a single evening. Gadgets which attach to the peg-box and to the tail-piece, not to mention pedals, allow for precise and on-the-minute tuning. It is plain that a knowledge of how to "chord," how to harmonize, is one of the chief assets of the Hawaiian guitar player.

To make this imaginative play even more intriguing, manufacturers have increased the number of chord possibilities by having guitars built with double and even triple necks.

Hawaiian electric guitars are also fashioned in pairs, the "fingerboards" laid side by side in consoles. (In this model the tuning pegs of necessity protrude upward.) Electrical buttons provide any desired volume in a wide range of tone colors. The fingerboard farthest from the player is usually elevated, making it easier to avoid touching the first set in passing. This console model usually has eight strings on the lower fingerboard, and seven on the elevated one, but the strings come also paired off in two sets of seven and eight strings each. A console of three fingerboards is also on the market with correspondingly wider possibilities for tuning. (Four and five fingerboard consoles are to be obtained on order.) In the interest of portability the legs of these instruments are detachable.

Manufacturers, noting that multiple fingerboards can get a bit cumbersome, have hit on a further innovation in the interest of ease in tuning. They have put on the market an instrument which consists of but one fingerboard (set in a console) with four pedals (or more) protruding below, these able to raise or lower the pitch on each of the strings by one and a half tones. Thus a total of seven different semitones is possible on each string. This model claims, besides chromatic coverage through several octaves, a wide range of voicings and organ-like effects, and "four detachable chrome-plated legs which fit compactly into a custom case designed for easy traveling."

As a final adjustment, this pedal propelled fingerboard no longer goes under the name of "guitar," but of "electraharp." The addition of pedals has done what steel strings, plectrums, cutaways, triple-necks, pickups, toggle switches, multiple fingerboards and console legs have failed to do. It has actually changed the name of the instrument. The guitar has evolved into a harp! Time marches on!

—Hope Stoddard.



Eddie O'Connor

INTERNATIONAL MUSICIAN

Minutes

(Continued from page twenty-three)

the Treasurer and to ask the concurrence in same of the Convention.

He also reports on the arrangements which have been made by the committee consisting of Secretary Cluesmann and himself for the Montreal Convention in 1953.

He advises the Board that a form letter has been sent to all local secretaries containing further information regarding traveling certificates.

Resolution No. 52, which was referred to the Treasurer and the International Executive Board by the 1952 Convention is now considered. The resolution follows:

WHEREAS. The Federation Laws do not permit a Local to collect both the 10 per cent surcharge and Local surcharge on traveling orchestras, and

WHEREAS. Many Locals in computing and printing their Local price lists include the addition of the Local surcharge in their basic scale, and

WHEREAS. This practice results in the traveling bands paying Tax upon Tax.

THEREFORE BE IT RESOLVED: That Locals are not permitted to charge the 10% Surcharge on other than their Local basic scale. Exclusive of their Local surcharge.

The Treasurer recommends that the tax be charged on the basic scale of the local. On motion made and passed the Board approves the recommendation of the Treasurer.

Jesse L. Lasky appears on behalf of a picture he is making to be called "The Big Brass Band." It is to portray the evolution of the brass band in America and also depict the growth of school bands. He asks that the Federation give its official approval and endorsement of the picture which will include the selection of the All-American Band from among the school bands. He also requests that the school bands be permitted to be photographed and recorded in the picture with about 15 minutes of music over a two-hour period.

He also wishes to give a concert for the Lester Petrillo Memorial Fund by the All-American Band and suggests that President Petrillo take part in the picture and assist in presenting awards to the members of the band.

The matter is laid over.

President to Groen of Local 47, and Marl Young, representing Local 767, Los Angeles, Calif., appear and discuss the proposed amalgamation of the two locals.

The matter is left in the hands of the President.

Other matters of interest to the Federation are discussed.

The session adjourns at 6:30 P. M.

570 Lexington Ave.
New York, N. Y.
January 26, 1953

The Board reconvenes at 1:00 P. M. President Petrillo in the chair.

All present except Vice-President Bagley, excused due to illness.

APRIL, 1953

"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



"300"

BROADCAST

LIST PRICE . . . \$125.00



"315"

GENERAL PURPOSE

LIST PRICE . . . \$75.00

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.

Shure Patents Pending

SHURE

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

SPOTLIGHT ON RAY POHLMAN



RAY POHLMAN'S GUITAR HELPS CREATE THAT DISTINCTIVE, DANCEABLE AND POPULAR SOUND CALLED THE BILLY MAY BAND. Ray plays a heavy schedule, really appreciates the energy-saving



CAN YOU NAME THIS CHORD?

It isn't just Ray Pohlman's long and talented fingers that make this stretch look easy—it's the slim GRETSCHE MIRACLE NECK that lets you play RELAXED—makes playing a real pleasure. 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 Gretsch Synchronic Guitar, calls it "the fastest, easiest-playing guitar I've ever handled." Send for the FREE GRETSCHE GUITAR GUIDE for details on the guitar played by Ray Pohlman, and for valuable tips on how to choose, play and care for your guitar. For your copy, write: Dept. IM 453, FRED. GRETSCHE, 60 Broadway, Brooklyn 11, New York.



LEARN to make your OWN arrangements

Give your band or combo personality

The difference between mediocre outfits and those that really get to the top is the difference between stock arrangements and personal arrangements which create a style—a trademark. You can learn to make these popularity-building arrangements by studying our convenient HOME STUDY Harmony and Arranging Courses. Send today for free catalog and lessons! Check courses that interest you.

UNIVERSITY EXTENSION CONSERVATORY

DEPT. A-769, 2008 SOUTH MICHIGAN AVENUE, CHICAGO 4, ILLINOIS

- | | | |
|----------------------------------------------------------|--------------------------------------------------------|------------------------------------|
| <input type="checkbox"/> DANCE BAND ARRANGING | <input type="checkbox"/> Choral Conducting | <input type="checkbox"/> HARMONY |
| <input type="checkbox"/> Piano, Teacher's Normal Course | <input type="checkbox"/> History & Analysis of Music | <input type="checkbox"/> Guitar |
| <input type="checkbox"/> Piano, Student's Course | <input type="checkbox"/> Cornet - Trumpet | <input type="checkbox"/> Mandolin |
| <input type="checkbox"/> Public School Mus.—Beginner's | <input type="checkbox"/> Professional Cornet - Trumpet | <input type="checkbox"/> Violin |
| <input type="checkbox"/> Public School Mus.—Supervisor's | <input type="checkbox"/> Double Counterpoint | <input type="checkbox"/> Clarinet |
| <input type="checkbox"/> Advanced Composition | <input type="checkbox"/> Ear Training & Sight Singing | <input type="checkbox"/> Saxophone |

Name..... Age.....
 Street..... City..... State.....
 Music experience.....
 Would you like to earn the Bachelor of Music Degree?.....



The following bills which have been paid are presented. On motion made and passed, payment is ratified.

Hal Leyshon & Assoc., Inc.:	
Operating expenses for June, 1952, through January, 1953	\$10,030.17
Photo coverage at 1952 Convention	1,390.50
2,000 Public Relations Manuals	396.55
10,000 Fifth Freedom	2,021.89
Ad—A. F. of L. Convention, New York Central Trades & Labor Council	125.00
10,000 Fifth Freedom	1,702.08
Mailing Fifth Freedom	909.50
Van Arkel and Kaiser, Counsel:	
Expenses for April, 1952, through November, 1952	1,945.84
Roosevelt, Freidin and Littauer, Counsel:	
Expenses for April, 1952, through November, 1952	798.80
Walter M. Murdoch, Canadian Representative:	
Expenses for April, 1952, through October, 1952	1,770.74
S. Stephenson Smith:	
Expenses from May 26, 1952, through January 6, 1953	623.68

A request is received for donations from the Braille Musician, which is a magazine for the use of blind persons, and the Louis Braille Foundation for Blind Musicians. Both projects are hampered by lack of funds.

It is decided that the matter be explored to be taken up later in the meeting.

In connection with the proposed amalgamation of Locals 47 and 767, Los Angeles, Calif., the Board rescinds its previous action in placing the entire matter in the hands of the President and appoints a committee to meet with the locals in Los Angeles in order to assist in carrying out the contemplated action.

President Manuti, Vice-President Knopf, Secretary Iucci, Treasurer Jaffe and Executive Board members Arons and McCann of Local 802, New York, N. Y., appear for the purpose of obtaining a decision as to the validity of certain motions or resolutions that were passed at a membership meeting on January 12, 1953. Statements are made by the representatives of the local and questions asked by members of the International Executive Board. The representatives of the local retire.

The matter is laid over.

President Liscusky, Secretary Reed, Financial Secretary Kubilus, Business Agent Twardzik and Executive Board member August of Local 170, Mahanoy City, Pa., appear in reference to a jurisdictional dispute between that local and Local 139, Hazleton, Pa., in reference to Delano and Brandonville, Pa. The representatives make certain statements and a letter is read from Local 139, which sent no representatives to the meeting. The representatives retire.

The Board decides to lay the matter over to its Convention meeting, when both sides can be represented.

A report is made by the committee of the Federation covering the arrangements for the music for the inauguration of President Dwight D. Eisenhower in Washington, D. C.

There is a general discussion of the affairs of the Federation.

The session adjourns at 6:30 P. M.

570 Lexington Ave.
New York, N. Y.
January 27, 1953

The Board reconvenes at 1:00 P. M. President Petrillo in the chair.

All present except Vice-President Bagley, excused due to illness.

J. Wharton Gootee, supervisor of the original Recording and Transcription Fund, makes a report and explains the working of the Fund in connection with new locals.

A letter is read from Al K. Arner, a member of the Federation, proposing television shows for the purpose of raising money for the Lester Petrillo Memorial Fund or a similar purpose.

The matter is laid over.

A report is made on the Akron theater case which is presently before the Supreme Court of the United States.

A report on the investigation regarding the Braille Musician and the Louis Braille Foundation for Blind Musicians is now submitted. It indicates that both projects are worthy of consideration by the Federation. The matter is discussed.

On motion made and passed it is decided to contribute \$500.00 to each.

A sample postcard of the 1952 Convention is submitted by the Public Relations Department, which can be prepared for distribution at the next Convention in accordance with Resolution No. 62 adopted at the 1952 Convention.

Case No. 741, 1952-53 Docket: Appeal of member Meyer Davis of Locals 802, 77 and 161, from the action of Local 802, New York, N. Y., in adopting and enforcing the following resolution: "It shall be a violation and detrimental to the welfare of this local for a member to commit the following act, which is hereby prohibited, viz: to obtain employment directly or indirectly as a musician, leader or contractor in any theatrical presentation in which a musician has invested, contributed, loaned money or in which he has any other financial interest," is considered.

President Manuti, Secretary Iucci and Executive Board member Arons appear on behalf of the local and Meyer Davis appears to support his appeal. After hearing argument by both sides in which the ambiguity of the law is admitted, the parties retire.

After a discussion it is on motion made and passed decided that the appeal be sustained and the law be declared unconstitutional.

President Cole and Secretary Marchuk of Local 215, Kingston, N. Y., appear in reference to the Clayton Military Band, Ellenville, N. Y., and the Ulster County Volunteer Firemen's Association, N. Y., which or

ganizations have been on the National Unfair List of the Federation.

After a meeting with the International Executive Board in June, 1952, together with representatives of neighboring locals, it was decided that action on the matter be postponed for six months, after which the Band and the Association were to be removed from the National Unfair List. The latter part of August, 1952, the Board modified its previous action by removing the Band and the Association from the National Unfair List except as to the jurisdiction of Local 215, Kingston, N. Y. The local then requested President Petrillo to hold this ruling in abeyance. The President declared he was not in a position to over-rule the Board in this matter and invited the representatives of the local to be present at the next meeting of the Board.

The representatives of Local 215 feel that this action prejudices the interests of the local. Letters are read from surrounding locals commending the action.

The matter of the charges that were preferred by Local 215 against members of several neighboring locals for having taken part in a parade in which the Clayton Military Band also appeared is discussed. Due to the many persons involved with the resulting voluminous testimony, it had been decided that processing of the cases would be held in abeyance pending the appearance of the representatives of Local 215 before the Board.

The representatives of the local retire.

After discussion, the Board reaffirms the decision that the Clayton Military Band and the Ulster County Volunteer Firemen's Association remain on the National Unfair List only insofar as the jurisdiction of Local 215, Kingston, N. Y., is concerned.

Other matters in connection with the Federation are discussed.

The session adjourns at 6:00 P. M.

570 Lexington Ave.
New York, N. Y.
January 28, 1953

The Board reconvenes at 1:00 P. M. President Petrillo in the chair.

All present except Vice-President Bagley, excused due to illness.

The Board discusses the scales for summer stock theatres where a tentative price had been fixed by the President's office.

The matter is left in the hands of the President to present a definite scale at the next meeting.

A report is made of a meeting in Washington called by Senator Murray.

A letter is read from the Public Affairs Institute requesting a donation of \$10,000.00.

As the matter will probably be discussed at the A. F. of L. Council meeting in Miami, it is referred to President Petrillo with full power to act.

The question of renewal of the contract of Hal Leyshon & Assoc., Inc., is now taken under consideration.

On motion made and passed it is decided to renew the contract for one year under the same terms and conditions.

The matter of salary of J. W. Gillette, the late Studio Representative, is now discussed.

On motion made and passed it is decided to contribute to Mrs. Gillette an amount equal to the salary Brother Gillette would have received until the next Convention.

The proposal of Jesse L. Lasky regarding the All-American Band picture is now considered.

It is agreed to permit the use of the All-American Band in the picture on condition that all other music be provided by members of the Federation.

The question of affiliation with the Union Label Trades Department of Canada is discussed and approved.

The manner of affiliation is left in the hands of our Canadian Representative to report to the next meeting.

The proposal submitted by member Al Armer of Local 47, Los Angeles, Calif., regarding television shows for the benefit of the Lester Petrillo Memorial Fund or some similar project is now considered.

(Continued on next page.)



DUKE ELLINGTON
and his
THREE KINGS

KING
THE WORLD'S FINEST

Professional Musicians Look to KING for Better Instruments

The H. N. WHITE Co.
Band and Orchestra Instruments
3225 SUPERIOR AVE. • CLEVELAND, OHIO

DONATE YOUR BLOOD TO THE RED CROSS

Armstrong
THE NAME TO REMEMBER IN
FLUTES and PICCOLOS

Leading the Field

Matchless craftsmanship in flutes and piccolos of silver plate, or with bodies and heads of sterling silver.

W. T. ARMSTRONG COMPANY • ELKHART, INDIANA

We
Raise
Cane...



CHOOSE **Pickard**
GOLDEN CANE REEDS

A horticultural achievement specially developed, patiently dried, carefully graded and cut right in our own French cane fields. Vibrant and responsive. PICKARD is top professional reed quality.

CHOOSE **Scientific**
FRENCH CANE REEDS

Right from our sunny fields in southern France. SCIENTIFIC has a triangular tone vent with a special moisture formula which absorbs moisture and prevents sogginess.

Ernest Doffner
Division of Partridge, Inc.

DEPT. B-453
461 EIGHTH AVENUE
NEW YORK 1, N. Y.



FREE Literature Upon Request!

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

On motion made and passed the matter is referred to the President.

The situation in Local 802, New York, N. Y., wherein officials of the local requested a ruling of the International Executive Board as to the validity of certain actions of its membership meeting wherein the meeting reversed certain actions of the Executive Board which had been taken in conformity with the by-laws of the local is now considered.

The International Executive Board finds it ruled on a similar issue involving the same local in July, 1948.

On motion made and passed the matter is left in the hands of the President.

Other matters of interest to the Federation are discussed.

The meeting adjourns at 5:30 P. M.

VIOLIN --- views and reviews

(Continued from page twenty-six)

is phrasing correctly, but the phrasing is "all in his head" because with permanent vibrato and perfect bow connection the two notes become one.

With proper phrasing and articulation with the *bow arm* taking the lead the effect becomes expressive:



Of course, the dynamics should not be exaggerated, but when the vibrato increases and decreases with the change of bowing dynamics the music becomes *expressive* and tender, which is more important than sounding continuously loud and sweet.

I have selected the opening bars of a folk song rather than a piece from the violin repertoire, because it is in the playing of a simple melody that the real test of a musician's musicianship takes place. Making a simple melody "speak" is the most difficult part of playing. If more performers used it as a test to check up on themselves, fewer would go far astray.

A NOTE TO STRING-BASS PLAYERS

Players of the double-bass interested in performing their parts in 17th and 18th century music with some degree of authenticity would do well to investigate the possibility of fitting their instruments with frets made of gut and tied onto the fingerboard with the adjustable fret-knot.

Frets lend clarity to the tone of the instrument by making every note sound like an open string (one can vibrate over the fret) and also insure perfect intonation.

I would be very interested to hear from bass players who try this experiment regarding the results obtained.

Technique of Percussion

(Continued from page twenty-one)

to perform on a musical instrument without the aid of foot-movement. It helped him to keep time we might possibly forgive him, but it doesn't; for the average foot-tapper doesn't tap in rhythm. He just taps. Now a natural swing of the head or shoulders is not out of place in a musical rendition by an individual. One should never play with tense muscles, nor in a stiff, unnatural attitude. In certain types of playing, especially in modern jazz, an exaggerated personalized style often is considered an asset. Anything goes and foot-tapping is not only expected but really to be desired. But in legitimate musical presentation—a high-grade band or orchestral concert, for example—distracting movements by individuals have no place, and should be discarded. And here the foot-tapper should be sent back to daily practice of studies in rhythmic execution until he is finally able to play *from the soul within, not from the soles without.*



Stauton (Illinois) Municipal Band, Herman Scheffler, Director.

172 Different
Facings!

There's a
WOODWIND

MOUTHPIECE
for your embouchure



Woodwind is made of Steel Ebonite[®]—an exclusive hard mouthpiece-rubber—sensitive yet durable as tough metal—non-warping under high temperatures.

FREE!

This new 100% Reed Instrument Mouthpiece Guide is a 12-page booklet listing 172 Woodwind facings with complete specifications. Explains tips on care and selection of mouthpieces—plus a helpful transposition chart. Ask your dealer to write today.

The
Woodwind Company

DEPT. B-453
461 EIGHTH AVENUE
NEW YORK 1, N. Y.
mouthpiece originators since 1919



PROTECT YOUR FUTURE—
Buy Your EXTRA Bonds Now!

INTERNATIONAL MUSICIAN

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.

(Notes 1/3 actual size)



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

BASS PLAYERS

Safranski & Jackson

both agree that the

APTO BASS-KIT

is truly the **BASSMAN'S FRIEND**. Here, at last, is a selection of hard-to-get items that will enable you to improve your playing by facilitating the acquiring of technique, and other special items you must have to keep your bass in the very best physical and playing condition. Send postcard today for literature revealing, for the first time, tricks of the trade secret materials that top professionals depend on for the art of **Polished Bass Playing**.

ANY TIME - ANY PLACE

Write to APTO for your needs for bass.

APTO "the bassman's friend"

43-09 47th Ave., Long Island City 4, N. Y.
Tel.: EXeter 2-6444

S-P-R-E-A-D-S FARTHER

LASTS LONGER

HOLTON OIL

Superior spreading power, slower evaporation, uniform consistency—HOLTON OIL tests best for easier, speedier instrument action.

No. 1—Trombone Slides

No. 2—Valve Instruments

No. 3—Fine Mechanisms

25c With Swab Applicator.

30c With Dropper.

BUY IT AT

MUSIC DEALERS EVERYWHERE

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

CHOICE OF THE ARTISTS

Tricolore
STRINGS

Where They Are Playing

(Continued from page sixteen)

orchestra plays for the Wilkes College dance in Wilkes-Barre, Pa., on April 17th. On the 18th the orchestra does Temple University's Junior Dance in Town Hall, Philadelphia.

SOUTH. The Record Show of '53, featuring Nat "King" Cole, Sarah Vaughan, and the Billy May Orchestra, tour Maryland, Virginia, and South Carolina before moving to Kansas and the Southwest in the middle of the month. . . The Eddie Heywood Trio into the Royal Theater in Baltimore, Md., on April 20th for one week.

The Bill Davis Organ Trio at the Club Caverns in Washington, D. C., for three weeks beginning April 6th. . . The Skeets Morris Quartet started their third year at the Paddock Restaurant in Richmond, Va. The outfit features Skeets on vocals, drums, and trumpet, Speedy Adkins on piano and accordion, Hank Crank on bass and guitar, and Jeep Bennett on vibes, clarinet, and guitar.

Jesse Powell spends four weeks in Miami Beach, Fla. . . Also pianist Eugene Smith will be working the month of April in Miami.

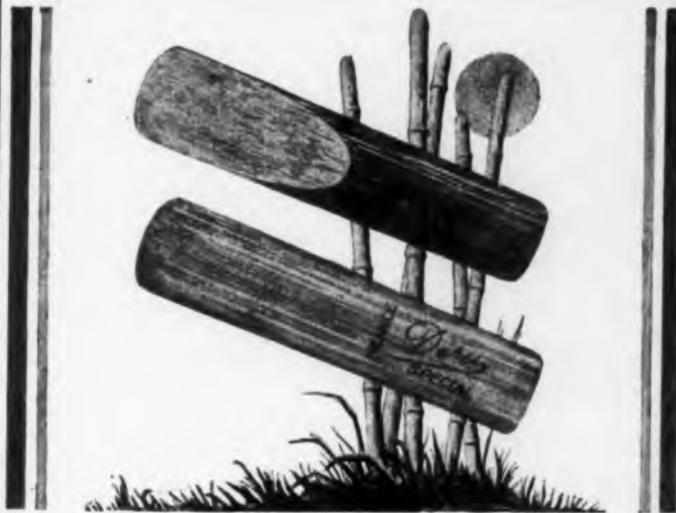
MIDWEST. The Biggest Show of '53, featuring Frankie Laine, Ella Fitzgerald, the Woody Herman orchestra, and Louis Jordan and the Timpany Five, scheduled for the Civic Auditorium in Chicago on April 17th, the Opera House in St. Louis, Mo., on the 18th, the Cincinnati Music Hall in Cincinnati, Ohio, on the 19th, the Cleveland Arena in Cleveland, Ohio, on the 20th. On the 22nd they move to Pennsylvania and the East Coast, with a spot at Carnegie Hall in New York City on the 24th.

WEST. Chic Wade, who left Newark two years ago to go West, is now at the Flamingo Hotel Lounge in Yuma, Arizona, playing the piano and accordion. Before his present engagement Wade was working with his own dance trio at the Cactus Club in this town. . . Ray Sawyer now in his fourth year at the Mapes Casino in Reno, Nevada. Sawyer uses a tape recorder to produce original duo-arrangements of music at the Novachord and Hammond organ which have been highly satisfactory.

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

designed
to use more lip!

CAUFFMAN HYPERBOLIC

CORNET AND TRUMPET MOUTHPIECE



With the Cauffman, the complete playing range of the horn is made much easier. Pressure is distributed over a greater area because you lay more lip on the rim. You owe it to yourself to try it. You'll be amazed at the difference a Cauffman Hyperbolic can make in your playing!

- Richer, Fuller Tone with less effort!
- Adds at least 3 Notes to the High Range
- The Most Flexible Mouthpiece You Ever Played!

Try the Cauffman Hyperbolic at Your Dealer's Today!

H. & A. Selmer Inc., Elkhart, Ind.



HYPERBOLIC



CONVENTIONAL



Convention City

(Continued from page nine)

Back in the city, the visitor by this time must have worked up an appetite. It can be satisfied in any one of a number of eating places. If it is evening, entertainment will be included. (The little magazine, *Current Events*, which is circulated to all guests of hotels, gives detailed information regarding the week's attractions in theatres and night clubs.) At the Normandie, for instance, top entertainment is to be found. As I write this article, Carmen Cavallaro, "the poet of the piano," is starring there. Besides excellent name artists, there is always a good orchestra for dancing. At the Bucharest *Tzigane* Room the guest enjoys, along with juicy steaks at a surprisingly low cost, a gay Bohemian atmosphere. Live music is also a feature of the Ritz Cafe where there is dancing every evening. The biggest names in the entertainment world stop at the *Sans Souci*. One can dance to three orchestras there in a single evening, as well as see the dinner show at nine o'clock. Famous for sea food (trout and salmon are superb in Montreal) is the *Desjardins* restaurant. Queens Hotel also caters to the palate with a wide variety of interesting dishes. At the *Au Lutin Qui Bouffe* (familiar to non-Gallic gourmets as "The Place with the Little Pig") is featured, not only delicious sea food but steaks and choice items with French names and French flavors. (Here the newcomer is usually photographed at the table with the beribboned piglet mascot.) To reach this latter restaurant, one has to take a taxi, but it is well worth the trip. Also, a taxi is in order for the "Old Montreal" district, though it is not far from the center of town.

A bit of the old world set in the new, it has eating places which remind one of the left bank of the Seine.

Taxis are probably the best bet if one plans sight-seeing tours to points of historic interest, for instance, St. Helena situated midway in the St. Lawrence River between Montreal and the South Shore. This island has played an important part in Montreal's history since the early days of French Canada, and its ancient fort has recently been restored. *La Fontaine Park* is another "must," with its fountain with ever-changing patterns and its after-dark colored illuminations, as well as its zoo and its boating facilities. Bathing may even be in order, for, while most of June is judged too cold for out-of-door swimming, many bathing places are opened on St. John the Baptist Day (June 24th). This park is laid out in the French manner and is embellished by an extensive lagoon lake which winds serpentine-like through the grassy slopes of the tree-lined banks on either side. The illuminated fountain in the north lagoon is a colorful sight on a summer's evening, enhanced by the music from one of the city's many military and other bands which, almost nightly, give public concerts from the park bandstand.

Concerts in the Sky

By late June the summer series of *Les Concerts Symphoniques* will have got under way and visitors will certainly want to climb (car-wise) to the summit of Mount Royal where, amid the greenery, they may hear the orchestra, conducted by Désiré Defauw, play Strauss and Schubert and Mozart while they watch the stars above vie with the myriad lights of the city below. (By day one can get a sixty-mile view of the city, the river and, in the distance, the mountains of New York State.) The concerts are held near the 100-foot high Cross which commemorates the occasion, in 1643, when Maisonneuve, founder of Ville-Marie, in an act of humility,

climbed the mountain carrying a huge wooden cross and planted it there, at the point closest to the sky.

On the north side of Mount Royal (a few short minutes from downtown Montreal) nestles the Mountain Playhouse, a popular summer rendezvous similar to summer theatres at Atlantic seaboard resorts.

With a listing such as this one sees why Montreal is known as the "Convention City of Canada." Its entertainment facilities, indeed, are quite on a par with its fine educational resources—McGill University and *L'Université de Montréal* are here—and with its industries—oil refineries, flour milling, power plants, steam locomotives, meat packing, aircraft plants. Best of all it stands ready to welcome the visitor with genuine hospitality, and with the resources to demonstrate this hospitality to the fullest extent.

Speaking of Music

(Continued from page thirteen)

The main offering of the evening, the Martinu Double Concerto for Two String Orchestras, Piano and Kettledrums, presented in local premiere, showed two evenly matched string groups at right and left of a piano presided over percussively by George Schick. Though not absolutely antiphonally responsive, the groups "answered back" each to the other's statements, enough to produce an exhilarating effect of emulation. The music at which they tried to outdo each other was swelling, sweeping, thrashing sounds like wind, like hurricanes. Conductor Raphael Kubelik who, it is plain, has a feel for such orchestral doings increased the sense of something afoot.—H. E. S.

COMBO-ORKS No. 4

FOR SMALL DANCE BANDS

E♭—BOOK FOR ALTO SAX, BARITONE SAX, TROMBONE (♯)

B♭—BOOK FOR TRUMPET, CLARINET, TENOR SAX.

C—BOOK FOR PIANO, GUITAR, BASS, ACCORDION, ORGAN, VIOLIN, C MELODY SAX, FLUTE, OBOE.

- EVERY NUMBER COMPLETE WITH MELODY, HARMONY AND CHORD NAMES
- ARRANGED AS SOLO, DUET AND 3-WAY (TRIO) CHORUS IN EACH BOOK
- PLAYABLE BY ANY COMBINATION OF LEAD INSTRUMENTS

Contents

A KISS TO BUILD A DREAM ON	J-A-D-A
ON THE BEACH AT WAIKIKI	HOT LIPS
I'M A DING DONG DADDY	BE MY LOVE
GOOD NIGHT SWEETHEART	IF I HAD YOU
STOMPIN' AT THE SAVOY	RUNNIN' WILD
STAIRWAY TO THE STARS	SING, SING, SING
BECAUSE YOU'RE MINE	DOWN THE FIELD
ANCHORS AWEIGH	LULLABY IN RHYTHM
I UNDERSTAND	I'LL NEVER BE THE SAME
YALE BOOLA!	IF YOU WERE ONLY MINE
NEVER	I'VE GOT A FEELIN' YOU'RE FOOLIN'
I'M AN OLD COWHAND FROM THE RIO GRANDE	

Price \$1.00 each

Ask For Other Robbins Combo-Orks Books At Your Dealer

ROBBINS MUSIC CORPORATION • 799 Seventh Avenue, N. Y. 19

...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.

Symphony and Opera

(Continued from page fifteen)

Smith . . . A Mozart premiere is news, and properly made the headlines when in New York Guido Cantelli conducted a youthful symphony by Mozart never before performed in this country. Attributed to Mozart, this work was found in manuscript during the war at the library of Pia Musical Institution of Cremona . . . A tone-sketch, "Mirror Lake," by M. Smart, was given first performance on March 5th by the St. Petersburg (Florida) Symphony under Leon Pouloupoulos . . . *New Frontiers*, by Thomas Beversdorf, a special orchestral work commissioned by the Houston Symphony Society, received its premiere performance at a concert of the Houston Orchestra March 31st. The composer conducted . . . World premiere of Ernst Krenek's *Medea* was the feature of the March 13th concert of the Philadelphia Orchestra.

CURTAIN CALLS On March 19th, two weeks after its introduction at the Metropolitan Opera, the prologue was presented (in deleted concert form) at the final concert of the season by the Rochester Philharmonic under Erich Leinsdorf. The same concert included Beethoven's Ninth Symphony. The 160-voice Rutgers University Choir, Austin Walter, director, travelled to Rochester to participate in the concert . . . *Fledermaus* was the rollicking production the Paper Mill Playhouse in Millburn, New Jersey, put on during late March. The spring opening production was *On Your Toes* . . . A concert version of *La Boheme* was presented, in an English translation by Howard Dietz, on March 23rd by the Tulsa Philharmonic . . . Dr. Fabien Sevitzky and the Indianapolis Symphony lowered the curtain on their 1952-53 season in a colorful manner with the presentation of the opera, *Damnation of Faust*, March 21st and 22nd.

CONDUCTORS A thirty-nine-year-old composer-conductor is "Man of the Year" in Hawaii. George Barati, director of the Honolulu Symphony, has been cited by the Hawaii chapter. World Brotherhood, for his "notable contribution toward the improvement of intergroup relations." Mr. Barati leads an orchestra of

ninety-two musicians of mixed ancestry—Caucasians, Filipinos, Hawaiians, Chinese, Koreans, Japanese. He himself is a native of Hungary.

Since his first season in Honolulu, three years ago, Barati has expanded the symphony program with Little Symphony, chamber music, demonstration rehearsal, inter-island tour and children's concert activities to supplement regular subscription



GEORGE BARATI

concerts. This season includes thirty concerts. The first performances include works of Schoenberg, Bartok, Piston, Berlioz, Bruckner and Larson . . . Milton Katims was first to conduct the series of Spring broadcasts by the N.B.C. Symphony. For his opening on April 4th, he chose a program including an American premiere: the *Minnesota Saga* by Joseph Wagner . . . A Conductor's Symposium will be held September 29th to October 2nd, in Philadelphia. Conductors of many of the nation's community symphony orchestras will convene on this occasion (as they did at the previous one, also held in Philadelphia) to discuss problems of and to exchange ideas on the development of community orchestras. Mrs. Helen M. Thompson, executive secretary of the American Symphony Orchestra League, states that already many applications have been received from community symphony conductors in the hope that the Symposium would be repeated this Fall. Inquiries should be sent to the League office, P. O. Box 164, Charleston, West Virginia . . . Paul Hindemith was guest conductor for the Minneapolis Symphony March 13th, in the United States premiere of his own work, *Die Harmonie der Welt* . . . Hermann Herz, conductor of the Duluth Symphony Orchestra, has been re-engaged for his fourth consecutive year. Mr. Herz who has been in the United States since 1948, came here from Johannesburg, South Africa, where he had directed symphony and opera.

APRIL, 1953

Pat Ciricillo trumpeter with Toscanini plays Reynolds Contempora exclusively

Like Pat Ciricillo, you want to give your best every time you play. Like him, you are a perfectionist. You want exquisite intonation and total quality and smooth, easy action. Like Pat, when you pick up a Contempora and get the wonderful feel of it, you say, "That's for me—exclusively!"

Your musicianship demands the best . . .

so ask your dealer to let you try the best—a Reynolds—or write us for the name of your nearest dealer today!



F. A. Reynolds CO., INC. 1945 PATENTED AND REGISTERED
DIVISION OF SINGER & SEWING MACHINE CO. CLEVELAND, OHIO

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 Hanover St., Boston 13, Massachusetts

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 & Startling Notes - Over 5,000 Titles, 100 Classifications, 300 Shows, 64 Pages.

★ A list of over 100 Top Shows with their Hit Tunes, Notes, Composers, Keys and Startling 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

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.

EMCEE

The Entertainer's National Handbook now offers a collection of

MECKLER STOPPERS

COMIC SONG TITLES and COMIC DICTIONARY. Twenty neatly printed and bound pages. Get this hilariously useful collection NOW — ONLY \$1.00 POSTPAID. D. & C. FRANKEL, PUBLISHERS, Desk 32, P. O. Box 983, Chicago 90, Illinois.

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 NEHER - LAURELDALE, PA.

VOICE DEVELOPER!

POWERFUL DYNAMIC VOICE quickly developed with DIAPHRAGM EXERCISER

Write VOICE DEVELOPER (11V)

Box 645, St. Louis, Missouri.

HOLTON STAR ALBUM



THOR EHRLING
 TOP DANCE BAND
 OF SWEDEN
 ALL-HOLTON BRASS SECTION

*STRATODYNE for the artist
 REVELATION for the professional
 COLLEGIATE for the student*

330 N. CHURCH ST., ELKHORN, WISCONSIN. PREFERRED INSTRUMENTS FOR OVER HALF A CENTURY

LEARN JAZZ FROM JAZZ STARS

INEXPENSIVELY TAUGHT BY MAIL...

- | | |
|---------------------------------------------------|-------------------------------------------------------|
| <input type="checkbox"/> TEDDY WILSON
PIANO | <input type="checkbox"/> CHARLIE VENTURA
SAXAPHONE |
| <input type="checkbox"/> BOBBY HACKETT
TRUMPET | <input type="checkbox"/> OSCAR MOORE
GUITAR |

ADVANCED AND BEGINNERS

NAME _____

ADDRESS _____

Please send me FREE and with no obligation information on your correspondence courses.

WESCO SCHOOL OF MUSIC, INC.

P. O. BOX 8086, CLINTON HILL STA., NEWARK 8, N. J.

PLAY TRUMPET? EMOUCHURE WORRY?

MOUTHPIECE CONFUSION? GUESSING?

Don't guess — Make certain — Write for embouchure and mouthpiece information — It's Free.

HARRY L. JACOBS

2943 WASHINGTON BOULEVARD
 CHICAGO 12, ILLINOIS

Local Highlights

KENOSHA'S LIFE MEMBERS

Seven members of the Kenosha Federation of Musicians, Local 59, Kenosha, Wisconsin, were presented honorary life memberships in that local on February 3 of this year. President of the Kenosha Local, Fred Mancusi is shown giving Helen Althoff her card. She has been associated with the Local for twenty-eight years. Seated to her left is Fred Zbanek, a member for twenty-nine years. Standing, from left to right are Julius Hunkeler, with the Local thirty years; William Draudt, a forty-two-year member; John Puhek, a member for thirty-two years; Charles Newhouse, associated with the Local for twenty-nine years; and



Members of Kenosha Federation.

Joe Placenti, a member for thirty-four years. Cards were also sent to Peter Niccolai, who was unable to come to the presentation and who has been with the Local for thirty-three years, and to Karl Hoppe, a twenty-eight-year member who resides in Florida. Another recipient of honorary life membership in the Local is Ellsworth Blondin, now a resident of Missouri, and who has been in the Local for forty-six years.

LOCAL 802 ENDORSES UNITED JEWISH APPEAL FUND DRIVE

Calling on all members of their union to "try to double" efforts for the United Jewish Appeal in "this critical year," Alfred Manuti, President,



Musicians Union Organizes for 1953 United Jewish Appeal Campaign.

INTERNATIONAL MUSICIAN

and Charles R. Iucci, Secretary of Local 802, New York City, have issued an official endorsement of the current metropolitan U.J.A. campaign, declaring in part that "we want to urge each member of the Union to cooperate to the fullest in a drive which we have long held close to our hearts."

The endorsement by the executive board of Local 802 was announced at an organizational meeting of the musicians' division of U.J.A. held at Union headquarters on February 27th. Mr. Manuti and Mr. Iucci were named chairman and co-chairman respectively of the drive at the steering committee meeting, which was attended by Union officials and leading contractors in the theaters and radio stations.

"As musicians, as members of a union, and as decent human beings, we should make every effort to help the United Jewish Appeal," declared Mr. Manuti. "With shocking new anti-Semitic persecutions taking place behind the Iron Curtain we must help U.J.A. to be ready to meet a recurrence of the Nazi holocaust." Mr. Iucci also addressed the meeting briefly.

Those present at the planning meeting besides Mr. Manuti and Mr. Iucci were contractors Felix Alario, Grant Beggs, Joseph DeAngeles, Pierre DeReeder, Edward Krakauer, Alfred Mano, Walter Rubin, N. I. Saslovsky, Ben Shube, Louis Shoobe, and Francisco Vagnoni.



Local 266 in Little Rock, Arkansas, celebrated its fiftieth anniversary by sponsoring a public dance called the January Jamboree. Twelve Local dance bands played for five consecutive hours. In honor of the occasion, President James C. Petrillo sent a handsome floral piece. Posing in front of the bouquet are, left to right: James W. Wilson, president of the Local; Ben F. Thompson, secretary; Marion G. Rickman, vice-president; Duane Franklin, executive board member. Dwight W. Schaar, Jr., the other executive board member, was absent when the picture was taken. The affair was such a success with musicians and public alike. It was decided to make the Jamboree an annual event.

WACO DANCES FOR MARCH OF DIMES

"Dance Monday Night So That Others May Walk Again" became the slogan of the 1953 March of Dimes Cavalcade of Music sponsored by the Waco (Texas) Local 306, and the Waco Optimist Club.

John Vanston, secretary of the local announced that sixteen central Texas bands will play for the dances free of charge. The dances are to be held at the Scenic Wonderland, the Terrace Club, and the Ranch House. The band leaders participating are: Omar McKim, Pappy Tyler, Elwood Euker, George Nethery, Joe Tull, Nick Nichols, Jack Riley, Buddy Woody, Joe Martinez, Jerry Dykes, Charlie Adams, Willie Hooker, Sammy Incardina, Floyd Stapleton, Cotton Collins, and Two Maids at the Keyboard. All proceeds from the dances will be donated to the March of Dimes.



APRIL, 1953

S M L

(PARIS)

TRUMPET

*... makes a Hit
in the Hit Parade!*



These artists are the S M L Trumpet Section of the Lucky Strike Hit Parade Orchestra: (l. to r.) Vincent Badale; Rickey Trent; Charles Margulis; Raymond Scott, Conductor; Snapper Lloyd; Bart Wallace. For its classic purity of tone, its responsive action and unusual flexibility, the S M L Trumpet is the favorite with leading musicians throughout the country... it is a superb example of French craftsmanship!

products of  Paris, France



Decades of instrument making experience stand behind the S M L Trumpet. Strasser-Margaux-LeMaire instruments have won awards all over the world... S M L is the choice of artists and craftsmen. S M L reputation is based on superior performance through the years.

S M L Awards received at the recent International Music Festival, The Hague, Holland.



distributed by

Ernest Deppner
division of Panconion, Inc.

DEPT. B-453
461 EIGHTH AVENUE
NEW YORK 1, N. Y.



Write for our latest colorful brochures on S. M. L. instruments

PROTECT YOUR FUTURE — Buy Your EXTRA Bonds Now!



When musicians buy string instruments, they spend all kinds of money to obtain the ones with the very finest tonal quality.

PLEASE—don't spoil your fine instrument by using imitation strings; namely, of metal or other cheap materials.

Only CUT and GUT WOUND strings have the quality to bring out to its full measure all the beautiful tones your instrument holds.

To get these finest strings—look far and insist on the following trade names. They are guaranteed.

LA BELLA
IA PREFERITA
CRITERION

MU-TONE
SWEETONE
REGINA

E. & O. MARI, INC.

30-01 22nd Ave., Long Island City 3, N. Y.

Finest Quality Hard Rubber

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

THE WORLD'S FINEST



Ask your dealer to show you these fine mouthpieces for clarinet and saxophone.

For Free Circulars Write to:
BOX 145, QUEENS VILLAGE, N. Y.

PIANO TUNING PAYS

Learn this Independent Profession
AT HOME



Manufactured TUNING WRENCH with BEAT
METER, built-in recording device,
and other features. The only one of its kind
and the only one that is guaranteed.
Write for Free Circulars to:
SILES HYVANT SCHOOL,
14 Bryant Bldg., Washington 18, D. C.

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
65 North Street, New Britain, Connecticut

Official Business compiled to date

CHARTER RESTORED

Local 505, Centralia, Wash.

IMPORTANT NOTICE

Locals 47 and 767, Los Angeles, Calif., have merged and become one local on April 1, 1953.

The merged locals will be known as Local 47, A. F. of M., and all correspondence which would normally be directed to Local 767 should be directed to Local 47 at 817 Vine St., Hollywood 38, Calif.

PENN-DEL-MAR CONFERENCE

The Penn-Del-Mar Conference, comprised of locals in Pennsylvania, Delaware and Maryland (including District of Columbia), will have its annual meeting at Hotel William Penn, Pittsburgh, Pa., Saturday and Sunday, May 16 and 17, 1953.

A special invitation is extended to all locals in the above states or district to send as many delegates and guests as possible. Reservations should be made with the secretary of the conference, Nick Hagarty, 709 Forbes St., Pittsburgh 19, Pa.

WISCONSIN STATE MUSICIANS' ASSOCIATION

The Spring Conference of the Wisconsin State Musicians Association will take place in Milwaukee, Wis. on Saturday and Sunday, May 2nd and 3rd.

Make hotel reservations direct with the Schroeder Hotel or any other hotel of your choice.

Sun-Dodge party, Local 8 headquarters Saturday evening. Conference and dinner, Hotel Schroeder, Sunday. Arrangements made for ladies to appear on WTMJ-TV program from 4 to 5 P. M. Sunday.

ROY E. SMITH, Secretary,
1821 Loomis Street
LaCrosse, Wis.

WANTED TO LOCATE

Harold Callahan, member Local 526, Jersey City, N. J.
Berger Gustafson, former member Local 249, Iron Mountain, Mich.
Glen H. Gustafson, former member Local 249, Iron Mountain, Mich.
Charles Lampkin, member Local 167, San Bernardino, Calif.

CORRECTION

The names and addresses of the officers of Local 141, Kokomo, Ind.; Local 142, Wheeling, W. Va.; Local 532, Amarillo, Texas, and Local 689, Eugene, Oregon, as printed in the recent issue of the List of Locals dated March, 1953, are in error, and should read as follows:

Local 141, Kokomo, Ind.—President, Robert K. Harvey, 1246 South Jay St. Secretary, H. Ralph Hutto, 714 South Webster St. Phone: 6910.

Local 142, Wheeling, W. Va.—President, Alex J. Jobb, 426 Howard St., Bridgeport, Ohio. Phone: 264-M. Secretary, N. H. von Berg, 19 Warwood Terrace, Wheeling, W. Va. Phone: 2538.

Local 532, Amarillo, Texas—President, J. R. Morgan, P. O. Box 990.

Local 689, Eugene, Oregon—President, Roy M. Morse, 1285 East 20th Street.

CHANGE OF OFFICERS

Local 115, Olean, N. Y.—President, Russell Barone, 123 South Third St. Phone: 8019.

Local 186, Waterbury, Conn.—President, Joseph Sauchelli, 316 Fairlawn Ave.

Local 190, Winnipeg, Man., Canada—Secretary Jack Drewrys, 310 London Bldg., 432 Main St.

Local 202, Key West, Fla.—President Tom Whitley, 506 Elizabeth St., P. O. Box 573.

Local 214, New Bedford, Mass.—Secretary, M. Bart Botelho, P. O. Box 419.

Local 222, Salem, Ohio—President, Glen B. Jackson, 212 Walnut St., Leetonia, Ohio. Phone: 6265.

Local 229, Bismarck, N. D.—President, Harris Miller, 912 9th St. Secretary, Walt Schmidt, 208 Avenue C.

Local 253, Warsaw, Ind.—President, Don Fouse, 1246 Etna Ave. Phone: 1566-J.

Local 273, Fayetteville, Ark.—President, Glenn Bowen, 681 Razorback Road.

Local 285, New London, Conn.—Secretary, Edward Brennan, 19 Ward St., Norwich, Conn.

Local 316, Bartlesville, Okla.—President, Marvin Whisman, 402 North Woodrow.

Local 336, Burlington, N. J.—President, John R. Murray, Old York Road; Phone: 3-1511-R-1. Secretary, Robert Engel, Jr., Oxmead Road; Phone: 3-1371-J-12.

Local 397, Grand Coulee, Wash.—President, Harold F. Johnson, Box 302.

Local 465, Mt. Vernon, Ill.—President, William O. Trinel, 715 South 21st St. Secretary, James Wright, 1607 White St. Phone: 2359.

Local 479, Montgomery, Ala.—President, Douglas Sheehan, 1905 Palmetto St., Montgomery 7, Ala. Phone: 2-4700.

Local 571, Halifax, N. S., Canada—President, Percy F. Belyea, Belmont Hotel, Dartmouth, N. S., Canada.

Local 579, Jackson, Miss.—President, Wm. C. Van Dever, 3311 North State St.

Local 618, Albuquerque, N. M.—President, Max Apodaca, 1000 Vasar N. E.

Local 624, Punxsutawney, Pa.—President, Clayton Thompson, 324 North Findley St.

Local 637, Louisville, Ky. (colored)—Secretary, Frederick Lloyd Stith, 622 East Hill St.

Local 641, Wilmington, Del.—Secretary, Nelson B. Loatman, 100 East Eighth St.

WANTED TO LOCATE . . . AND WARNING

James P. Maddux, saxophone. Last known to be in San Angelo, Texas. Has a bad reputation for passing no-good checks. Also borrowed an F. A. Buescher tenor saxophone from a public school in San Angelo, Texas, which has not as yet been returned. Members are warned to be on the lookout for Maddux.

FORBIDDEN TERRITORY

Strawberry Festival Association, Humboldt, Tenn., is declared to be Forbidden Territory to all but members of Local 639, Jackson, Tenn.

CHANGES IN ADDRESSES OF OFFICERS

Local 14, Albany, N. Y.—President, Francis Murphy, 87 Beaver St. Secretary, Thomas H. Fleming, 87 Beaver St.

Local 168, Dallas, Texas (colored)—Secretary, Norris Don Wilson, 3917 Wilder St.

Local 292, Santa Rosa, Calif.—Secretary, Cliff Dont, 4623 Sullivan Way. Phone: 6421-W.

Local 549, Bridgeport, Conn. (colored)—President, Haywood D. Clarke, 76 Highland Ave., Bridgeport 4, Conn.

Local 556, Bristol, Va.-Tenn.—President, Taylor O. Cowan, Jr., 1837 Holston Drive, Bristol, Tenn.

Local 615, Port Arthur, Texas—President, George Barrilleaux, 1401 Ninth St.

DEFAULTERS

The following are in default of payment to members of the American Federation of Musicians, either severally or jointly:

Am Vets Club, Inc., Garrett Van Antwerp, Commander; George Faulk, manager, Mobile, Ala., \$990.00.

River Club and George Markarian, Guerneville, Calif., \$66.50.

National Booking Corp., Hollywood, Calif., \$300.00.

London Terrace, New London, Conn., \$825.00.

Albert Blumberg, owner, Flamingo Sho Club (Club Flamingo), Orlando, Fla., and Fays Club, Jacksonville, Fla., \$2,260.00.

Club Jewel Box, Charles Nasio, owner, Miami, Fla., \$175.00.

Harbor Lounge and W. A. Griffin, Harry Lasser, Jonas B. Schatten, North Bay Village, Fla., \$1,625.00.

Southland Restaurant, and J. Olive Tidwell, Pensacola, Fla., \$44.00.

Lawrence (Larry) Griffiths and Big Chief Corporation and Uptown Lounge, Idaho Falls, Idaho, \$481.60.

Frank and Joseph Panna, and Texas Lounge and Club Continental, New Orleans, La., \$207.25.

Dixie Hotel and Frank Jones, Annapolis, Md., \$375.00.

Hilltop Restaurant, and Theodore J. Schendel, Coral Hills, Md., \$5,400.00.

(Continued on next page)

Complete Course in Harmony

A "SELF INSTRUCTOR" by Joseph A. Hagan
From this course, to which a KEY has been added, a thorough knowledge of harmony may be had (without the aid of a teacher) for the price of one personal lesson. Write for details and money-back guarantee. 70 Webster Ave., Paterson, N. J.

Be a Top Pianist—Modernize!

FOUR NEW BOOKS
1. Black Chords Exercises.
2. Single Finger Figures for the Piano.
3. Substitute Chords and Voicings by Mastery of Madame Scales.
4. Substitute Chords and Voicings by Mastery of Modern Progressions.
Each book of 15 studies, \$3.00. Send Postal or Bank Money Order only to SAM SAXE, 6513 Delongpre Ave., Hollywood 28, Calif.



INTERNATIONAL MUSICIAN

Official Business

(Continued from preceding page)

Hyland Gardens and Russell Baltz, Grand Haven, Mich., \$58.50.
 James Griffen, Muskegon Heights, Mich., \$330.00.
 Magic Club and John Scarne, Little Ferry, N. J., \$236.00.
 Chateaugay Hotel and Paul Desgrossiellers, Chateaugay, N. Y., \$247.50.
 Ten Pin Lounge, Morris Cramer, manager, Cohoes, N. Y., \$250.00.
 New Friends of Music and Hortense Monath, New York, N. Y., \$516.74.
 Watercapers, Inc., New York, N. Y., \$716.90.
 Emerald Isle House, Owen Lamb, owner, South Cairo, N. Y., \$70.00.
 Engles Bar, and Charles Engles, Dayton, Ohio, \$53.55.
 Colony Nite Club and Al Matyevich and John Kuharik, Youngstown, Ohio, \$62.00.
 Fogarty's Club and Mrs. Jeanne Fogarty, Luzerne, Pa., \$225.00.
 Grady's Dinner Club and Grady Floss, owner, Nashville, Tenn., \$100.00.
 Jim Beck Agency, Dallas, Texas, \$125.00.
 Orchard Inn and Mrs. Sylvia Bishop, Charles Town, W. Va., \$90.00.
 Troc Nite Club and George Eastling, owner, La Crosse, Wis., \$280.90.
 Rustic Pine Tavern and Bob Harter, Dubois, Wyo., \$185.00.
 Lewis Murray, Lou and Alex Club and Club Bengasi, Washington, D. C., \$4,186.00.
 T. J. (Dubby) Duval, Galt, Ont., Canada, \$32.00.
 Harold Shuster, \$450.00.
 Bill Williams, \$200.00.

THE DEATH ROLL

Asbury Park, N. J., Local 399—Jerry Thoden.
 Boston, Mass., Local 9—J. L. Murtaph, Louis Lissack.
 Butler, Pa., Local 188—Wm. C. McElvain.
 Colorado Springs, Colo., Local 154—A. W. "Dusty" Roades.
 Chicago, Ill., Local 10—Louis E. Saril, Otto C. Wagner, J. C. M. Garn, J. A. Phillips, Allan W. Bagen, Mortimer H. Glickman.
 Des Moines, Iowa, Local 75—Armand (Frenchy) Graffouliere.
 Detroit, Mich., Local 5—Harry Alexander Kennedy, Howard B. Nelson, Harry L. Wismer.
 Erie, Pa., Local 17—Vincent Felice, Robert L. Dildine.
 Indianapolis, Ind., Local 3—F. Eugene Bennett.
 Los Angeles, Calif., Local 47—Vernon E. Chew, Leslie Monks, F. Mitchell Mowery, Raymond F. Shryock, Maxwell Perkins, J. W. Gillette, Lawrence A. Barnes, Clarence Bouquet, Wm. Bryan Dixon.
 George J. Fern, Blanche Frutkow, Dale G. Imes, Charles K. Kamaka, Leo Olsen, Sidney Polak, Jacob M. Sokolove, Charles N. Thrope, Frank Tresselt.
 La Salle, Ill., Local 307—A. Bernardi, Peter Mattloda, Joe Mueller.
 Los Angeles, Calif., Local 47—Uda Eugene Demenstein, Mort H. Glickman, Floyd Nutting, Nick M. Halter, J. Henry Menn, Odolino O. Perissi, Louis E. Saril, Jerome S. Mill.
 Milwaukee, Wis., Local 8—Joseph Horvath, Michael Sorrell.
 Miami, Fla., Local 655—George L. Jones.

(Continued on page forty-seven)

Bookers' Licenses Revoked

CALIFORNIA		Pensacola	
Beverly Hills	Gervis, Bert 763	National Orchestra Syndicate 3134	St. Petersburg
Hollywood	Ainsworth-Box Agency 2512	Atkins, L. E. 3691	West Palm Beach
Artists Corp. of America 4244	Dempster, Ann 776	Squire, Lawton N. 3771	
Finn, Jay 3977	Federal Artists Corp. 5091		GEORGIA
Fishman, Ed 3557	Harry S. Taylor Agency 262		Augusta
Herring, Will 3302	Lening, Evelyn, Agency 741	Minnick Attractions 4842	Joe Minnick
Montague, Percival S. 1922	Rinaldo, Ben, Agency, Inc. 899	Neely, J. W., Jr. 3224	
Skeels, Lloyd L. 2010			
Los Angeles	Bonded Management Agency 788		ILLINOIS
Bozung, Jack 2074	Daniels, James J. 4663	Stocker, Ted 2902	Beardstown
Gustafson, Ted, Agency 1565	Lara, Sidney 1474		Bloomington
McDaniels, R. P. 1790	Follard, Otis E. 3463	Four Star Entertainment Co. 1024	
Roberts, Harold William 1905	Smart, H. Jones 6153	Calumet City	Janas, Peter 3240
Strauss Theatrical Productions. 1438	Young, Nate 778	Ted Wayne, Associated Services... 67	Carlinville
			Lutger, Ted 1280
San Diego	Johnson, Frank 1754		Centralia
Willis & Hickman 3919		Owen, Mart 361	
San Jose	Fuller, Frank H. 5895		Chicago
Hamilton, Jack 1020		Chicago Artists Bureau 465	Donaldson, Bill 1341
		Graham Artists Bureau, Inc. 1305	Lewis, Mable Sanford 2866
COLORADO		Ray, Ken, and Associates 58	Vagabond, Charles 1582
Denver	Jones, William 139		Ewingham
	Harvey, R. S. 1867	Greuel, E. A. 319	Joliet
Grand Junction		Universal Orchestra Co. 1411	Kankakee
Sterling	Southwestern Orchestra Service... 3133		Devlyn, Frank 582
			Mounds
CONNECTICUT			Johnson, Allan, Agency 3231
Bridgeport	McCormack and Barry 50		
Rex Orchestra Service 1386			Murphersboro
			Paramount Orchestra Service 976
Bristol	Wilks, Stan 4683		Peoria
			Wagner, Lou 5794
Danbury	Falzone Orchestra Bookings 1037		Princeton
	American Artist Association 1469		Russell, Paul 899
East Hartford			Rockford
Hartford	Doolittle, Don 1850		Harry G. Cave 314
McClusky, Thorp L. 718	New England Entertainment		
Bureau 4580	Vocal Letter Music Publishing & Recording Co. 4193		INDIANA
			Bloomington
Manchester	Broderick, Russell 4641		Camil Artists Bureau 3207
			Evansville
New Haven	William Madigan (Madigan Entertainment Service) 821		Universal Orchestra Service 554
			Indianapolis
New London	Thames Booking Agency (Donald Smitkin and Frederick J. Barber) 5422		Elliott Booking Co. 75
			Ferguson Bros. Agency 3158
Stratford	Pickus, Albert M. 1161		Greater United Amusement Service 3394
			Powell, William C. (Bill) 4150
			Hammont
DISTRICT OF COLUMBIA			Stern's Orchestra Service, Paul Stern 3154
Washington	Alliance Amusements, Inc. 339		Kokomo
LaMarre, Jules 323			Hoosier Orchestra Service 356
			Knox
FLORIDA			Helms, Franky 4554
Fort Lauderdale	Chamberlin, Geo. H. 4103		South Bend
			Redden, Earl J. 281
Jacksonville	Associated Artists, Inc. 1263		United Orchestra Service of South Bend 3263
Earl Newberry	Foor, Sam, Enterprises 3400		
Miami	Chrisman Productions 1831		IOWA
Mason, Lee 3853	Steele Arrington, Inc. 1451		Council Bluffs
			Continental Booking Service 1413
Miami Beach	Interstate Theatrical Agency 2914		Des Moines
			Howard, Toussaint L. 633
			Radio and Theatre Program Producers 863
			Mason City
			Bierkamp, Kermit 3078

Red Oak	Les Cox Enterprises 955
Webster City	Beightol, D. A. 1290
	Bonsall, Jace 1569
	Continental Attractions 506
KANSAS	
Atchison	Gilmore, Ted 443
Wichita	Midwest Orchestra Service 118
KENTUCKY	
Paducah	Vickers, Jimmie 3611
Shreveport	Tompkins, Jasper 2755
MAINE	
Kittery	New England Entertainment Bureau 1583
MARYLAND	
Baltimore	Associated Colored Orchestras 1256
	Barton, Jack 61
	Dixon's Orchestra Attractions Corp. 278
	Forty Club, Inc. 1173
	Nation-Wide Theatrical Agency... 2768
MASSACHUSETTS	
Boston	Baker, Robert R. 2849
	Brudnick, Louis J. 5873
	Hub Theatrical Agency, Gertrude Lagoullis 2698
	Leonard, Lou, Theatrical Enterprises 4131
	Shepherd, Buddy 2456
	Sullivan, J. A., Attractions 151
Hatfield	Newcomb, Emily L. 1218
Holyoke	Cahill, Robert J. 2352
	Donahue, Charles B. 1977
New Bedford	Parment Booking Office 3495
Pittsfield	Bannick, Paul 5944
	Marcella, N. 307
Salem	Larkin, George J. 3337
Springfield	Hagan Theatrical Enterprises 2806
MICHIGAN	
Bridgman	Hillman, Bill 5099
Detroit	Austin, Shan (Amusement Booking Service) 558
	Benner, William R. 395
	Colored Musicians & Entertainers Booking & Service Bureau 1335
	Detroit Artists Bureau, Inc. 23
Gladstone	Foster, Robert D. 648
Grand Rapids	Seth, Don, Theatrical Attractions 5238
	Jacob Donald Seth
Jackson	Roach, Robert E. 1943
Kalamazoo	Osborne Theatrical Booking Exchange 2500
Pontiac	Bowes, Arthur G. 694
	Fine Arts Producing Co. 267
MINNESOTA	
St. Paul	Clausen, Tomy 4406
	Conlon, Thomas J. 4356
	Fleck, Ed. 3196
	Raynell's Attractions 3023
	Vilendrer, Lawrence A. 4357
Winona	Interstate Orchestra Exchange L. Porter Jung 690
	Kramer Music Service 856

MISSISSIPPI	
Jackson	
Ferry, T. G.	2616
Vicksburg	
Delta Orchestra Service	2429
MISSOURI	
Columbia	
Missouri Orchestra Service	1735
Kansas City	
Cox, Mrs. Evelyn S.	683
Municipal Booking Agency	3151
Southland Orchestra Service	1180
Stevens, V. Thompson	276
Wayne's Theatrical Exchange	636
North Kansas City	
Schulte-Krocker Theatrical Agency	5956
St. Louis	
Associated Orchestra Service	1115
Bellieves Music Service	925
Cooper, Ted	233
MONTANA	
Butte	
J. B. C. Booking Service	2044
NEBRASKA	
Alliance	
Alliance Booking Agencies, Paul E. Davee, Harold D. Hackor	5420
Lincoln	
Central Booking Service	1054
Omaha	
Amusement Service	229
George, Gabriel	5126
Paul Moorhead Agency, Inc.	902
Guy A. Swanson, Midwest Booking Agency	2083
Tri-States Entertainment Service	5124
NEVADA	
Las Vegas	
Gordon, Ruth	4883
NEW HAMPSHIRE	
Manchester	
Knickerbocker Agency, Edw. F. Fitzgerald	2574
Lou Pratt Orchestra Service	1061
NEW JERSEY	
Asbury Park	
Hagerman, Ray	2434
Atlantic City	
Universal Enterprises Co., Inc.	703
Williamatos, Jimmie	1949
Belleville	
Matt, John	5483
Jersey City	
Daniels, Howard J.	4031
Newark	
Mandala, Frank	4526
Paterson	
Joseph A. Clamprone (New Jersey's Music Agency)	960
NEW YORK	
Albany	
Jack O'Meara Attractions	2816
Auburn	
Dickman, Carl	502
Buffalo	
Axelrod, Harry	2202
Empire Vaudeville Exchange	830
Farrall, Ray J., Amusement Service	2275
Gilbert, M. Marshall	238
King, George, Productions	1657
Smith, Carlyle "Tick"	549
Smith, Egbert G.	524
Fort Plain	
Union Orchestra Service	1539
Lindenhurst	
Fox, Frank W.	1815
New Rochelle	
Harris, Douglas	2945
New York City	
Alexander, Morley	623
Allen Artists Bureau	3711
Poch P. Allen	
Allied Entertainment Bureau, Inc.	4693
Baldwin, C. Paul	2283
Berney, Paul L., Productions	3099
Brown, Harry	2825
Bryson, Arthur	3507
Campbell, Norman E.	2844
Chartrand, Wayne	1530
CoFee, Jack	4258
Continental Amusements	1775

Cooper, Ralph	5223
Crane, Ted	317
Cubamerica Music Corp.	2840
Curran, Tommy	123
Currie, Robert W.	2595
Dauscha, Billie	2082
Durand & Later	425
Edson, Robert H., Inc.	687
Evans & Lee	1896
Flinck, Jack, Agency	3658
Filamill Enterprises, Inc.	99
Galt, John R.	2357
Gill, Howard	3013
Gillman Artists	1120
Godfrey, George A.	2132
Greene, Beverly, Theatrical Agency	500
Griffenhagen, Wilber H.	1648
Harlem Musical Enterprises, Inc.	3803
Hart, Jack	114
Howard, Lu, Radio Productions	3900
Johnson, Don	5625
King, Gene, Theatrical Agency	3444
La Fontaine, Leo	3651
Lastfogel, Daniel T., Agency (Daniel T. Lastfogel)	2100
Lila Theatrical Enterprises	2287
Lipskin, Jerry	3434
Lustman, J. Allan	381
Teddy McRae Theatrical Agency	2352
Mei Theatrical Enterprises	1544
Morales, Crus	1561
National Entertainment Service	849
National Swing Club of America	2322
Parker & Ross	293
Pearl, Harry	6
Perch, Billy, Theatrical Enterprises	1577
Pollard, Frits	3733
Rheingold, Sid, Agency	3274
Robinson, Thomas (Atlas Theatrical Agency)	69
Rogers and Ruggerio, Trixie	
Rogers, Rose Ruggerio	1964
Rogers, Max	3513
Romm, Gene	4098
Scanlon, Matt	2043
Silvan Entertainment Bureau	1774
Singer, John	3328
Talent Corporation of America, Harry Weissman	1305
Times Square Artists Bureau	1801
Trent, Bob	4345
United Artists Management	4198
Universal Amusement Enterprises	169
Wells, Abbott	3738
White, Lew, Theatrical Enterprises	1528
ROCHESTER	
Barton, Leo	924
UTICA	
Niles, Benjamin E.	5140
NORTH CAROLINA	
Charlotte	
Pitmon, Earl	1759
Greensboro	
Tranon Amusement Co.	487
OHIO	
Akron	
Bingamen Theatrical Agency, R. E. Bingamen	123
Trapas, T. A.	4214
Cambridge	
Emery, W. H.	164
Celina	
Martin, Harold L.	1492
Cincinnati	
Anderson, Albert	2956
Carpenter, Richard	63
Rainey, Lee	915
Sive and Acomb	891
Cleveland	
Manuel Bros. Agency	2566
Columbus	
Askins, Lane	465
Dayton	
Hixon, Paul	552
Wills, Tommy, Midwest Entertainment Service	882
Elyria	
Jewell, A. W. (Dance Theatre, Inc.)	4766
Pomeroy	
Wildermuth, Ted	3042
Salem	
Gunesch, J. B.	1217
Steubenville	
Di Palma, Charles	1109

TOLEDO	
Joseph A. Tripodi Entertainment Bureau	5400
OKLAHOMA	
Tulsa	
Connor, Louis W.	2685
PENNSYLVANIA	
Allentown	
Bahr, Walter K.	511
Carbondale	
Battle, Marty	330
East McKeesport	
Ravella, Peter J.	3053
Hokendauqua	
Zerosch, John	1237
Jeannette	
Cruciana, Frank L.	3105
Lancaster	
Twitmira, 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
Dupres, Reese	379
Hal Gould Theatrical Agency	5383
Hammer, Godfrey	2738
Keeley's Theatrical Agency	4636
McDonald, Chris	4269
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
Zesman, Barney	836
Pittsburgh	
Claire, George	235
Ellis Amusement Co.	480
Golden, Emanuel J.	2208
Hallam, Paul	1997
New Artist Service	2521
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	
Clarksville	
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	4245
Southwestern Amusement Service	283
Watson, S. L.	2397
Windsor, Walter, Attractions	1144

HOUSTON	
Orchestra Service of America	151
KINGSVILLE	
Cole, Roy	2466
Valadez, Joe & Rudy	1367
SAN ANTONIO	
Erwin, Joe	238
UTAH	
Salt Lake City	
Coast-to-Coast Agency	3194
Intermountain Theatrical Exchange	883
Schults Booking Agency	2354
VERMONT	
Barre	
Freeland, John	1907
VIRGINIA	
Richmond	
Hicks, Roy M.	2399
Hill, Lindley B.	3990
Roanoke	
Radio Artists Service	1480
WASHINGTON	
Bellingham	
Portiss, George	236
Seattle	
Casura-Leigh Agency, James L. Casura (alias Jimmie Leigh)	207
Feld, Scott, Enterprises	2393
R. S. Harvison & Assoc.	2053
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 E.	1474
Milwaukee	
Bethis, Nick Williams	5914
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	
McKensie, Blake (Prairie Concerts)	5106
Toronto, Ontario	
Mitford, Bert, Agency	4004
Whetham, Katherine and Winnifred Turnbull	4013
Montreal, Quebec	
Montreal Artists Bureau, Michel Leroy	900
Vancouver, B. C.	
Gaylorde Enterprises	5540
L. Gaboriau	
R. J. Gaylorde	

INTERNATIONAL MUSICIAN

DEFAULTERS LIST of the American Federation of Musicians

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

BIRMINGHAM: Umbach, Bob
DOTHAM: Smith, Mose
FLORENCE: Valentine, Leroy
MOBILE: Am Vets Club, Inc., Garret Van Antwerp, Commander, George Faulk, Manager (Cavalade of Amusements, and Al Wagner, Owner and Producer). Frederick and Tanya, and Fred Zepernick
MUORT, R. E., Jr., Williams, Harriell
MONTGOMERY: Caswell, Ned, Little Harlem Club (Club Flamingo, and Anell Singleton, Manager Montgomery), W. T. Perdue, Frank
NORTH PHENIX CITY: Bamboo Club, and W. T. "Bud" Thurmond
PHENIX CITY: Coconut Grove Nite Club, Perry T. Hatcher, Owner. French Casino, and Joe Sanfranello, Proprietor
PHENIX: 241 Club, and H. L. Freeman

ARIZONA

PHOENIX: Chi's Cocktail Lounge (Chi's Beverage Corp.), and J. A. Kelly, Employer
 Drunkard Show, Homer Hot, Producer
 Gaddis, Joe
 Hosbor, John
 Jones, Calvin R.
 Malouf, Leroy B.
 Willett, R. Paul
 Zanybar Club, and Lew Klein
TUCSON: Griffin, Manly
 Mitchell, Jimmy
 Severs, Jerry
 Williams, Marshall
YUMA: Ruckner, Gray, Owner "345" Club, El Cajon

ARKANSAS

BLYTHVILLE: Brown, Rev. Thomas J.
HOT SPRINGS: Hammon Oyster House, and Joe Jacobs
 Pettis, L. C.
 Smith, Dewey
HOT SPRINGS: Mack, Bec
NATIONAL PARK: Little Rock: Arkansas State Theatre, and Edward Stanton, and Grover I. Butler, Officers
 Bennett, O. E.
 Civic Light Opera Company, Mrs. Rebecca Sazon, Producer
 Stewart, J. H.
 Weeks, S. C.
McKEE: Taylor, Jack
MOUNTAIN HOME: Robertson, T. E., Robertson Rodeo, Inc.
NORTH LITTLE ROCK: Cotton Club, and Johnny Thomas, S. L. Kay, co-owners
PINE BLUFF: Arkansas State College Casino, and A. R. 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
APRIL 1953

ANTIOCH: Village, and Wm. Lewis, Owner
AZUSA: Pease, Vance
 Roese, Joe
BAKERSFIELD: Bakersfield Post 808, American Legion, and Emanuel Edwards, Stewart
BENICIA: Rodgers, Edward T., Palm Grove Ballroom
BERKLEY: Bur-Ton, John
 Davis, Clarence
 Jones, Charles
BEVERLY HILLS: Bert Gerwin Agency
 Metusis, 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: Seal Bros. Circus, Dorothy Anderson, Employer
FRESNO: Valley Amusement Association, and Wm. B. Wagon, Jr., President
GARVEY: Rich Art Records, Inc.
GUERNICVILLE: River Club and George Markarian
HOLLYWOOD: Alton, David
 Babb, Kroger
 Birwell Corp.
 Bucage Room, Leonard Van-ner
 California Productions, and Edward Kowalski
 Coiffure 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
 National Booking Corporation
 Patterson, Trent
 Robitschek, Kurt (Ken Robey)
 Six Bros. Circus, and George McCall
 Harry S. Taylor Agency
 Universal Light Opera, Co., and Association
 Wally Kline Enterprises, and Wally Kline
 Western Recording Co., and Douglas Venable
LONG BEACH: Backlin, Frank and Beatrice
 Crystalite Music Co., Inc., and C. W. Coleman
 Jack Lasley's Cafe, and Jack Lasley
 Jarrett, W. C.
 Keene, Gene
 (Eugene Schweidler)
 Long Beach Exposition, and D. E. Kennedy, Pres., Horace Black, Director and General Manager, James Vermazen, Assistant Director, May Frimpp, Sec., Evelyn Rinehart, Asst. Office Mgr., Charles D. Spangler, Public Relations and Publicity Dept., George W. Bradley, Advance Ticket Director
 McJougall, Owen
 Sullivan, Dave, Crystal Ballroom
LOS ANGELES: Anderson, John Murray, and Silver Screen, Inc.
 Aqua Parade, Inc., Buster (Clarence L.) Crabbe
 Arizona New Mexico Club, Roger Rogers, Pres., and Frank McDowell, Treasurer
 Berg, Harry, of the Monarch Hotel
 Coiffure Guild, Arthur E. Teal and S. Tex Rose
 Coleman, Fred
 Cotton Club, and Stanley Amusements, Inc., and Harold Stanley
 Dalton, Arthur
 Downbeat Club, Pops Pierce
 Edwards, James, of James Edwards Productions
 Fontaine, Don & Lon
 Halfont, Nate
 Gradney, Michael
 Maxwell, Claude
 Merry Widow Company, and Eugene Haskell, Raymond E. Mauro
 Miltone Recording Co., and War Perkins
 Moore, Cleve
 Mosby, Ewan
 O'Day, Anita
 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 Mesty Welcome
 Williams, Cargile
 Wilshire Bowl
LOS GATOS: Fuller, Frank
MARIN CITY: Fickins, Louis
MONTREY: Robert, City, and A. M. Kolvas, Owner
NEVADA CITY: National Club, and Al Irby, Employer
NORTH HOLLYWOOD: Lohmuller, Bernard
OAKLAND: Hill's Rontevue Cafe, and Wm. Matthews
 Moore, Harry
 Morkin, Roy
 Trader Horn's, Fred Horn
 Wiltz, James
OCEAN PARK: Frontier Club, and Robert Moran
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 Coffman, Manager
 Hall, Donald H.
PITTSBURG: Delta Club, and Barbara Bliss
PERRIS: McCaw, E. F., Owner Horse Folies of 1946
RICHMOND: Jenkins, Freddie
SACRAMENTO: Casa Nellus, Nello Malerbi, Owner
 Leungang, George
 O'Connor, Grace
SAN DIEGO: Brigham, Fruchel Astor
 Carnival Room, and Jack Millsbaugh
 Cotton Club, Benny Curry and Otis Wimberly
 Hutton, Jim
 Miller, Warren
 Mitchell, John
 Passo, Ray
 Trazali, Joseph, Operator Play-land
 Young, Mr. Thomas and Mrs. Mabel, Paradise Club (formerly known as Silver Slipper Cafe)
SAN FRANCISCO: Blue Angel
 Brown, Willie H.
 The Civic Light Opera Com-mittee of San Francisco, Francis C. Moore, Chairman
 Tways, J. B.
 Reel, Eddie
 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: Gilson, Lee
 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
COLORADO SPRINGS: Terrace Club, and Allan McKnight, Owner
DENVER: Bennell, Edward
JULESBURG: Cummins, Kenneth
MORRISON: Clarke, Al

CONNECTICUT
BRIDGEPORT: Lunin, Edward
EAST HAMPTON: Hotel Gerraungaus
EAST HAVEN: Carnesale, J.
EAST WINDSOR HILL: Schaub's Restaurant, and Edward Wisniewski
HARTFORD: Dubinsky, Frank
NEW HAVEN: Madigan Entertainment Service
NEW LONDON: Andreoli, Harold
 Bisconti, Anthony, Jr.
 Johnson, Henry
 London Terrace
 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. Sou-mers, Sec.-Treas.
STONINGTON: Hangar Restaurant and Club, and Herbert Pearson
 Whewell, Arthur
WESTPORT: Goldman, Al and Marty

DELAWARE

DOVER: Apollo Club, and Bernard Paskin, Owner
 Veterans of Foreign Wars, Le-Roy 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

BRADENTON: Casuso's Tavern, and Merle, Bernice and Rinald String
CLEARWATER: Hardon, Vance
CLEARWATER BEACH: Normandy Restaurant, and Pay Howse
DAYTONA BEACH: Reburne, Albert
 Trade Winds Club, and Virgil (Vic) Summers
FLORENCE VILLA: Iton Laramore Lodge No. 1097, Garfield Richardson
PORT MEYERS: McCutcheon, Pat
HALLANDALE: Casuso's Theatre Restaurant, and Marion Kaufman and Robert Marcus
JACKSONVILLE: Blane, Paul
 Blumberg, Albert, Owner, Flamingo Sho Club (Orlando, Fla.), and Fays Club
 Florida Food and Home Show, and Duval Retail Grocers Association, and C. E. Winter, President; Paul Bien Managing-Agent
 Forrest Inn, and Florida Amusements, Inc., and Ben J. Mary and Joel Spector, and Joe Allen
 Jackson, Otis
 Newberry, Earl, and Associated Artists, Inc.
KEY WEST: Regan, Margo
 Weavers Cafe, Joseph Bucks and Joseph Stabinski
MIAMI: Brooks, Sam
 Club Jewel Box, Charles Nasio, Owner
 Donaldson, Bill
 Flame Club, and Frank Corbit
 Prior, Bill (W. H. P. Corp.)
 Smart, Paul D.
 Talavera, Ramon
 36 Club, Tony Aboyou, Em-ployer
MIAMI BEACH: Amron, Jack, Terrace Restaurant
 Caldwell, Max
 Chez Paree, Mickey Grasso, and Irving Riskin
 Circus Bar, and Charles Bogan
 Giro's Restaurant, and Maurice "Red" Pollack and Sandy Scott, Owners
 Edwards Hotel, and Julius Nathan, Manager
 Fleetwood Hotel, Ben Harrison, Julius J. Perlmutter, M. Morrison, and Harry Kaiz
 Friedlander, Jack
 Governor Hotel, Herbert Muller, and Irving Prantz
 Haddon Hill Hotel
 Island Club, and Sam Cohen, Owner-Manager
 Leshnick, Max
 Macamba Club
 Mucamba Restaurant, and Jack Freidlander, Irving Miller, Max Leshnick, and Michael Rosenberg, Employers
 Miller, Irving
 Poinciana Hotel, and Bernie Frasnard
 Strauss, George
 Weills, Charles
NORTH BAY VILLAGE: Harbor Lounge, and W. A. Griffin, Harry Lasser, Jonas B. Schatten
ORLANDO: Club Cabana, and Elmer and Jake Gunther, Owners
 Club Surocco, Roy Braxden
 El Patio Club, and Arthur Karni, Owner
 Flamingo Sho Club (Club Flamingo), and Albert Blumberg of Jacksonville, Fla.
 Fryor, D. S.
PALM BEACH: Leon and Eddie's Nite Club
 Leon and Eddie's, Inc., John Widmeyer, Pres., and Sidney Orlin, Secretary
PANAMA CITY: Daniels, Dr. E. R.
PENSACOLA: Hodges, Earl, of the Top Hat Dance Club
 Keeling, Alec (also known as A. Scott), and National Orchestra Syndicate and American Booking Company
 Southland Restaurant, and J. Ollie Tidwell
STARKE: Camp Hlanding Recreation Center
 Goldman, Henry
STUART: Sutton, G. W.
TALLAHASSEE: Gaines Patio, and Henry Gaines, Owner
 Two Spot Club, Caleb E. Hannah
TAMPA: Brown, Russ
 Carousel Club, and Abe Berkow, and Norman Karn, Employers
 Merry-Go-Round Club, and Larry Ford
 Rich, Don and Jean
 Williams, Herman
VENICE: Clarke, John, Pines Hotel Corp.
 Pines Hotel Corp., and John Clark
 Sparks Circus, and James Edgar, Manager (operated by Florida Circus Corp.)
WEST PALM BEACH: Larocco, Harry E.
 Parrish, Lillian F.
 Patio Grill, and Charles J. Pappas, Owner-Manager

GEORGIA
ATLANTA: Greater Atlanta Moonlight Opera Co., Howard C. Jacoby, Manager
 Montgomery, J. Neal
 Spencer, Perry
AUGUSTA: Baxter, Joe
 Bill and Harry's Cabaret, Fred W. Taylor, Manager, and G. W. (Bill) Prince
KEY WEST: Foster, Mr.
 J. W. Neely, Jr.
 Kirkland, Fred
 Minnick Attractions, Joe Min-nick
HINESVILLE: Plantation Club, S. C. Klass and F. W. Taylor
MACON: Capital Theatre
 Lee, W. C.
 Swaeb, Leslie
SAVANNAH: Model Shows, Inc., and David Endy, Owner, Charles Barnes, Manager
 Thornton, Lawrence A., Jr.
THOMASVILLE: Club Thomas, and Terry Mazet, Operator
VIDALIA: Pal Amusements Co.
WAYCROSS: Couper, Sherman and Dennis

IDAHO

COEUR D'ALENE: Crandall, Earl
 Lachman, Jesse
IDAHO FALLS: Griffiths, Lawrence "Larry," and Herculio Corporation, and Uptown Lounge
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
 Pullon, Dan
 Reynolds, Bud

ILLINOIS

BELLEVILLE: Davis, C. M.
BLOOMINGTON: McKinney, James R.
 Thompson, Earl
CALUMET CITY: Mitchell, John
CHAMPAIGN: Robinson, Bonte
CHICAGO: Adams, Delmore and Eugene Brady, King
 Brydon, Ray
 Marsh of the Dan 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
 Daniela, Jimmy
 Donaldson, Bill
 Elders, Cleo
 Evans, Jepp
 Fine, Jack, Owner "Play Girls of 1938," "Victory Folies"
 Gayle, Tim
 Glen, Charlie
 Hale, Walter, Promoter
 Mackie, Robert, of Savvy 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 Peretz and Louis Cappanola, Em-ployers
 Music Bowl (formerly China Doll), and A. J. Blumenthal
 O'Connor, Pat L., Pat L. O'Connor, Inc.
 Stoner, Harlan T.
 Teichner, Charles A., of T. N. T. Productions
 Whiteside, J. Preston
EAST ST. LOUIS: Davis, C. M.
 Playdium, and Stuart Tambor, Employer, and Johnny Per-kins, Owner
FREEPORT: Marabel, George

KANEKKEE:
Havener, Mrs. Theresa

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

MOLINE:
Antler's Inn, and Francis Weaver, Owner

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

PERLIN:
Candlelight Room, and Fred Romane

FLORIAN:
Davis, Oscar
Humane Animal Association
Rutledge, R. M.
Stinson, Eugene
Streeter, Paul
Thompson, Earl
Wagner, Lou

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

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

ROCK ISLAND:
Barnes, Al

SPRINGFIELD:
Terra Plaza, and Elmer Bart Ho, Employer

WASHINGTON:
Thompson, Earl

ZEGLAR:
Zeigler Nite Club, and Dwight Allsup, and Jason Wilkas, Owners

INDIANA

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

BEECH GROVE:
Mills, Bud

EAST CHICAGO:
Barnes, Tiny Jim

ELWOOD:
Yankee Club, and Charles Sullivan, Manager

EVANSVILLE:
Adams, Jack C.

FORT WAYNE:
Brummel, Emmett

GREENSBURG:
Club 46, Charles Holzshouse, Owner and Operator

INDIANAPOLIS:
Benbow, William, and his All-American Brownskin Models
Dickerson, Matthew
Donaldson, Bill
Entertainment Enterprises, Inc., and Frederick G. Schatz
Harris, Rupert
Roller Rondo Skating Rink, and Perry Flick, Operator
William G. Powell Agency

LAFAYETTE:
Club 52, Charles Gibson, Prop.

MUNCIE:
Bailey, Joseph

NEWCASTLE:
Harding, Stanley W.

RICHMOND:
Newcomer, Charles
Puckett, H. H.

SOUTH BEND:
Children, Art (also known as Bob Cagney)

SPENCERVILLE:
Kelly, George M. (Marquis)

SYRACUSE:
Waco Amusement Enterprises

IOWA

CLARION:
Miller, J. 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:
Danceband, J. W. (Red) Brummer, Manager

KANSAS

BREWSTER:
Whirlwind Ballroom, O. M. Dunkel, Operator

COFFEYVILLE:
Ted Blake

DODGE CITY:
Graham, Lyle

KANSAS CITY:
White, J. Cordell

LIBERAL:
Liberal Chapter No. 17, Disabled American Veterans, and H. R. Allen

LOGAN:
Graham, Lyle

MANHATTAN:
Stuart, Ray

NEWTON:
VFW Whitell-Hessell Post 371

FRATT:
Clements, C. I.
Widely, L. W.

RUSSELL:
Russell Post 6240, VFW, Gus Zercher, Dance Manager

SALINA:
Kern, John

TUPIKA:
Mid-West Sportsmen Association

WICHITA:
Holiday Art
Key Club, and/or G. W. Moore

KENTUCKY

BOWLING GREEN:
Rountree, Upton
Taylor, Roy D.

LEXINGTON:
Harper, A. C.

LOUISVILLE:
King, Victor
Imperial Hotel, Jack Woolems, Owner
Spaulding, Preston
Twinkle Star Club, and Charles Brammer

OWENSBORO:
Crutich, Joe, Owner, Club 71

PADUCAN:
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 Tricouane, and Camille Johns
Cobra Lounge, C. D. Rogers

BOWLING:
Young Men's Progressive Club, and J. L. Buchanan, Employer

GONZALEZ:
Cedar Grove Club, and Norman Bolster

LAFAYETTE:
Hadacol Caravan
LeBlanc Corporation of Louisiana
Veltin, Toby

MONROE:
Club Delicia, Robert Hill Keith, Jessie
Thompson, Son

NATCHITOCHE:
Burton, Mrs. Pearl Jones

NEW ORLEANS:
Barker, Rand
Callico, Ciro
Dog House, and Grace Martinez, Owner
Gilbert, Julie
Hurricane, The, Percy Stovall
LeBlanc, Dudley J.
Panna, Frank and Joseph, and Texas Lounge and Club
Continental

OPELOUSAS:
Cedar Lane Club, and Milt Delmas, Employer

SHREVEPORT:
Reeves, Harry A.
Stewart, Willie

SPRINGHILL:
Capers, C. L.

MAINE

FORT FAIRFIELD:
Paul's Arena, Gibby Seaborne

SACO:
Gordon, Nick

MARYLAND

BALTIMORE:
Byrd, Olive J.
Cos, M. L.
Forbes, Kenneth (Skin)
Gay 90's Club, Lou Belmont, Proprietor, Henry Epstein, Owner
Greber, Ben
LeBlanc Corporation of Maryland
New Broadway Hotel, Charles Carter, Manager
Perkins, Richard, of Associated Enterprises
Weiss, Harry

CHESAPEAKE BEACH:
Chesapeake Beach Park Ballroom, and Alfred Walters, Employer

CORAL HILLS:
Hilltop Restaurant, and Theodore J. Schendel

CUMBERLAND:
Waingold, Louis

EASTON:
Haasab, John

FENWICK:
Repack, Albert

FREDERICK:
Rittenhouse, 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:
Twin Lantern, Elmer B. Dashiell, Operator

TURNERS STATION:
Thomas, Dr. Joseph H., Edge-water Beach

MASSACHUSETTS

AMHERST:
Murphy, Charles
Russell, William

BILERICA:
One-O-One Club, Nick Ladonisi, Proprietor

BLACKSTONE:
Stefano, Joseph

BOSTON:
Bay State News Service, Bay State Amusement Co., Bay State Distributors, and James H. McIlvaine, President
Brotnahan, James J.
Crawford House Theatrical Lounge
E. M. Loew's Theatres
L. J. B. Productions, and Lou Brudnick
Regency Corp., and Joseph R. Weiser
Resnick, William
Sunbrook, Larry, and his Rodeo Show
Waldron, Billy
Walker, Julian
Younger Citizens Coordinating Committee, and George Mouzon

BUZZARDS BAY:
Kung Midas Restaurant, Mutt Arenovski, manager, and Canal Enterprises, Inc.

CAMBRIDGE:
Salvato, Joseph

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

PITCHBURG:
Baldue, Henry

HAVERHILL:
Assas, Joe

HOLYOKE:
Holyoke Theatre, Bernard W. Levy

LOWELL:
Carney, John F., Amusement Company
Francis X. Crowe
Proprietor

MONSON:
Canegallo, Leo

NEW BEDFORD:
The Derby, and Henry Correia, Operator

NEWTON:
Thriftault, Dorothy (Mimi Chevalier)

SALEM:
Larkin Attractions, and George Larkin

SHREWSBURY:
Veterans Council

SPRINGFIELD:
Hayles, Marijery Fielding and her School of the Dance

WAYLAND:
Steele, Chauncey Dewey

WILMINGTON:
Blue Terrace Ballroom, and Anthony DelTorto

MICHIGAN

ANN ARBOR:
McLaughlin, Max

BATTLE CREEK:
Smith, David

BAY CITY:
Walther, Dr. Howard

DETROIT:
Adler, Caesar
Bel Aire (formerly Lee 'N Eddie's), and Al Wellman, Ralph Wellman, Philip Plax, Sam and Louis Berastein, Owners
Bibb, Allen
Briggs, Edgar M.
Claybrook, Adolphus
Connors Lounge, and Joe Pallazzo, Operator
Daniels, James M.
Dustin Steamship Company, N. M. Constans
Green, Goldman
Hoffman, Sam
Johnson, Ivory
Kosman, Hyman

Minundo, Nono
Payne, Edgar
Papadimas, Babis
Pyle, Howard D., and Savoy Promotions
Thomas, Matthew B.

ESSEXVILLE:
House of Fogarty, and John F. Fogarty, Owner

FERNDALE:
Club Plantation, and Doc Washington

GRAND HAVEN:
Hyland Gardens, and Russell Baliz

GRAND RAPIDS:
Club Chez-Ami, Anthony Scalice, Proprietor
Powers Theatre

KAWKAWLIN:
Old Mill Dance Hall, Ernest Fortin, Owner

MUSKOGON HEIGHTS:
Griffen, James
Wilson, Leslie

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 Rendezvous Inn (or Club), Gordon J. "Buzz" Miller

TRAVERSE CITY:
Lawson, Al

UTICA:
Spring Hill Farms, and Andrew Sneed

MINNESOTA

BROWERVILLE:
Knotty Pine Pavilion, and J. A. Janikula

DETROIT LAKES:
Johnson, Allan V.

EASTON:
Hannab, John

MANKATO:
Rathskeller, and Carl A. Becker

MINNEAPOLIS:
International Food and Home Shows
Northwest Vaudeville Attractions, and C. A. McEvoy

PIPESTONE:
Coompan, Marvia
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:
El Rancho Club, and John Wesley Joyce, Harry, Owner Pilot House Night Club
Thompson, Bob

GREENVILLE:
Gullard, Floerod

HULLPORT:
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 Koerber

VICKSBURG:
Blue Room Nite Club, and Tom Winice

MISSOURI

BOONEVILLE:
Bowden, Rivera
Williams, Bill

CHILLICOTHE:
Hawes, H. H.

FORT LEONARD WOOD:
Lawhon, Sgt. Harry A.

GREENFIELD:
Gilbert, Paul and Paula (Raye)

INDEPENDENCE:
Casino Drive Inn, J. W. Johnson, Owner

JOPLIN:
Gladys Heidelberg Inn, Scott Field, Manager
Silver Dollar, Dick Mills, Manager-Owner

KANSAS CITY:
Babbitt, William (Bill) H. Canton, L. R.
Equire Productions, and Kenneth Yates, and Bobby Henshaw
Main Street Theatre
Red's Supper Club, and Herbert "Red" Drye.
Zelma Roda Club, Emmett J. Scott, Prop., Bill Christian, Manager

MACON:
Macon County Fair Association, Mildred Sanford, Employer

NORTH KANSAS CITY:
Schult-Krocker Theatrical Agency

POPLAR BLUFFS:
Brown, Merle

ST. LOUIS:
Barnholtz, Mac
Beaumont Cocktail Lounge, Ella Ford, Owner
Brown, Homer Bar, James Caruth and Fred Guinyard, co-owners
Caruth, James, Operator Club Riumboogie, Cafe Society.
Brown Bomber Bar
Caruth, James, Cafe Society
D'Agostino, Sam
Gratz, George
Haynes, Lillard
Markham, Doyle, and Tune
Town Ballroom
Nieberg, Sam
Shapiro, Mel

MONTANA

ANACONDA:
Reno Club, and Mrs. Vididi, Owner

BUTTE:
Webb, Ric

CONRAD:
Little America Tavern, and John R. McLean

GREAT FALLS:
J. A. Rollerade, and James Austin

HUNGRY HORSE:
Rocco Club, and Dick Perry and Lamar Wilson

NEBRASKA

ALEXANDRIA:
Alexandria Volunteer Fire Dept., and Charles D. Davis

KEARNEY:
Field, H. E.

LODGEPOLE:
American Legion, and American Legion Hall, and Robert Sprengel, Chairman

MCCOOK:
Gayway Ballroom, and Jim Carson
Junior Chamber of Commerce, Richard Gruver, President

OMAHA:
Louie's Market, and Louis Papery

PENDE:
Pender Post No. 55, American Legion, and John F. Kai, Dance Manager

RUSHVILLE:
American Legion Post No. 161, and Kern Daird and Bill Chappel

NEVADA

LAKE TAHOE:
Tahoe Biltmore Hotel, Nate Blumentfeld

LAS VEGAS:
Gordon, Ruth
Hollinger, Ruby
Lawrence, Robert D.
Ray's Cafe
Stoney, Milo E.
Warner, A. H.

LOVELOCK:
Fischer, Harry

PITTSBURG:
All-American Supper Club and Casino, and Jim Thorpe

RENO:
Blackman, Mrs. Mary
Twomey, Don

NEW HAMPSHIRE

FABIAN:
Zaks (Zackers), James

JACKSON:
Nelson, Eddy
Sneirs, James

NEW JERSEY

ABSECON:
Hart, Charles, President, and Eastern Mardi Gras, Inc.

ASBURY PARK:
Gilmore, James E.
Richardson, Harry

ATLANTIC CITY:
Bobbins, Abe
Casper, Joe
Cheatham, Shelby
Club 15, and Henry Koster
Max Olshon, Owners
Delaware Inn, and Nathaniel Spencer, Proprietor
Goodman, Charles
Lockman, Harvey
Morocco Restaurant, G. F. and G. Dantzler, Operators
Pilgrim, Jacques

BLOOMFIELD:
Thompson, Putt

CAMDEN:
Embassy Ballroom, and Geo. E. Chups (Geo. DeGerolamo) Operator

CAPE MAY:
Anderson, Charles, Operator

CLIFTON:
August E. Buchner
Hutchins, William

EAST RUTHERFORD:
Club 199, and Angelo Pucci, Owner

HOBOKEN:
Red Rose Inn, and Thomas Monto, Employer

JERSEY CITY:
Bonito
Benjamin Barco, Ferruccio
Triumph Records, and Gene Quena, present Owner, and G. Statiris (Grant) and Bernie Levine, former Owners

LAKE HOPATCONG:
Mad House, Oscar Dunham, Owner

LAKEWOOD:
Seldin, S. H.

LITTLE FERRY:
Magic Club, and John Scarne

LONG BRANCH:
Hoover, Clifford
Kitay, Marvin
Kappaport, A., Owner The Blue Room
Wright, Wilbur

LYNDHURST:
Three Acres Grill, and Dominick Cerrito

MANAHAWKIN:
Jimmy's Tavern, and Jimmy Mascola, Owner

MONTCLAIR:
Cor-Hay Corporation, and Thomas Haynes, and James Costello

MORRISTOWN:
Richard's Tavern, and Raymond E. Richard, Proprietor

NEWARK:
Coleman, Melvin
Graham, Alfred
Hall, Emory
Hays, Clarence
Harris, Earl
Johnson, Robert
Jones, Carl W.
Levine, Joseph
Lloyds Manor, and Smokey McAllister
Mariano, Tom
"Panda," Daniel Straver
Frestwood, William
Red Mirror, and Nicholas Grande, Proprietor
Rollison, Eugene
Simmons, Charles
Tucker, Frank
Wilson, Leroy
Zaracardi, Jack, Galanti A. A.

NEW BRUNSWICK:
Jack Eitel

NORTH ARLINGTON:
Petrucci, Andrew

NORTH BERGEN:
1220 Club, and Kay Sweeney, Secretary-Treasurer

PATERSON:
Gerard, Mickey
Gerard Enterprises
Harab, Sam
Pyatt, Joseph
Riverview Casino
Ventimiglia, Joseph

PENNSAUKEN:
Beller, Jack

PLAINFIELD:
McGowan, Daniel
Nathanson, Joe

SOMERVILLE:
Harrison, Bob

SPRING LAKE:
Broadacres and Mrs. Josephine Ward, Owner

SUMMIT:
Altrons, Mitchell

TRENTON:
Crossing Inn, and John Wyrick, Employer

VAUX HALL:
Carillo, Manuel R.

VINELAND:
Gross, David

WEST NEW YORK:
B'Nai B'rith Organization, and Sam Nate, Employer, Harry Boorstein, President

WILDWOOD:
Club Bolero, and Oscar Ganiguas, Owner

WILLIAMSTOWN:
Talk of the Town Cafe, and Rocco Pippio, Manager

NEW MEXICO

ALBUQUERQUE:
Halliday, Finn
Paloma, Inc., and Margaret
Ricardi, Employer
Mary Green Attractions, Mary
Green and David Time, Promoters

CLOVIS:
Denton, J. Earl, Owner Plaza
Hotel

REYNOSA:
Monte Carlo Gardens, Monte
Carlo Inn, Ruben Gonzales

ROSSELL:
Russell, L. D.

RUIDOSO:
Davis Bar, and Denny
W. Davis, Owner

SANTA FE:
Emil's Night Club, and Emil
Mignardo, Owner
Valdes, Daniel T.

TRUTH OR CONSEQUENCES:
Ashbaugh's Nite Club, and Mr.
and Mrs. H. R. Ashbaugh

NEW YORK

ALBANY:
Bar Harbor, and Joseph Statie,
Owner and Operator
400 Casino, and Herman
Johnson, Proprietor

ALBANY:
Haleper, Proprietor
O'Meara Attractions, Jack
Richard's Bar-B-Que, David
Richards

STATES:
Jonathan

ALDER CREEK:
Burke's Manor, and Harold A.
Burke

AUSABLE CHASM:
Anlier, Nat
Young, Joshua F.

BOLTON LANDING:
Village Inn, and Dominick
Galea, Owner

BRONX:
Albino Inn, Pete Mancuso, Pro-
prietor and Carl Ranford,
Manager

ATMAN, Martin
Club Delmar, Charles Marce-
lino and Vincent DeCosta,
Employers

CUNNINGHAM, Edw.
Jugarden, Jacques L.,
Metro Anglers Social Club, and
Aaron Murray

MILLER, Joe
New Royal Mansion (formerly
Royal Mansion), and Joe
Miller and/or Jacques L.
Jugarden

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 Obey

HALL, Edwin C.
Johnston, Clifford
Kingsborough Athletic Club,
George Chandler

MORRIS, Philip
Ocean Grotto Restaurant, and
Albert Santarpio, Proprietor

REDE, Michael
Rosenberg, Paul
Bosman, Gus, Hollywood Cafe
Steurer, Eliot

DUBOIS-FRIEDMAN PRODUCTION
Corporation
Dubonnet Records, and Jerry
(Jerome) Lipskin

DYNAMIC RECORDS, Ulysses Smith
Fontaine, Lon & Don
Frederick and Tanya, and
Fred Zepernick

GOLDVIER, Robert
Granoff, Budd
Gray, Lew, and Magic Record
Company

GROSS, Gerald, of United Artists
Management
Hemway, Phil
Howe's Famous Hippodrome
Circus, Arthur and Hyman
Sturmak

INLEY, William
Johnson, Donald E.
Kaye-Martin, Kaye-Martin Pro-
ductions

KENNY, Herbert C.
Kent Music Co., and Nick
Kentros

KING, Gene
Knight, Raymond
Kushner, Jack and David
Laxfogel, Daniel T., Agency
Law, Jerry
Levy, John

COHOES:
Ten Pin Lounge, Morris
Cramer, Manager

DRYDEN:
Dryden Hotel, and Anthony
Vavra, Manager

DIVINE CORNERS:
Riverside Hotel, and George
Bac

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

FLEISCHMANN'S:
Churs, Irene (Mrs.)

FRANKFORT:
Blue Skies Cafe, Frank Reile
and Lenny Tyler, Proprietors

GLENS FALLS:
Gottlieb, Ralph
Newman, Joel
Skight, Don

GLEN SPEY:
Glen Acres Hotel and Country
Club, Jack W. Rosen, Em-
ployer

GLENWILD:
Glenwild Hotel and Country
Club, and Mack A. Lewis,
Employer

GRAND ISLAND:
Williams, Oastan V.

HUDSON:
Goldviev, Benny
Gutio, Samuel

ILION:
Wick, Phil

ITHACA:
Bond, Jack

JACKSON HEIGHTS:
Griffith, A. J., Jr.

LAKE PLACID:
Carriage Club, and C. B.
Southworth

LIMESTONE:
Stack House, and Dave
Oppenheim, Owner

LOCH SHELDRAKE:
Chester, Abe
Fifty-Two Club, and Saul
Rupkin, Owner

HOTEL SHELINGER, David
Shlesinger, Owner

MARSDEN, Isadore, Jr., Estate
Riverside Hotel, and George
Bac

MONTICELLO:
Kabaner's Hotel, Jack Katz

MT. VERNON:
Rupkin, Harry, Proprietor,
Wagon Wheel Tavern

NEW YORK CITY:
Allegro Records, and Paul Piner
Alexander, Wm. D., and Asso-
ciated Producers of Negro
Music

ANDU, John R. (Indonesian
Consul)

BENRUBI, 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
Chanson, Inc., Monte Gardner
and Mr. Rodriguez

CHARLES, Marvin, and Knights
of Magic
Coffey, Jack
Cohen, Marty

COLLECTORS' ITEMS RECORDING CO.,
Maurice Spivack and Kath-
erine Gregg

"Come and Get It" Company
Common Cause, Inc., and
Mrs. Payne

COOK, David
Courtney Robert
Crochet, Mr.
Crossen, Ken, and Ken Cross-
sen Associates

CROWN RECORDS, Inc.
Currie, Lou

DELTA PRODUCTIONS, and Leonard
M. Burton

DUBOIS, Anton
Dubois-Friedman Production
Corporation

DUBONNET RECORDS, and Jerry
(Jerome) Lipskin

DYNAMIC RECORDS, Ulysses Smith
Fontaine, Lon & Don
Frederick and Tanya, and
Fred Zepernick

GOLDVIER, Robert
Granoff, Budd
Gray, Lew, and Magic Record
Company

GROSS, Gerald, of United Artists
Management
Hemway, Phil
Howe's Famous Hippodrome
Circus, Arthur and Hyman
Sturmak

INLEY, William
Johnson, Donald E.
Kaye-Martin, Kaye-Martin Pro-
ductions

KENNY, Herbert C.
Kent Music Co., and Nick
Kentros

KING, Gene
Knight, Raymond
Kushner, Jack and David
Laxfogel, Daniel T., Agency
Law, Jerry
Levy, John

SOUTH CAIRO:
Emerald Isle House,
Owen Lamb, Owner

Low Leslie and his "Black-
birds"

Little Gypsy, Inc., and Rose
Hirschler and John Lobel
Manhattan Recording Corp., and
Walter H. Brown, Jr.

Manning, Sam
Markham, Dewey "Pigmeat"
Mayo, Melvin E.
McCahey, Neill
McMahon, Jess

METRO COAT and Suit Co., and
Joseph Lupia
Meyers, Johnny
Millman, Mort

Montanez, Pedro
Moody, Philip, and Youth
Movement to the Future
Organization

Murray's
Nassau Symphony Orchestra,
Inc., Benjamin J. Fiedler
and Clinton P. Sheehy

Neill, William
Newman, Nathan
New Friends of Music, and
Horace Monath

New York Civic Opera Com-
pany, Wm. Reutemann

New York Ice Fantasy Co.,
James Blizzard and Henry
Robinson, Owners

Orpheus Record Co.
Parmentier, David
Phillips, Robert

Place, The, and Theodore
Costello, Manager

POLLARD, Fritz
Prince, Hughie
Rain Queen, Inc.
Ralph Cooper Agency

Regan, Jack
Robinson, Charles
Rogers, Harry, Owner "Frico
Ballroom"

Rosen, Philip, Owner and Op-
erator Penthouse Restaurant
Sandy Hook S. S. Co., and
Charles Gardner

Schwartz, Mrs. Morris
Singer, John
Sloyer, Mrs.

South Sea, Inc., Abner J.
Rubin

Southland Recording Co., and
Rose Santos

Sportlute Club
Steve Murray's Mabogany Club
Stromberg, Hunt, Jr.

Stroue, Irving
Sunbrock, Larry, and his Rodeo
Show

Talent Corp. of America,
Harry Weissman
Teddy McArae Theatrical
Agency, Inc.

Television Exposition Pro-
ductions, Inc., and Edward A.
Conez, President

Theatre DeLays, and William
Thompson, Sava and Valenti,
Incorporated

United Artists Management
Variety Entertainers, Inc., and
Herbert Rubin

Venus Star Social Club, and
Paul Earlington, Manager

Walker, Aubrey, Maisonette
Social Club

Watercaptors, Inc.
Wee and Leventhal, Inc.
Wellish, Samuel

Wildier Operating Company
Zaks (Zackers), James

NIAGARA FALLS:
Boulevard Casino, and Frank
and Victor Rotundo

Flury's Melody Bar, Joe and
Nick Florio, Proprietors

Kliment, Robert F.

NORWICH:
McLean, C. F.

PATCHOGUE:
Kay's Swing Club, Kay
Angeloro

PURLING:
Bellwood, and Joseph Gerardi,
Owner

ROCHESTER:
Boston Harbor Cafe, and Mr.
Casey, Proprietor
Quonset Inn, and Raymond J.
Moore

Valenti, Sam

ROME:
Marks, Al

SABATTIS:
Sabattis Club, and Mrs. Verna
V. Culeman

SARANAC LAKE:
Birches, The, Mose LaFontain,
Employer, C. Randall, Mgr.
Durgant, Grill

SARATOGA SPRINGS:
Clark, Stevas and Arthur

SCHENECTADY:
Edwards, M. C.
Fretto, Joseph
Rudds Beach Nite Klub or Cow
shed, and Magnus E.
Edwards, Manager

Silverman, Harry

SOUTH FALLSBURGH:
Seldin, S. H., Operator (Lake-
wood, N. J.), Grand View
Hotel

SUFFERN:
Armstrong, Walter, President,
County Theatre

SWAN LAKE:
Swan Lake Hotel, and
Sam Levine

SYRACUSE:
Bagozzi's Fantasy Cafe, and
Frank Bagozzi, Employer

TANNERVILLE:
Germano, Basil

UTICA:
Block, Jerry
Burke's Log Cabin, Nick Burke,
Owner

VALHALLA:
Twin Palms Restaurant, John
Masi, Proprietor

WATERTOWN:
Duffy's Tavern, Terrance Duffy

WATERVILLE:
Cortes, Rita, James E. Strates
Shows

Kille, Lyman
WHITEHALL:
Jerry-Anns Chateau, and
Jerry Rumania

WHITE PLAINS:
Brody, Mario

YONKERS:
Babner, William

LONG ISLAND
(New York)

ASTORIA:
Hirschler, Rose
Lobel, John

ATLANTIC BEACH:
Bel Aire Beach and Cabanna
Club (B. M. Management
Corp.), and Herbert Monath,
President

Normandie Beach Club, Alexan-
der DeCicco

BAYSIDE:
Mirage Room, and Edward S.
Friedland

BELMORE:
Babner, William J.

GLENDALE:
Warga, Paul S.

NORTH CAROLINA

BEAUFORT:
Markey, Charles

BURLINGTON:
Mayflower Dining Room, and
John Loy

CAROLINA BEACH:
Stoker, Gene

CHARLOTTE:
Amusement Corp. of America,
Edson E. Blackman, Jr.
Jones, M. P.
Karston, Joe

DURHAM:
Gordon, Douglas
FAYETTEVILLE:
Parker House of Music, and
S. A. Parker

GREENSBORO:
Fair Park Casino, and Irish
Horan

Ward, Robert
Weingarten, E., of Sporting
Events, Inc.

GREENVILLE:
Rush, Thermo
Wilson, Sylvester

HENDERSONVILLE:
Livingston, Buster

KINSTON:
Parker, David

RALEIGH:
Club Carlyle, Robert Carlyle

WALLACE:
Strawberry Festival, Inc.

WILSON:
McCann, Roosevelt
McCann, Sam
McEachon, 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
Ruddies Club, and Alfred
Scrutchings, Operator

Esquire Lounge, and Nick
Thomas and Robert Names
Pullman Cafe, George Subrin,
Owner and Manager

CINCINNATI:
Anderson, Albert
Bayless, H. W.
Charles, Mrs. Alberta
Wonder Bar, James McPartridge,
Owner

Sunbrock, Larry, and his Rodeo
Show

Smith, James R.
Wallace, Dr. J. H.

CLEVELAND:
Atlas Attractions, and Ray
Graig

Bender, Harvey
Circle Theatre, E. J. Stutz
Club Ron-day-Voo, and U. S.
Dearing

Dixon, Forrest
Euclid 55th Co.
Lindsay Skybar, and Phil Bash,
Owner

Manuel Bros. Agency, Inc.
Metropolitan Theatre, Emanuel
Stutz, Operator

Salanci, Frank J.
Spero, Herman
Tucker's Blue Grass Club, and
A. J. Tucker, Owner

Walbers, Carl O.

COLUMBUS:
Askins, William
Bell, Edward
Beta Nu Bldg. Association, and
Mrs. Emerson Cheek, Pres.
Charles Bloce Post No. 157,
American Legion

Carter, Ingram
McDade, Phil
Mallory, William
Paul D. Robinson Fire Fighters
Post 567, and Captain G. W.
McDonald

Turf Club, and Ralph Steven-
son, Proprietor

DAYTON:
Boucher, Roy D.
Daytona Club, and William
Carpenier

Engles Bar, Charles Engles
Midwest Entertainment Service,
and Tommy Will

Taylor, Earl

ELYRIA:
Dance Theatre, Inc., and A. W.
Jewell, President

EUCLED:
Radio, Gerald

FINDLAY:
Wilson, Mr. and Mrs. Karl,
Operators Paradise Club

GERMANTOWN:
Beechwood Grove Club, and Mr.
Wilson

LIMA:
Colored Elks Club, and Gus
Hall

Flamingo Club, and Mike Imm

MASSILLON:
Lincoln Lounge, and David
Frankel

PIQUA:
Sedgewick, Lee, Operator

PROCTORVILLE:
Plantation Club, and Paul D.
Reese, Owner

SANDUSKY:
Eagles Club
Mathews, S. D.
Salke, Henry

SPRINGFIELD:
Jackson, Lawrence
Terrace Gardens, and H. J.
McCall

TOLEDO:
LaCasa Del Rio Music Publish-
ing Co., and Don B. Owens,
Jr., Secretary

National Athletic Club, Roy
Finn and Archie Miller
Nightingale, Homer

Trippodi, Joseph A., President
Italian Opera Association

VIENNA:
Hull, Russ
Russ, Russ

WARREN:
Wragg, Herbert, Jr.

YOUNGSTOWN:
Colony Nite Club, and Al
Matyevich, and John Kucharik
Summers, Virgil (Vic)

ZANESVILLE:
Venner, Pierre

OKLAHOMA

ARDMORE:
George R. Anderson Post No.
65, American Legion, and
Floyd Loughridge

ENID:
Norris, Gene

HUGO:
Stevens Brothers Circus, and
Robert A. Stevens, Manager

MUSKOGEE:
Gutire, John A., Manager Rodeo
Show, connected with Samuel
National of Muskogee, Okla.

OKLAHOMA CITY:
Randolph, Taylor
Southwestern Attractions, M. K.
Boldman and Jack Swiger

OKMULGEE:
Masonic Hall (colored), and
Calvin Simmons

SHAWNEE:
IcBarco, Frank

TULSA:
Williams, Cargile

OREGON

EUGENE:
Granada Gardens, Shannon
Sheaffer, Owner

Weinstein, Archie, Commercial
Club

HEBEMISTON:
Rosenberg, Mrs. R. M.

LAKESIDE:
Bates, E. P.

PORTLAND:
Acme Club Lounge, and A. W.
Denton, Manager
Ozark Supper Club, and Fred
Baker

Yank Club of Oregon, Inc., and
R. C. Bartlett, President

ROGUE RIVER:
Arnold, Ida Mae

SALEM:
Lopez, Mr.

SHERIDAN:
American Legion Post No. 75,
Melvin Agge

PENNSYLVANIA

ALIQUIPPA:
Gunn, Otis

BERWYN:
Main Line Civic Light Opera
Co., Nat Burns, Director

BLAIRSVILLE:
Moose Club, and A. P. Sundry,
Employer

BRABURN:
Mazur, John

BRANDONVILLE:
Vanderbilt Country Club, and
Terry McGovern, Employer

PITTSBURGH:
Claire, George
Ficklin, Thomas
Matthews, Lec A., and New
Artist Service
Oasis Club, and Joe DeFran-
cisco, Owner
Pennsylvania State Grand Lodge
of the Knights of Pythias
Reight, C. H.
Sala, Joseph M., Owner El
Chico Cafe

POTTSTOWN:
Schmoyer, Mrs. Irma

SCANTON:
McDonough, Frank

SHENANDOAH:
Mikuta, John

SLATINGTON:
Flick, Walter H.

STRAFFORD:
Hosackie, Walter

TANNERSVILLE:
Toddl, Adolph

UNIONTOWN:
Polish Radio Club, and Joseph
A. Zelanko

UPPER DARBET:
Wallace, Jerry

WASHINGTON:
Athens, Pete, Manager Wash-
ington Cocktail Lounge
Lee, Edward

WEST CHESTER:
202 Musical Bar, and Joseph A.
Barone, owner (Glenoiden,
Pa.), and Michael Izzzi,
co-owner

WILLIAMSPORT:
Pancila, James

WILKES-BARRE:
Kanan, Samuel

WORTHINGTON:
Conwell, J. R.

YORK:
Daniels, William Lopez

SOUTH CAROLINA

COLUMBIA:
Block C Club, University of
South Carolina

FLORENCE:
City Recreation Commission,
and James C. Putnam

GREENVILLE:
Forest Hills Supper Club, R. K.
and Mary Ricker, Lessee, I.
K. Mosely, and Sue Elliott,
former Owner and Manager
Harlem Theatre, Joe Gibson

MARIETTA:
"Bring on the Girls," and
Don Meadows, Owner

MOULTRIEVILLE:
Wurthmann, George W. Jr. (of
the Pavilion, Isle of Palms,
South Carolina)

MYRTLE BEACH:
Hewlett, Ralph J.

SPARTANBURG:
Holcome, H. C.

UNION:
Dale Bros. Circus

SOUTH DAKOTA

BLOX FALLS:
Mataya, Irene

TENNESSEE

CLARKSVILLE:
Harris, William

JOHNSON CITY:
Burton, Theodore J.

KNOXVILLE:
Cavalcade on Ice, John J.
Denton
Grecal Enterprises (also known
as Danie Recording Co.)
Henderson, John

NASHVILLE:
Brentwood Dinner Club, and H.
L. Waxman, Owner
Caruthers, Harold
Chaves, Chick
Cocoon Lounge Club, and
Mrs. Pearl Hunter
Courc, Alexander
Fessie, Bill
Grady's Dinner Club, and
Grady Floss, Owner
Hays, Billie and Floyd, Club
Zanzibar
Jackson, Dr. R. B.

TEXAS

AMARILLO:
Mays, Willie B.

AUSTIN:
El Morocco
Von, Tony
Williams, James
Williams, Mark, Promoter

BEAUMONT:
Bishop, E. W.

BOLING:
Fails, Isaac A., Manager Spot-
light Band Booking Coopera-
tive (Spotlight Bands Book-
ing and Orchestra Manag-
ment Co.)

BROWNWOOD:
Junior Chamber of Commerce,
and R. N. Leggett and Chas.
D. Wright

CORPUS CHRISTI:
Kirk, Edwin

DALLAS:
Beck, Jim, Agency
Embassy Club, Helen Ashew,
and James L. Dixon, Sec., co-
owners

**LEE, Don, Owner of Script and
Score Productions and Oper-
ator of "Sawdust and Swing-
time"**

**LIANKIE (Skippy Lynn), Owner
of Script and Score Pro-
ductions 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:
Clemons, James E.
Famous Door, and Joe Hari,
Operator
Florence, F. A., Jr.
Snyder, Chic
Stripling, Howard

GALVESTON:
Evans, Bob
Shiro, Charles

GONZALES:
Bailey Bros. Circus

GRAND PRAIRIE:
Club Bagdad, R. P. Bridges and
Marian Trague, Operators

HENDERSON:
Wright, Robert

HOUSTON:
Coats, Paul
Jeton, Oscar
McMullen, E. L.
Revis, Bouldin
Singletary, J. A.
World Amusements, Inc., Thom-
as A. Wood, President

LEVELLAND:
Collins, Dee

LONGVIEW:
Club 26 (formerly Rendezvous
Club), and B. D. Holzman,
Employer
Ryan, A. L.

MEXIA:
Payne, M. D.

MEALISTINE:
Earl, J. W.
Griggs, Samuel
Grove, Charles

PARIS:
Ron-Da-Voo, and Frederick J.
Merkle, Employer

PORT ARTHUR:
Iremland, William

SAN ANGELO:
Specialty Productions, Nelson
Scott and Wallace Kelton
Valdez, Joe and Rudy

SAN ANTONIO:
Forrest, Thomas
Leathy, J. W. (Lee), Rockin'
M Dude Ranch Club
Obledo, F. J.
Rockin' M Dude Ranch Club,
and I. W. (Lee) Leathy

VALLESCO:
Fails, Isaac A., Manager Spot-
light Band Booking Coopera-
tive (Spotlight Bands Book-
ing and Orchestra Manag-
ment Co.)

WACO:
Corenfield, Lon

WICHITA FALLS:
Dibbles, C.
Johnson, Thurmon
Whately, Mike

VERMONT

RUTLAND:
Brook Hotel, and Mrs. Evelle
Duffie, Employer

VIRGINIA

ALEXANDRIA:
Commonwealth Club, Joseph
Burko, and Seymour Spelman

BUENA VISTA:
Rockbridge Theatre

DANVILLE:
Fuller, J. H.

EXMOR:
Downing, J. Edward

HAMPTON:
Macy, Terry

LYNCHBURG:
Bailey, Clarence A.

MARTINSVILLE

Hutchens, M. E.

NEWPORT NEWS:
Isaac Burton
McClain, B.
Terry's Supper Club

NORFOLK:
Big Treach Diner, Percy
Simon, Proprietor
Cashman, Irwin
Meyer, Morris
Bohanna, George
Wulfree, Leonard

PORTSMOUTH:
Kauftree, G. T.

RICHMOND:
American Legion Post No. 151
Knight, Alken, Jr.
Rendez-vous, and Oscar Black

SUFFOLK:
Clark, W. H.

VIRGINIA BEACH:
Bass, Milton
Melody Inn (formerly Harry's
The Spot), Harry L. Sizet,
Jr., Employer
White, William A.

WASHINGTON

SEATTLE:
Harverson, R. S.
908 Club, and Fred Baker
Washington Social Club and
Sirless 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.

CHARLES TOWN:
Orchard Inn, and Mrs.
Sylvia Bishop

HUNTINGTON:
Brewer, D. C.

INSTITUTE:
Hawkins, Charles

LOGAN:
Coats, A. J.

MORGANTOWN:
Niner, Leonard

WHEELING:
Mardi Gras

WISCONSIN

BEAR CREEK:
Schwaeber, Leroy

BOWLER:
Reinke, Mr. and Mrs.

GREEN BAY:
Galst, Erwin
Franklin, Allen
Peasley, Charles W.

GREENVILLE:
Reed, Jimmie

HAYWARD:
The Chicago Inn, and Mr.
Louis O. Runder, Owner
and Operator

MURLEY:
Club Francis, and James Francis
Fontecchio, Mrs. Elcey, Club
Fiesta

LA CROSSE:
Tooke, Thomas, and Little
Dandy Tavern
Troc Nite Club, and George
Eastling, Owner

MILWAUKEE:
Bethia, Nick Williams
Continental Theatre Bar
Cuppa, Arthur, Jr.
Dimaggio, Jerome
Gentilli, Nick
Maniaci, Vince
Rizzo, Jack D.
Singers Rendezvous, and Joe
Soroc, Frank Balistreri and
Peter Orlando
Weinberger, A. J.

NBORT:
American Legion, Sam Dicken-
son, Vice-Commander

RACINE:
Miller, Jerry

SHINELANDER:
Kane's Moon Lake Resort,
and George A. Kane
Kendall, Mr., Manager Holly
Wood Lodge

ROSHOLT:
Akavichs, Edward

SHEBOYGAN:
Sicilia, N.

SUN PRATIE:
Hulstzer, Herb, Tropical
Gardens
Tropical Gardens, and Herb
Hulstzer

TOMAH:
Veterans of Foreign Wars

WISCONSIN RAPIDS:
Brown Derby, and Lawrence
Huber, Owner

WYOMING

CHEYENNE:
Shy-Ann Nite Club, and Hazel
Kline, Manager

DUBOIS:
Rustic Pine Tavern, and
Bob Harter

JACKSON HOLE:
R. J. Bar, and C. L. Jensen

ROCK SPRINGS:
Smoke House Lounge, Del K.
James, Employer

DISTRICT OF COLUMBIA

WASHINGTON:
Adelman, Ben
Alvira, Ray C.
Archer, Pat
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
duVal, Anne
Five O-Clock Club, and Jack
Staples, Owner
Gold, Sol
Hoberman, John Price, Pres.
Washington Aviation Country
Club
Hoffman, Edward F., Hoffman's
J Ring Circus
Kirsch, Fred
Manfield, Emanuel
Moore, Frank, Owner Star
Dust Club
Murray, Lewis, and Lou and
Alex Club, and Club Bengasi
New Orleans Restaurant, and
Nick Gaston, Proprietor
O'Brien, John T.
Perruso's Restaurant, and Vito
Perruso, Employer
Purple Iris, Chris D. Cassi-
mus and Joseph Cannon
Quonset Inn, Inc., and
Hiag Wong
Rayburn, E.
Rittenhouse, Rev. H. B.
Robinson, Robert L.
Romany Room, Mr. Weintraub,
Operator, and Wm. Birun,
Manager
Rosa, Thomas N.
Rumpus Room, and Elmer
Cooke, Owner
Smith, J. A.
T. & W., Corporation, Al
T. & W., Paul Mana
Walters, Alfred

WASHINGTON:
Adelman, Ben
Alvira, Ray C.
Archer, Pat
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
duVal, Anne
Five O-Clock Club, and Jack
Staples, Owner
Gold, Sol
Hoberman, John Price, Pres.
Washington Aviation Country
Club
Hoffman, Edward F., Hoffman's
J Ring Circus
Kirsch, Fred
Manfield, Emanuel
Moore, Frank, Owner Star
Dust Club
Murray, Lewis, and Lou and
Alex Club, and Club Bengasi
New Orleans Restaurant, and
Nick Gaston, Proprietor
O'Brien, John T.
Perruso's Restaurant, and Vito
Perruso, Employer
Purple Iris, Chris D. Cassi-
mus and Joseph Cannon
Quonset Inn, Inc., and
Hiag Wong
Rayburn, E.
Rittenhouse, Rev. H. B.
Robinson, Robert L.
Romany Room, Mr. Weintraub,
Operator, and Wm. Birun,
Manager
Rosa, Thomas N.
Rumpus Room, and Elmer
Cooke, Owner
Smith, J. A.
T. & W., Corporation, Al
T. & W., Paul Mana
Walters, Alfred

WASHINGTON:
Adelman, Ben
Alvira, Ray C.
Archer, Pat
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
duVal, Anne
Five O-Clock Club, and Jack
Staples, Owner
Gold, Sol
Hoberman, John Price, Pres.
Washington Aviation Country
Club
Hoffman, Edward F., Hoffman's
J Ring Circus
Kirsch, Fred
Manfield, Emanuel
Moore, Frank, Owner Star
Dust Club
Murray, Lewis, and Lou and
Alex Club, and Club Bengasi
New Orleans Restaurant, and
Nick Gaston, Proprietor
O'Brien, John T.
Perruso's Restaurant, and Vito
Perruso, Employer
Purple Iris, Chris D. Cassi-
mus and Joseph Cannon
Quonset Inn, Inc., and
Hiag Wong
Rayburn, E.
Rittenhouse, Rev. H. B.
Robinson, Robert L.
Romany Room, Mr. Weintraub,
Operator, and Wm. Birun,
Manager
Rosa, Thomas N.
Rumpus Room, and Elmer
Cooke, Owner
Smith, J. A.
T. & W., Corporation, Al
T. & W., Paul Mana
Walters, Alfred

WASHINGTON:
Adelman, Ben
Alvira, Ray C.
Archer, Pat
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
duVal, Anne
Five O-Clock Club, and Jack
Staples, Owner
Gold, Sol
Hoberman, John Price, Pres.
Washington Aviation Country
Club
Hoffman, Edward F., Hoffman's
J Ring Circus
Kirsch, Fred
Manfield, Emanuel
Moore, Frank, Owner Star
Dust Club
Murray, Lewis, and Lou and
Alex Club, and Club Bengasi
New Orleans Restaurant, and
Nick Gaston, Proprietor
O'Brien, John T.
Perruso's Restaurant, and Vito
Perruso, Employer
Purple Iris, Chris D. Cassi-
mus and Joseph Cannon
Quonset Inn, Inc., and
Hiag Wong
Rayburn, E.
Rittenhouse, Rev. H. B.
Robinson, Robert L.
Romany Room, Mr. Weintraub,
Operator, and Wm. Birun,
Manager
Rosa, Thomas N.
Rumpus Room, and Elmer
Cooke, Owner
Smith, J. A.
T. & W., Corporation, Al
T. & W., Paul Mana
Walters, Alfred

WASHINGTON:
Adelman, Ben
Alvira, Ray C.
Archer, Pat
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
duVal, Anne
Five O-Clock Club, and Jack
Staples, Owner
Gold, Sol
Hoberman, John Price, Pres.
Washington Aviation Country
Club
Hoffman, Edward F., Hoffman's
J Ring Circus
Kirsch, Fred
Manfield, Emanuel
Moore, Frank, Owner Star
Dust Club
Murray, Lewis, and Lou and
Alex Club, and Club Bengasi
New Orleans Restaurant, and
Nick Gaston, Proprietor
O'Brien, John T.
Perruso's Restaurant, and Vito
Perruso, Employer
Purple Iris, Chris D. Cassi-
mus and Joseph Cannon
Quonset Inn, Inc., and
Hiag Wong
Rayburn, E.
Rittenhouse, Rev. H. B.
Robinson, Robert L.
Romany Room, Mr. Weintraub,
Operator, and Wm. Birun,
Manager
Rosa, Thomas N.
Rumpus Room, and Elmer
Cooke, Owner
Smith, J. A.
T. & W., Corporation, Al
T. & W., Paul Mana
Walters, Alfred

WASHINGTON:
Adelman, Ben
Alvira, Ray C.
Archer, Pat
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
duVal, Anne
Five O-Clock Club, and Jack
Staples, Owner
Gold, Sol
Hoberman, John Price, Pres.
Washington Aviation Country
Club
Hoffman, Edward F., Hoffman's
J Ring Circus
Kirsch, Fred
Manfield, Emanuel
Moore, Frank, Owner Star
Dust Club
Murray, Lewis, and Lou and
Alex Club, and Club Bengasi
New Orleans Restaurant, and
Nick Gaston, Proprietor
O'Brien, John T.
Perruso's Restaurant, and Vito
Perruso, Employer
Purple Iris, Chris D. Cassi-
mus and Joseph Cannon
Quonset Inn, Inc., and
Hiag Wong
Rayburn, E.
Rittenhouse, Rev. H. B.
Robinson, Robert L.
Romany Room, Mr. Weintraub,
Operator, and Wm. Birun,
Manager
Rosa, Thomas N.
Rumpus Room, and Elmer
Cooke, Owner
Smith, J. A.
T. & W., Corporation, Al
T. & W., Paul Mana
Walters, Alfred

WASHINGTON:
Adelman, Ben
Alvira, Ray C.
Archer, Pat
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
duVal, Anne
Five O-Clock Club, and Jack
Staples, Owner
Gold, Sol
Hoberman, John Price, Pres.
Washington Aviation Country
Club
Hoffman, Edward F., Hoffman's
J Ring Circus
Kirsch, Fred
Manfield, Emanuel
Moore, Frank, Owner Star
Dust Club
Murray, Lewis, and Lou and
Alex Club, and Club Bengasi
New Orleans Restaurant, and
Nick Gaston, Proprietor
O'Brien, John T.
Perruso's Restaurant, and Vito
Perruso, Employer
Purple Iris, Chris D. Cassi-
mus and Joseph Cannon
Quonset Inn, Inc., and
Hiag Wong
Rayburn, E.
Rittenhouse, Rev. H. B.
Robinson, Robert L.
Romany Room, Mr. Weintraub,
Operator, and Wm. Birun,
Manager
Rosa, Thomas N.
Rumpus Room, and Elmer
Cooke, Owner
Smith, J. A.
T. & W., Corporation, Al
T. & W., Paul Mana
Walters, Alfred

WASHINGTON:
Adelman, Ben
Alvira, Ray C.
Archer, Pat
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
duVal, Anne
Five O-Clock Club, and Jack
Staples, Owner
Gold, Sol
Hoberman, John Price, Pres.
Washington Aviation Country
Club
Hoffman, Edward F., Hoffman's
J Ring Circus
Kirsch, Fred
Manfield, Emanuel
Moore, Frank, Owner Star
Dust Club
Murray, Lewis, and Lou and
Alex Club, and Club Bengasi
New Orleans Restaurant, and
Nick Gaston, Proprietor
O'Brien, John T.
Perruso's Restaurant, and Vito
Perruso, Employer
Purple Iris, Chris D. Cassi-
mus and Joseph Cannon
Quonset Inn, Inc., and
Hiag Wong
Rayburn, E.
Rittenhouse, Rev. H. B.
Robinson, Robert L.
Romany Room, Mr. Weintraub,
Operator, and Wm. Birun,
Manager
Rosa, Thomas N.
Rumpus Room, and Elmer
Cooke, Owner
Smith, J. A.
T. & W., Corporation, Al
T. & W., Paul Mana
Walters, Alfred

WASHINGTON:
Adelman, Ben
Alvira, Ray C.
Archer, Pat
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
duVal, Anne
Five O-Clock Club, and Jack
Staples, Owner
Gold, Sol
Hoberman, John Price, Pres.
Washington Aviation Country
Club
Hoffman, Edward F., Hoffman's
J Ring Circus
Kirsch, Fred
Manfield, Emanuel
Moore, Frank, Owner Star
Dust Club
Murray, Lewis, and Lou and
Alex Club, and Club Bengasi
New Orleans Restaurant, and
Nick Gaston, Proprietor
O'Brien, John T.
Perruso's Restaurant, and Vito
Perruso, Employer
Purple Iris, Chris D. Cassi-
mus and Joseph Cannon
Quonset Inn, Inc., and
Hiag Wong
Rayburn, E.
Rittenhouse, Rev. H. B.
Robinson, Robert L.
Romany Room, Mr. Weintraub,
Operator, and Wm. Birun,
Manager
Rosa, Thomas N.
Rumpus Room, and Elmer
Cooke, Owner
Smith, J. A.
T. & W., Corporation, Al
T. & W., Paul Mana
Walters, Alfred

WASHINGTON:
Adelman, Ben
Alvira, Ray C.
Archer, Pat
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
duVal, Anne
Five O-Clock Club, and Jack
Staples, Owner
Gold, Sol
Hoberman, John Price, Pres.
Washington Aviation Country
Club
Hoffman, Edward F., Hoffman's
J Ring Circus
Kirsch, Fred
Manfield, Emanuel
Moore, Frank, Owner Star
Dust Club
Murray, Lewis, and Lou and
Alex Club, and Club Bengasi
New Orleans Restaurant, and
Nick Gaston, Proprietor
O'Brien, John T.
Perruso's Restaurant, and Vito
Perruso, Employer
Purple Iris, Chris D. Cassi-
mus and Joseph Cannon
Quonset Inn, Inc., and
Hiag Wong
Rayburn, E.
Rittenhouse, Rev. H. B.
Robinson, Robert L.
Romany Room, Mr. Weintraub,
Operator, and Wm. Birun,
Manager
Rosa, Thomas N.
Rumpus Room, and Elmer
Cooke, Owner
Smith, J. A.
T. & W., Corporation, Al
T. & W., Paul Mana
Walters, Alfred

WASHINGTON:
Adelman, Ben
Alvira, Ray C.
Archer, Pat
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
duVal, Anne
Five O-Clock Club, and Jack
Staples, Owner
Gold, Sol
Hoberman, John Price, Pres.
Washington Aviation Country
Club
Hoffman, Edward F., Hoffman's
J Ring Circus
Kirsch, Fred
Manfield, Emanuel
Moore, Frank, Owner Star
Dust Club
Murray, Lewis, and Lou and
Alex Club, and Club Bengasi
New Orleans Restaurant, and
Nick Gaston, Proprietor
O'Brien, John T.
Perruso's Restaurant, and Vito
Perruso, Employer
Purple Iris, Chris D. Cassi-
mus and Joseph Cannon
Quonset Inn, Inc., and
Hiag Wong
Rayburn, E.
Rittenhouse, Rev. H. B.
Robinson, Robert L.
Romany Room, Mr. Weintraub,
Operator, and Wm. Birun,
Manager
Rosa, Thomas N.
Rumpus Room, and Elmer
Cooke, Owner
Smith, J. A.
T. & W., Corporation, Al
T. & W., Paul Mana
Walters, Alfred

WASHINGTON:
Adelman, Ben
Alvira, Ray C.
Archer, Pat
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
duVal, Anne
Five O-Clock Club, and Jack
Staples, Owner
Gold, Sol
Hoberman, John Price, Pres.
Washington Aviation Country
Club
Hoffman, Edward F., Hoffman's
J Ring Circus
Kirsch, Fred
Manfield, Emanuel
Moore, Frank, Owner Star
Dust Club
Murray, Lewis, and Lou and
Alex Club, and Club Bengasi
New Orleans Restaurant, and
Nick Gaston, Proprietor
O'Brien, John T.
Perruso's Restaurant, and Vito
Perruso, Employer
Purple Iris, Chris D. Cassi-
mus and Joseph Cannon
Quonset Inn, Inc., and
Hiag Wong
Rayburn, E.
Rittenhouse, Rev. H. B.
Robinson, Robert L.
Romany Room, Mr. Weintraub,
Operator, and Wm. Birun,
Manager
Rosa, Thomas N.
Rumpus Room, and Elmer
Cooke, Owner
Smith, J. A.
T. & W., Corporation, Al
T. & W., Paul Mana
Walters, Alfred

WASHINGTON:
Adelman, Ben
Alvira, Ray C.
Archer, Pat
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
duVal, Anne
Five O-Clock Club, and Jack
Staples, Owner
Gold, Sol
Hoberman, John Price, Pres.
Washington Aviation Country
Club
Hoffman, Edward F., Hoffman's
J Ring Circus
Kirsch, Fred
Manfield, Emanuel
Moore, Frank, Owner Star
Dust Club
Murray, Lewis, and Lou and
Alex Club, and Club Bengasi
New Orleans Restaurant, and
Nick Gaston, Proprietor
O'Brien, John T.
Perruso's Restaurant, and Vito
Perruso, Employer
Purple Iris, Chris D. Cassi-
mus and Joseph Cannon
Quonset Inn, Inc., and
Hiag Wong
Rayburn, E.
Rittenhouse, Rev. H. B.
Robinson, Robert L.
Romany Room, Mr. Weintraub,
Operator, and Wm. Birun,
Manager
Rosa, Thomas N.
Rumpus Room, and Elmer
Cooke, Owner
Smith, J. A.
T. & W., Corporation, Al
T. & W., Paul Mana
Walters, Alfred

WASHINGTON:
Adelman, Ben
Alvira, Ray C.
Archer, Pat
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
duVal, Anne
Five O-Clock Club, and Jack
Staples, Owner
Gold, Sol
Hoberman, John Price, Pres.
Washington Aviation Country
Club
Hoffman, Edward F., Hoffman's
J Ring Circus
Kirsch, Fred
Manfield, Emanuel
Moore, Frank, Owner Star
Dust Club
Murray, Lewis, and Lou and
Alex Club, and Club Bengasi
New Orleans Restaurant, and
Nick Gaston, Proprietor
O'Brien, John T.
Perruso's Restaurant, and Vito
Perruso, Employer
Purple Iris, Chris D. Cassi-
mus and Joseph Cannon
Quonset Inn, Inc., and
Hiag Wong
Rayburn, E.
Rittenhouse, Rev. H. B.
Robinson, Robert L.
Romany Room, Mr. Weintraub,
Operator, and Wm. Birun

UNFAIR LIST of the American Federation of Musicians

INDIVIDUALS, CLUBS, HOTELS, Etc.

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

MOBILE: Carzyle, Lee, and his Orchestra Club Manor, and Arnold Parks

ARIZONA

PHOENIX: Plantation Ballroom

ARKANSAS

HOT SPRINGS: Forest Club, and Haskell Hardage, Prop.
LITTLE ROCK: Marion Hotel

CALIFORNIA

BAKERSFIELD: Jerez Salon, and George Benton
BEVERLY HILLS: White, William R.
BIG BEAR LAKE: Cressman, Harry, E.
BOLDER CREEK: Brookdale Lodge & Inn, Barney Morrow, Manager
CULVER CITY: Mardi Gras Ballroom
PINOLE: Pinole Brass Band, and Frank E. Lewis, Director
PITTSBURG: Luiretta, Bennie (Tiny)
SACRAMENTO: Capps, Roy, Orchestra
SAN DIEGO: Cuba Cafe, and Jerome O'Connor, Owner
EL CAJON BAND
SAN FRANCISCO: Kelly, Noel
Frestas, Carl (also known as Anthony Carl)
Jones, Cliff
Southern Pacific American Legion Post Band
Southern Pacific Club Band
SAN LUIS OBISPO: Seaton, Don
SAN PABLO: Backstage Club
SANTA ROSA, LAKE COUNTY: Rendezvous
TULARE: T D E S Hall

COLORADO

Denver: Fraternal Order of Eagles, Aerie 2063
LOVELAND: Westgate Ballroom
RIFLE: Wiley, Leland

CONNECTICUT

DANIELSON: Pine House
GROTON: Swiss Villa
HARTFORD: Buck's Tavern, Frank S. DeLucco, Prop.
MOOSUP: American Legion Club 91
MYSTIC: Alpine Club, Inc., and Peter Balescraci
NORWICH: Polish Veteran's Club
Wonder Bar, and Roger A. Bernier, Owner
PUTNAM: Elks Club

DELAWARE

WILMINGTON: Brandywine Post No. 12, American Legion
Cousin Lee and his Hill Billy Band

FLORIDA

CLEARWATER: Crystal Bar
Musical Bar
Sea Horse Grill and Bar
CLEARWATER BEACH: Sandbar

DAYTONA BEACH:

Moore Lodge
Tic Toc Bar & Grill
HALLANDALE: Ben's Place, Charles Dreisem
MIAMI: August, Gus
NEW SMYRNA BEACH: New Smyrna Beach Yacht Club
ORLANDO: El Patio Club, and Arthur Karst, Owner
SARASOTA: "400" Club
TAMPA: Grand Oregon, Oscar Leon, Manager
WEST PALM BEACH: Continental Restaurant, and Nino Pucelli

GEORGIA

MACON: Jay, A. Wingate
Lowie, Al
Weather, Jim
SAVANNAH: Sportsmen's Club, Ben J. Alexander

IDAHO

BOISE: Simmons, Mr. and Mrs. James L. (known as Chico and Connie)
LEWISTON: Hillinger Hotel, and Sportsman Club
Lewiston Country Club
TWIN FALLS: Radio Rendezvous

ILLINOIS

CAIRO: The Spot, Al Dennis, Prop.
CHICAGO: Kryn, Bohumir, and his Symphony Orchestra
Samczyk, Casimir, Orchestra
GALESBURG: Carson's Orchestra
Meeker's Orchestra
Townsend Club No. 2
JACKSONVILLE: Chalet Tavern, in the Illinois Hotel
MARISSA: Trifienbach Brothers Orchestra
OLIVE BRANCH: 41 Club, and Harold Babb
ONEIDA: Rona Amvet Hall
STERLING: Bowman, John E.
Sigman, Arlie

INDIANA

ANDERSON: Adams Tavern, John Adams
Owner
Romany Grill
MUNCIE: Delaware County Fair
Muncie Fair Association
PLYMOUTH: American Legion Post 27
SOUTH BEND: DFV German Club
Downtown Cafe, and Richard Cogan and Glen Lutes, Owners
WHITING: Whiting Lodge 1189, Loyal Order of Moose

IOWA

BOONE: Miner's Hall
CEDAR FALLS: Armory Ballroom
Women's Club
COUNCIL BLUFFS: Smoky Mountain Rangers
DUBUQUE: Holy Trinity School
FILLMORE: Fillmore School Hall
KEY WEST: Ray Hanten Orchestra
LANSING: City Hall, Lansing City Council
PEOSTA: Peosta Hall
SIoux CITY: Eagles Lodge Club
WEBSTER CITY: Loyal Order of Moose Lodge 735, J. E. Black
ZWINGLI: Zwingle Hall

KANSAS

ARKANSAS CITY: Twilight Dance Club
CHENEY: Sedgwick County Fair
EL DORADO: Luc Mor Club
TOPEKA: Boley, Don, Orchestra
Downs, Red, Orchestra
Vinewood Dance Pavilion
WICHITA: Cowboy Inn
KFBI Ranch Boys
KFH Ark Valley Boys

KENTUCKY

ASHLAND: Amvets Post No. 11, and Carl (Red) Collins, Manager
BOWLING GREEN: Jackman, Joe L.
Wade, Golden G.
MAYFIELD: Fancy Farm Picnic, W. L. Cash

LOUISIANA

NEW ORLEANS: Opera House Bar
Five O'Clock Club
Fortie, Frank
418 Bar and Lounge, and Al Brensahan, Prop.
Fun Bar
Gunga Den, Larry LaMarca, Prop.
Happy Landing Club
Moulin Rouge, and Elmo Badon, Proprietor
Treasure Chest Lounge
SHREVEPORT: Capitol Theatre
Majestic Theatre
Strand Theatre
UNIVERSITY: Sigma Chi Fraternity of Louisiana State University

MARYLAND

BALTIMORE: Blue Room, of the Mayfair Hotel
Knowles, Nolan F. (Actna Music Corp.)
State Theatre
Summit
EASTON: Starrt, Lou and his Orchestra
MASSACHUSETTS
EASTHAMPTON: Manhattan Club, and Fred Kagan, Owner
FALL RIVER: Durfee Theatre
GARDNER: Florence Rangers Band
Heywood-Wakefield Band
GLOUCESTER: Youth Council, YMCA, and Floyd J. (Chuck) Farrar, Secretary
LYNN: Pickfair Cafe, Rinaldo Cheverini, Prop.
METHUEN: Central Cafe, and Messrs. Yankonis, Driscoll and Gagnon, Owners and Managers

MASSACHUSETTS

NEW BEDFORD: Polka, The, and Louis Garston, Owner
SPENCER: Spencer Fair, and Bernard Reardon
WEST WARREN: Quabog Hotel, Viola Dudek, Operator
WEST YARMOUTH: Silver Sea Horse, and Joe Gobbin, Operator
WORCESTER: Gedymin, Walter
Theatre-in-the-Round, and Alan Gray Holmes

MICHIGAN

HOUGHTON LAKE: Johnson Cocktail Lounge
Johnson's Rustic Dance Palace
INTERLOCHEN: National Music Camp
ISHPEMING: Congress Bar, and Guido Bonetti, Proprietor
MARQUETTE: Johnston, Martin M.
MIDLAND: Eagles Club

NEGAUNEE: Bianchi Bros. Orchestra, and Peter Bianchi
PORT HURON: Lakeport Dance Hall

MINNESOTA

BRainerd: 210 Tavern
DEER RIVER: Hi-Hat Club
MINNEAPOLIS: Milkes, C. C.
Twin City Amusement Co., and Frank W. Patterson
Stone, David
ST. PAUL: Burk, Jay
Twin City Amusement Co., and Frank W. Patterson

MISSISSIPPI

JACKSON: Patio Club, and Jimmy Skinner, Operator

MISSOURI

KANSAS CITY: Coates, Lou, Orchestra
El Capitan Tavern, Marvin Kay, Owner
Gay Fud Club, and Johnny Young, Owner and Prop.
Green, Charles A.
Mell-O-Lane Ballroom, and Leonard (Mell-O-Lane) Robinson
Playhouse, and Mike Manzella, Proprietor
Tuckertown Rascals
POPLAR BLUFF: Lee, Duke Doyle, and his Orchestra "The Brown Bombers"
ST. JOSEPH: Rock Island Hall

MONTANA

GREAT FALLS: Civic Centre Theatre, and Clarence Golder
HAYRE: Havre Theatre, Emil Don Tigny
SHELBY: Alibi Club, and Alan Turk

NEBRASKA

GRAND ISLAND: Pleasure Isle Ballroom, and Ray Schlegler, Manager
HASTINGS: Brick Pile
LINCOLN: Dance-Mor
OMAHA: Bachman, Ray
Benson Legion Post Club
Eagles Club
Fochek, Frank
Marsh, Al
Millrice Ballroom, and Mrs. Marie Hegarty, Operator
Muller, Edward
Paul Moorhead Agency
Pensten, Gary
Plaines Bar, and Irene Boleski
Whitney, John B.

NEVADA

ELY: Little Casino Bar, and Frank Pace

NEW HAMPSHIRE

BOSCAWEN: Colby's Orchestra, Myron Colby, Leader
PITTSFIELD: Pittsfield Community Band, George Freese, Leader
WARNER: Flanders' Orchestra, Hugh Flanders, Leader

NEW JERSEY

ATLANTIC CITY: Clock Bar
Mossman Cafe
Surf Bar
CAMDEN: Polish American Citizens Club
St. Lucius Choir of St. Joseph's Parish
CAPE MAY: Congress Hall, and Joseph Uhler, Proprietor
CLIFTON: Boeckmann, Jacob
DENVILLE: Young, Buddy, Orchestra

EATONTOWN: Phil's Turf Club
ELIZABETH: Coral Lounge, Mrs. Agresta, Owner
HACKETTSTOWN: Hackettstown Fireman's Band
JERSEY CITY: Band Box Agency, Vince Giacinto, Director
LAKEWOOD: Morgan, Jerry
LODI: Peter J's
MAPLEWOOD: Maplewood Theatre
MONTCLAIR: Montclair Theatre
MORRISTOWN: Community Theatre
Jersey Theatre
Palace Theatre
Park Theatre
NETCONG: Kiernan's Restaurant, and Frank Kiernan, Prop.
NEWARK: House of Brides
OAK RIDGE: Van Brundi, Stanley, Orchestra
PASSAIC: Blue Room, and Mr. Jaffe
Botany Mills Band
ROCHELLE PARK: Swiss Chalet

NEW MEXICO

CARLESPAD: Lobby Club
RUIDOSO: Davis Bar

NEW YORK

BRONX: Aloha Inn, Pete Mancuso Proprietor and Carl Ranford, Manager
Revolving Bar, and Mr. Alexander, Prop.
BROOKLYN: All Ireland Ballroom, Mrs. Paddy Griffin and Mr. Patrick Gillette
BUFFALO: Hall, Art
Jesse Clipper Post No. 430, American Legion
Lafayette Theatre
Wells, Jack
Williams, Buddy
Williams, Ossian
CATSKILL: Jones, Stevie, and his Orchestra
CERES: Coliseum
COHOES: Sports Arena, and Charles Gup-till
COLLEGE POINT, L. I.: Muehler's Hall
ELMIRA: Hollywood Restaurant
ENDICOTT: The Casino
GENEVA: Atom Bar
HARRISVILLE: Cheesman, Virgil
HUDSON: New York Villa Restaurant, and Hazel Unson, Proprietor
JEFFERSON VALLEY: Nino's Italian Cuisine
KENMORE: Basil Bros. Theatres Circuit, including Colvin Theatre
KINGSTON: Killmer, Parl, and his Orchestra (Lester Marks)
MECHANICVILLE: Cole, Harold
MOHAWE: Hurdic, Leslie, and Vineyards Dance Hall
MOUNT VERNON: Hariley Hotel
NEW YORK CITY: Disc Company of America (Arch Recordings)
Embassy Club, and Martin Natale, Vice-Pres., East 57th St., Amusement Corp.
Manor Record Co., and Irving N. Berman
Morales, Cruz
Richman, William L.
Solidaires (Eddy Gold and Jerry Isaacson)

Tramer's Restaurant
Willis, Stanley
NORFOLK: Joe's Bar and Grill, and Joseph Briggs, Prop.
OLEAN: Rollicland Rink
PEEKSKILL: Washington Tavern, and Barney D'Amato, Proprietor
PORTCHESTER: Jewish Community Center
Zetola, Robert
RAVENA: VFW Ravenna Band
ROCHESTER: Mack, Henry, and City Hall Cafe, and Wbecel 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 Salvatore Coriale, leader, Frank Ficarra, Angelo Ficarra
Scharf, Roger, and his Orchestra
Ventura's Restaurant, and Rufus Ventura

NORTH CAROLINA

ASHEVILLE: Peoples, Fitzhugh Lee
KINSTON: Parker, David
WILMINGTON: Village Barn, and K. A. Lehto, Owner

OHIO

AKRON: German-American Club
Ghent Road Inn
ALLIANCE: Lexington Grange Hall
AUSTINBURG: Jewell's Dance Hall
CANTON: Palace Theatre
CINCINNATI: Cincinnati Country Club
Fort Mitchell Country Club
Highland Country Club
Steamer Avalon
Summit Hills Country Club
Twin Oaks Country Club
COLUMBUS: Fraternal Order of Eagles, Aerie 297
DAYTON: The Ring, Maura Paul, Op.
ELYRIA: Palladium Ballroom
GENEVA: Blue Bird Orchestra, and Larry Parks
Municipal Building
HARRISBURG: Harrisburg Inn
Hubba-Hubba Night Club
IRONTON: Club Riviera
Colonial Inn, and Dustin E. Corn
JEFFERSON: Larko's Circle I. Ranch
LIMA: Billger, Lucille
LISBON: Eagles Club, and Felix Butch
MASSILLON: VFW
MILON: Andy's, Ralph Ackerman Mgr.
PAINESVILLE: Slim Luse and his Swinging Rangers
PIERPONT: Lake, Danny, Orchestra
RAVENNA: Ravenna Theatre
RUSSELL'S POINT: Indian Lake Roller Rink, and Harry Lawrence, Owner
VAN WERT: B. F. O. Elks
Underwood, Don, and his Orchestra
YOUNGSTOWN: Shamrock Grille Night Club, and Joe Stupbar

OKLAHOMA

OKLAHOMA CITY:
Bass, Al, Orchestra
Ellis, Harry B., Orchestra
Hughes, Jimmy, Orchestra
Palladium Ballroom, and Irvin Parker
Orwig, William, Booking Agent

VINITA:
Bodeo Association

OREGON

GRANTS PASS:
Fruit Dale Grange

WASCO VALLEY:
Sams Valley Grange, Mr. Peffer, Grange Master

PENNSYLVANIA

ANNVILLE:
Washington Band

ASHLAND:
Eagles Club
VFW Home Association, Post 7654

BARTONSVILLE:
Hotel Bartonsville

BEAVER FALLS:
White Township Inn

BIG RUN:
Big Run Inn

CARBONDALE:
Lofcus Playground Drum Corps, and Max Levine, President

DUPONT:
Cameo Cafe

FALLSTON:
Brady's Run Hotel
Valley Hotel

FOAD CITY:
Atlantic City Inn

FREEDOM:
Sully's Inn

GIRARDVILLE:
St. Vincent's Church Hall

JERSEY SHORE:
Riverview Ranch

NEW CASTLE:
Gables Hotel, and Frank Giammarino

NEW KENSINGTON:
Gable Inn

OLD FORGE:
Club 17

PHILADELPHIA:
Dupree, Miriam

PITTSBURGH:
Club 22
New Penn Inn, Louis, Alex and Jim Passarella, Props.

READING:
Barr, Stephen S., Orchestra

ROULETTE:
Brewer, Edgar, Roulette House

SUNBURY:
Shamokin Dam Fire Co.

SCANTON:
Yariash's Cafe

SUMNER HILL:
Summer Hill Picnic Grounds, and Paul De Wald, Superintendent

WILKINSBURG:
Lunt, Grace

RHODE ISLAND

NEWPORT:
Francis Simmons and his Orchestra

WOONSOCKET:
Jacob, Valmore

SOUTH CAROLINA

CHARLESTON:
Five O'Clock Club, and Mose Sabel

FOLLY BEACH:
Folly Pier

SOUTH DAKOTA

LANE:
Rainbow Gardens, and Andy Pfau, Manager

SCOTLAND:
Scotland Commercial Club

TENNESSEE

BRISTOL:
Knights of Templar

CHATTANOOGA:

Alhambra Shrine

NASHVILLE:
Hippodrome Roller Rink
Stein, Abe

TEXAS

BEEVILLE:
Beeville Country Club

CORPUS CHRISTI:
Al Hardy and Band
The Lighthouse
Sintoko, Jimmie

FORT WORTH:
Crystal Springs Pavilion, H. H. Cunningham

FORT ARTHUR:
DeGrasse, Louise

SAN ANGELO:
Club Acapulco

SAN ANTONIO:
La Rumba Club, Oscar Rodriguez, Operator

VIRGINIA

BRISTOL:
Knights of Templar

NEWPORT NEWS:
Heath, Robert
Off Beat Club
Victory Supper Club

NORFOLK:
Panella, Frank J., Clover Farm and Dairy Stores

RICHMOND:
Starlight Club, and William Eddleton, Owner and Operator

ROANOKE:
Kriach, Adolph

WASHINGTON

SEATTLE:
Tuasdo Club, C. Battee, Owner

WEST VIRGINIA

CHARLESTON:
Savoy Club, "Flo" Thompson and Louise Rusk, Operators

FAIRMONT:
Amvets, Post No. 1
Gay Spot, and Adda Davis and Howard Weekly
West End Tavern, and A. B. Ullom

KEYSTONE:
Calloway, Franklin

PARKERSBURG:
Hilley, R. D.

WISCONSIN

APPLETON:
Koehoe's Hall

BEAVER DAM:
Beaver Dam American Legion Band, Frederick A. Parfrey

BELOIT:
Beloit Recreation Band, and Don Cuthbert

BLOOMINGTON:
McLane, Jack, Orchestra

DOKOBELE:
Club 60, V. Jurgenson, Prop. Miller, Earl Peckham, Harley Sid Earl Orchestra

COTTAGE GROVE:
Cottage Grove Town Hall, John Galvin, Operator

CUSTER:
Custer's Tavern and Dance Hall, and Mrs. Triada

DURAND:
Weiss Orchestra

EAU CLAIRE:
Conley's Nite Club
Wildwood Nite Club, and John Stone, Manager

KENOSHA:
Julius Bloxdorf Tavern

NORTH FREEDOM:
American Legion Hall

MANITOWOC:
Herb's Bar, and Herbert Duvalle, Owner

MINERAL POINT:
Midway Tavern and Hall, Al Lavery, Proprietor

OREGON:
Village Hall

PARDEEVILLE:
Fox River Valley Boys Orchestra

BREWY:

High School
Towa Hall

SOLDIER'S GROVE:
Gorman, Ken, Band

STOUGHTON:

Stoughton 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:

O'Neil, Kermit and Ray, Orchestra

WISCONSIN RAPIDS:
Gross, Queenal and Louis

WYOMING

CASPER:
Derrick Inn, and Harry Barker, Owner and Operator

LARAMIE:
Stevens, Sammy

DISTRICT OF COLUMBIA

WASHINGTON:
Star Dust Club, Frank Moore, Proprietor
Wells, Jack

HAWAII

HONOLULU:
49th State Recording Co.
Kewalo Inn

CANADA

MANITOBA

BRANDON:
Palladium Deane Hall

ONTARIO

AYR:
Ayr Community Theatre
Hayseed Orchestra

CUMBERLAND:
Maple Leaf Hall

KINGSVILLE:
Lakeshore Terrace Gardens, and Messrs. S. McManus and V. Barre

NIAGARA FALLS:
Niagara Falls Memorial Bugle (or Trumpet) Band
Radio Station CHVC, Howard Bedford, President and Owner

SARNIA:
Polish Hall
Polymer Cafeteria
Sarnia Golf Club

TORONTO:
Miford, Bert
Echo Recording Co., and Clement Hambrug
Three Hundred Club

WOODSTOCK:
Capitol Theatre, and Thomas Naylor, Manager

QUEBEC

BERTHIER:
Chateau Berthelet

BERTHIERVILLE:
Manoir Berthier, and Bruce Cardy, Manager

MONTREAL:
Burns-Goulet, Teddy
Village Barn, and O. Gaucher and L. Gagnon

QUEBEC:
Canadian and American Booking Agency

SHERBROOKE:
Sherbrooke Arena

MEXICO

MEXICO CITY:
Marin, Pablo, and his Tropic Orchestra

MISCELLANEOUS

Kryl, Bohumir and his Symphony Orchestra
Marvin, Eddie
Wells, Jack

FOR SALE or EXCHANGE

FOR SALE—Double bass, round back. A. G. Haines, 175 Dartmouth St., Boston, Mass.

FOR SALE—Barber bass clarinet (Selmer made), used, also case, wooden with silver keys; \$200.00. R. A. McGillivray, 2743 Reynolds St., Regina, Sask., Canada.

FOR SALE—Used band library (about 500 numbers), large and medium sizes, also 18 large iron stands, many solos for different instruments; \$400.00 for entire inventory. Stanley Ryba, 322 Jones Ave., Burlington, N. J.

FOR SALE—G. Valette-Paris, German silver, concert flute, closed G, \$75.00; also a double flute and piccolo case with cover; \$15.00. William Heinrich, 1125 Grand Concourse, New York 52, New York.

FOR SALE—Clarinets, A and B (used), German, Schmidt Kolbe, with case and cover; \$100.00. J. Youshkoff, Pine Neck Road, Southold, L. I., New York.

FOR SALE—Selmer (Paris) alto and tenor saxophones (used), with comb. cases, new. R. Raymor, 2144 Park Place, Wichita 4, Kansas.

FOR SALE—Loree oboe and English horn, ring system (used), automatic octaves, double case; also Cabart English horn, ring system, double case; \$350.00. L. M. Nazzi, 340 West 56th St., New York, N. Y.

FOR SALE—Latin library (used), 100 orchestration, latest mambo, rumbas, boleros, sambas; price \$25.00 plus postage. Jon Roberto, 3273 Parkside Place, Bronx 67, N. Y.

FOR SALE—Used stock library, circa World War II, for sale or will exchange for clarinet in good condition. Vincent Steele, 3106 Kingsbridge Ave., Bronx 63, N. Y. Phone: KI 3-6065.

FOR SALE—Buffet clarinet, A, used; \$85.00. Joe Palka, 1319 Sloan St., Flint 4, Mich.

FOR SALE—Selmer tenor sax, graypack case, \$250.00; also Selmer Bb clarinet, with case, \$200.00; both are used. J. F. Davis, 810 East 33rd St., Minneapolis 7, Minn.

FOR SALE—Used violins, Moller, Amsterdam; label Antonio Palumbo, Palermo, 1902; Edmund Bryant, Boston, 1919; J. B. Collin, Mezzini viola, 1885 Paris. Peter J. Loro, 58 Vernon St., New Haven, Conn.

FOR SALE—Violin, Antonius Amati, 1630, Sartory bow, with papers, valued to \$7,000; also without papers. A. Franchini, 6331 Columbus Ave., Van Nuys, Calif. Phone: State 5-7765.

FOR SALE—Used Heckel contra bassoon with two bells to Bb, and Taylor case; \$850.00. M. W. Baker, 149 Stonecrest Drive, San Francisco, Calif.

FOR SALE—Used Buffet clarinet, B-flat. M. Payer, 67-10 34th Ave., Jackson Heights, L. I., N. Y. Phone: ESplanade 5-7078.

FOR SALE—Used library of special arrangements, for small band, especially scored to give front rows big band sound, included are pops and standards. Bob Bevington, 1210 Rutland, Memphis, Tennessee.

FOR SALE—Bandmaster retiring wishes to sell his own used library, complete concert, marching band numbers, over 400. D. Storch, 2830 West 28th St., Brooklyn 24, N. Y.

FOR SALE—French Selmer B-flat clarinet, Boehm system with fork B-flat and articulated G-sharp, heavily silver plated, complete with standard and short barrels, single case and case cover, used. Jay Arnold, Monroe, Va.

FOR SALE—Joseph Rocco 1854 cello with Emil Herman papers, excellent condition; \$2,000.00. H. Cooper, 9327, South Normandie Ave., Los Angeles 6, Calif., Phone: DUanirk 8-3880 after 7:00 P. M.

FOR SALE—Harp, bass, violin, mandocello, tuba, baritone, celeste, rumba drums, Chinese gong, Swiss bells, bulb horns, ringide gongs, sound effects, violins, Vega lute, harp-guitar, musical washboards, trap drums, Italian automobile. Emil Dobos, 2319 Moorlein Ave., Cincinnati, Ohio.

FOR SALE—CC King tuba, detachable recording bell, four rotary valves, brass, gold-lacquered. Serial No. 227690, excellent condition. P. Walton, 1316 Fourth St. S. E., Minneapolis, Minn.

FOR SALE—String bass, Italian; also French bass bow; both used. V. DeFulvio, 666 Rheinlander Ave., Bronx 60, N. Y.

FOR SALE—Concert library (used), for small orchestra. K. Veress, 8831 Fort Hamilton Parkway, Brooklyn, N. Y.

WANTED

WANTED—Bb Ballad horn, also a Bb low pitch cavalry or pocket cornet, must be reasonably priced, state make, condition, price and full particulars. Phil Stanley, 1155 Manor Ave., New York 72, N. Y.

WANTED—Girl musicians for mid-west territory band, steady work, good salary. Grove Orchestra Service, Box 95, Spring Grove, Minn.

WANTED—The Erie Philharmonic Orchestra has openings in the violin, viola and string bass sections. Applicants should write to the Erie Philharmonic Orchestra, Mr. Roger Hall, Manager, 820 G. Daniel Baldwin Building, Erie, Pa.

AT LIBERTY

AT LIBERTY—Pianist and Hammond organist, available for summer engagements. Fred A. Wohlforth, 2 Silverwhet Gardens, Red Bank, N. J. Phone: 6-3234-J.

AT LIBERTY—Trumpet player for summer months, experienced in dance bands, age 24, draft exempt, member of Local 802. Herbert Katz, 697 West End Ave., New York, N. Y. Phone: AC 2-7157.

AT LIBERTY—Conductor, arranger, violinist, musical comedy, ice show, radio, television, will travel, member of Local 802. A. Franchini, 6331 Columbus Ave., Van Nuys, Calif. Phone: State 5-7765.

AT LIBERTY—Pianist, many years experience in dance, concert and shows, wishes connection with group for resort, hotel or single engagements, 802 cards. Bill Speer, 922 East 15th St., Brooklyn 30, N. Y.

AT LIBERTY—Clarinet-violin with alto, dance and dinner library, 15 years' experience, read fake, ad-lib (young 30's), prefer symphony or hotel resort work. Ronald Senkow, 707 Seventh Ave. N. E., Alberta, Canada.

AT LIBERTY—Western fiddle player, also popular and novelty, will travel. Leonard Dorsey, Route 1, Box 489, Lakeport, Calif.

AT LIBERTY—Drummer, 21 years old, prefers New York or Philadelphia, Pa., territory, draft exempt. H. Brady, 609 Poplar St., Lancaster, Pa.

AT LIBERTY—Tenor sax, alto and flute, read or fake, has show experience and car, available for resort work. B. Howard, 237 Bay 20th St., Brooklyn, N. Y. Phone: CO 6-5340.

AT LIBERTY—Arranger, member of Local 802, experienced in all phases, particularly modern design. Floyd Benny, Apt. 2-E, 725 East 163rd St., Bronx 56, N. Y. TU 7-2288.

AT LIBERTY—Bass player for trio or large unit, read or fake, will also accept club dates, etc. John Chernega, 1416 Nelson Ave., Bronx 52, N. Y.

SUSPENSIONS, EXPULSIONS, ERASURES

SUSPENSIONS

Bloomington, Ill., Local 102—Eugene Fortino, James Ring, Dave Womelsdorf.
Danville, Ill., Local 90—William Goings, Alta Goings, Charles K. Keele, Martha Ann Rosebraugh, Ely Nevada, Local 212—Arden Wilson.
Greenville, S. C., Local 694—Harry A. Bouknight, C. Foster Boone, Jr., Joseph P. Eppi, Earl Jackson, Charles M. Upright.
Ithaca, N. Y., Local 132—Robert Goldstein, John Alling, James Freeman.

Kingston, Ont., Canada, Local 518—Boyd Anderson, Robert Ayre, Del Cray, Edward J. Cromwell, Jack DeLong, Norman Henricks, Arthur Jones, Jack McCaughen, Dorothy McCaughen, John Mitts, Bud S. Patrick, Charles W. F. Saunders, Dr. Lynn Sargent, Fred P. Scriver, Joe Sheates, Gerald Taylor, Dean J. Whalen, Merritt Woodcox.
Lafayette, Ind., Local 162—James Golding, Lester Phares.
Larchmont, N. Y., Local 38—Frank Zontola, Marie Zontola, Frank Lamattina, Vaban Hovey.

Montreal, P. Q., Canada, Local 406—Gladys Delson, Dorothy Jackson, Danny Murphy, Victor Brinkman, Jacques Catudal, Orlando DeLarosa, William D. Gardner, Martin Hornstein, May Kernan, Claudia Landry, Charles Leger, Madeleine Brunet, Celeste Dupras, Albert J. King, Alberto Pascauo, Giovanni Cafaro, George Codling, Rene Douion, Andre Goyette, Claudette Jarry, Allan Knapp, Roland Lapierre, Edwin Leo Letts, Jack Mooney, Pierre Roche, Norman White, Germain Lamarche, Paul Norton, Juanita Alvarez, Michel Lux, Archie Radicione, Reginald Shaw, Pasquale Cianci, Peter Morris, Jacques Poulin.

Minneapolis, Minn., Local 73—Lloyd LaBrie, Stratford, Ont., Canada, Local 418—Irene Bradshaw, John D. Parsons, Ross Pearce.
 Troy, N. Y., Local 13—Stanley Bass, H. Bradford Cole, Townsend Davidson, Arlene DeCelle, Raymond Dugas, William J. Hannon, Clarence Hilton, Peter E. Mooney, Arnold Petroth, Anthony Renal, Fred Ryan, William H. Saunders, Robert Stronach, Frank Tylka, Ida Hill, Gregory T. Zorian.

Walla Walla, Wash., Local 501—Ralph Brown, Brooks Lefler, Arthur Shabo, Arthur Schwarz, Emery Bergevin.

EXPULSIONS

Belleville, Ill., Local 29—Leroy L. Schaum.
Bethlehem, Pa., Local 411—James E. Cook.
Detroit, Mich., Local 5—Orrick J. (Big Red Bowie) Bowie, Walter Bragg, Jr., Florence Nancy Coletta, Mary DeLoach, Robert H. Fennell, Martin S. Gyuzan, James C. Harris, Paul E. Houtings, Nathaniel T. (Nat) Howard, Lloyd E. (Lloyd Edwards) Jones, John E. Lain, Jr., Arthur D. Langlois, Hy Gilbert (Hy Gilbert) Lapides, George O. (Buddy) Lee, William H. (Carmen) LePave, Joseph James Martin, Charles H. McGuire, Fred (Checkers) McToson, Donald Gene Moore, William C. Newsom, Michael (Mickey) Parkus, Norris Patterson, Nathan (Nate) Pollick, Robert L. Pope, Ernest Rodgers, Joseph R. Scannell, George W. Sikes, Jr., Walter D. (Bud) Smith, Charles

INTERNATIONAL MUSICIAN

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 of any price, try one of the DIRECTONE models featured by your local dealer.



Pancordion DIRECTONE Accordion Model 5100 - \$100. Custom-built in our modern plant, U. S. A.



Crucianelli DIRECTONE Accordion Model 5225 - \$125. Completely factory-built, Castoffidiario, Italy.

only Pancordion Accordion and Crucianelli Accordion have DIRECTONE

Write for FREE literature

PANCORDION INC.
DEPT. B-453
461 EIGHTH AVENUE
NEW YORK 1, N. Y.

Stevens, J. B. (Smokey Stover) Stover, Wesley R. Strange, Frederic S. (Sharron) Summers, Robt. B. Thomas, Henry S. Vaughn, Ernest C. Varady, Les Ware, Orvis (Steve West) West, Amos Woodward, Daniel (Little Doc) Turner. Stockton, Calif., Local 189—Walter Gyon, Robt. Hanson, Sam Johnston, Virgil Lund, Proceso T. Viloria.

ERASURES

Boston, Mass., Local 9—Paul R. Markle. Dubuque, Iowa, Local 289—Tom Spear. Greenville, S. C., Local 694—Charles W. Duvall, Curly Garrett, J. Furman Neal, Fred Verner. Hornell, N. Y., Local 416—Robert C. Baker, Harley S. Dingman, Joseph W. Ross, Harold R. Snyder, Monica Van Dyke, Paul Volanti. Kansas City, Mo., Local 34—Robert Blum. Wayne Tuller, Luther Clendening, Jack W. Andrews, Carl Bean, Patricia A. Dickey, Olga Eitner, Joe Fish, Mary V. (Jolliff) Guemple, Clair Arlene Lund, Pauline M. Neese, H. A. Paulson, Alfred Spriester, Kenneth Steuer, Marshall Turkin, Jean P. Wood. Los Angeles, Calif., Local 47—Roy Lanham, Dun J. (Dusty) Rhoads, Corky Corcoran, Steve Crlenica, Bob Keene (Kuhn), Leonard Mitchell, Graydon W. Jones. Los Angeles, Calif., Local 47—Alexis Parlova, Andrew M. Florio, Fred R. Lucente, Richard H. Peirce, Floyd L. Rasmussen, Tex Ritter, T. Texas Tyler. New York, N. Y., Local 802—Murray Kafesky, Philip Raskind, Nelly Golette, Fred Mitchell, William Anderson, Leona D'Amelo, Leonard Garr, Sally A. Hodges, Victor G. Amstett, Carlos O. Cabrera, Stephen Kusley, Buddy Rich, Herbert Rainey, Cuccil Settle, Shep Fields, Jimmie Harris, Rudy Lazzaro, Franklin Skette, Reynard J. Spalone, Milton Shay, Raymond H. Tunia, Peggy Walsh, Ernest F. Washington. Philadelphia, Pa., Local 77—John Arthur, Mark Gold, William (Billy Dale) Grisack, Helen Marriott, Meno (Myers) Monroc, Cam (Coburn) Morris, Arthur (Bob Scale) Scaltritto. Rochester, N. Y., Local 66—Thomas C. Aquino, Cosmo G. Brigandi, Thomas Canning, Juanita Cummins, John J. Fedele, Edward T. Fiorelli, William Gray, Anthony Lanzalaco, Ian S. McLuckie, Donald Sand, Larry A. Snyder, John Terranova, Shirley P. Wallace. San Francisco, Calif., Local 6—Constance C. Chan, Claren D. Sommer, Michael Savko, William Palin. Santa Rosa, Calif., Local 292—Al Head, Jean Livermore. Waterbury, Conn., Local 186—Anthony Amabile, Frank Autore, John Beccia, Frank Calvo, Jurkis Ciplys, Richard Cotter, Ludger Deschaine, Perry Deiderio, Anthony DiGiovanni, Frank DiVito, George Doolittle, Don Gouley, Edmund Gregory, Charles Ingala, Julius Marotti, James Mattingly, George Porto, Albert Poskus, Carl Ross, John Satula, John Shimkus, Joseph Shobrinaky, Peter Sciarra, Ernest Tarantino, William Tartaglia, Ronald Walker, Gregory Welch, Philip Young.

Official Business

(Continued from page thirty-nine)

Newark, N. J., Local 16—Frank J. Suter, Raymond A. Donnelly. Newark, N. J., Local 16—Lester D. Harris, James M. Prendergast. New York, N. Y., Local 802—Muriel Bryning, Seth L. Cochrane, Evsey Horlick, Georges Zaslowsky, Charles W. Tavennér, Nicola Diorio, George O. Lehmann, Viyo Russillo, Adolph Rausch, William D. Stucke, Stephan Albrecht, William Barron, Candido Acevedo, August Fornasero, Ross S. Gorman, Harry S. Harvey, Mort H. Glickman, William R. Schoenfeld, Alfred C. Wagner, Oscar Zubiller. Norfolk, Va., Local 125—George Schilling (Worth), Fred Walz. Pittsburgh, Pa., Local 60—Joseph Amen. Peoria, Ill., Local 26—Herman Hampy. Rochester, N. Y., Local 66—Michael Schmaus, Arthur M. See, Edgar A. Denise. Springfield, Ill., Local 19—John J. Heimberger. Sacramento, Calif., Local 12—Sid Cooper. St. Paul, Mo., Local 30—Walter W. Swanson. Santa Barbara, Calif., Local 308—Frank Greenough. San Francisco, Calif., Local 6—Juan Gualtero, Jack Laughland, Harry DuPraw, O. H. Currall. Tampa, Fla., Local 721—Francisco Grasso. Wat'rbury, Conn., Local 186—Walter Derouin.

Barrett Deems and Muggsy Spanier



Top Professionals Choose



Barrett Deems

Another WFL Exclusive!



Triple Flange Hoops! Barrett says: "Rim shots are easier, surer on WFL triple flange hoops. There's much less nicking and breaking of sticks, too. I find that they last twice as long."

STARRING WITH MUGGSY SPANIER

Barrett Deems, currently starring in the nation's top jazz centers with the sensational Muggsy Spanier Combo, plays WFL drums exclusively. He knows that all WFL's are made under the personal supervision of Wm. F. Ludwig.

*YES... WFL stands for Wm. F. Ludwig, the first with the finest in percussion for over fifty years.

FREE! Great, new, 1953 catalog is ready



Please rush my free copy of your great, new, 44-page, revised, 1953 catalog.

NAME _____
ADDRESS _____
CITY _____ STATE _____



DONATE YOUR BLOOD TO THE RED CROSS

PROTECT YOUR FUTURE—Buy Your EXTRA Bonds Now!



Portrait of a man, likely a professional endorser.



Portrait of a man, likely a professional endorser.



FRANK... Sensational sound... "I find the Revere Recorder unbeatable tone."



GLADYS SWARTHOUT Internationally known mezzo-soprano—"Revere is a real help in preparing my concert programs."

Preferred by Professionals

Professional studios of both classical and popular music... "Revere is a real help in preparing my concert programs."



Like a perfect mirror—the Revere Tape Recorder will permit you to study yourself with exactness, to hear yourself as others do. You'll find it invaluable for voice and diction correction, for musical study, for actual rehearsing of performances. And—because of the unit's amazing compactness and light weight, you can carry it with ease wherever you go. It's as easy to take—as applause!

The New REVERE "Balanced-Tone" TAPE RECORDER

A proud achievement of recording brilliance! To hear the new Revere "BALANCED-TONE" Tape Recorder is an unforgettable experience. Each delicate sound, every musical note, is reproduced with amazing depth of tone, breadth of range, and height of realism heretofore obtainable only with professional broadcast equipment.

Note these outstanding features:

- "BALANCED-TONE" Control provides professional, high fidelity tonal quality.
- HIGH SPEED FORWARD AND REWIND LEVER—no backlash or rearing of tape.
- AUTOMATIC KEY-CONTROLS record, play, or stop recorder instantly.

EXCLUSIVE INDEX COUNTER permits instant location of any part of a recorded reel.

EXTRA-ECONOMY—full two-hour play on each 7-inch reel of erasable, reusable tape.

Revere TAPE RECORDER

Mail Coupon below for FREE BOOKLET showing complete line of Revere tape recorders and name of your dealer.

Revere Camera Company 320 E. 21st Street • Chicago 16, Ill.

Please send me free booklet on Revere Tape Recording and name of my nearest Revere Dealer.

NAME _____ ADDRESS _____

- Model T-700—Complete with microphone, radio attachment cord, 2 reels (one with tape) and carrying case...\$225.00
- Model TR-800—Same as above with built-in radio...\$277.50
- Model T-10—Studio Model, Speed 7.50...\$235.00
- Model TR-20—Same with built-in Radio...\$287.50
- Model T-100—Standard, 1-hour play...\$169.50
- Model T-500—Deluxe, 2-hour play...\$179.50

