

international **Musician**

DECEMBER 1953



PUBLISHED IN THE INTERESTS OF MUSIC AND MUSICIANS
OFFICIAL JOURNAL OF THE AMERICAN FEDERATION OF MUSICIANS OF THE UNITED STATES AND CANADA



how does
it feel to
play a

LEBLANC



Hear Leblanc artist Ralph Marterie
and his all-Leblanc trumpet section
on Mercury recordings.

His latest smash hits:
WARSAW CONCERTO
LAZY RIVER
(Mercury 70221)

Let Leblanc artist Ralph Marterie tell you in his own words: "The new Leblanc is a trumpet man's dream come true—for sheer beauty of sound there is nothing to equal it. And the scale—as nearly perfect as it is possible to build . . . even, balanced, and A-440 on the button. Perhaps what I appreciate most about my Leblanc is the feeling of confidence it gives me—and of relaxation, night after night and on even the toughest jobs. Yes, this is truly a 'trumpet man's trumpet'—an instrument for which I am proud to have helped write the specifications, an instrument I am proud to recommend to all who seek the ultimate in brasswind performance."



Visit your Leblanc dealer today. Ask to try the new Leblanc trumpet,
without cost or obligation. Standard and "Balanced"
Models, \$320 including deluxe case and Federal Excise Tax.

G. LEBLANC CO., Kenosha, Wisconsin

They're News!

LES PAUL, MARY FORD and their GIBSONS

Your favorite stars, and their favorite guitars, are featured headlines in the leading magazines, as well as in record shops, theatres and on the airlines. The famed Les Paul Model guitar is following in the wake of its designer . . . its exciting Les Paul tone, beautiful design and many magical features have put this Gibson right at the top of the "guitar parade."



GIBSON. Inc., KALAMAZOO, MICHIGAN

*For information about the newsworthy
Les Paul Model, write Dept. 310.*

Beech

CENTERED TONE

LOOK FOR THE DOT IN THE DIAMOND

BRIGHT QUALITY

Custom-built mouthpieces, new and outstanding in their design and conception, adapted for all musicians.

Box 15 • Encino, Calif.

DONATE YOUR BLOOD TO THE RED CROSS

international musician

Vol. III DECEMBER, 1953 No. 6

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 Member60 Cents a Year Non-Member\$1.00 a Year

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

OFFICERS OF THE FEDERATION

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

C. I. BAGLEYVice-President 900 Continental Bldg., 408 So. Spring St. Los Angeles 13, California

LEO CLUESMANNSecretary 220 Mt. Pleasant Ave., Newark 4, N. J.

HARRY J. STEEPERTreasurer 220 Mt. Pleasant Ave., Newark 4, N. J.

Executive Committee

HERMAN D. KENN359 South West Morrison St., Portland 4, Oregon

GEORGE V. CLANCY5562 Second Blvd. Detroit 2, Michigan

STANLEY BALLARD32 Glenwood Ave. Minneapolis 3, Minnesota

WILLIAM J. HARRIS1918 Live Oak St. Dallas 1, Texas

WALTER M. MURDOCH279 Yonge St. Toronto 1, Ontario, Canada

CONTENTS

Table with 2 columns: Article Title and Page Number. Includes: Greetings from President Petrillo (7), Report of the President (8), Affairs of the Federation (9), Symphony and Opera (10), The City as Symphony Sponsor (12), Where They are Playing (16), From Choir to the Met—Pearce (17), Technique of Percussion—Stone (18), Violin: Views and Reviews—Babita (20), News Nuggets (22), Musicians in the News (23), Music in New Brunswick (24), Trumpet Talk—Tatzleff (26), Local Highlights (28), Travelers' Guide to Live Music (30), Closing Chord (32), Bookers' Licenses Revoked (38), Defaulters List (40), Unfair List (44), Official Business (36).

OUTSTANDING FOR

65 Years

YEARS

With Exclusive Patented

DIRECTONE



- 35% More Carrying Power
Life-Like Tonal Colors
Patented, Acoustical Grille
Self-Cancelling Magic Ease Switches
Feather Lite Action
Wide Span Bellows
Hand Made Reeds
Modern, Functional Design



Modern Crucianelli plant, Castelfardo, Italy

*T. M. Reg. U.S. Pat. Off., Italy, Germany

SEE THE WORLD FAMOUS

Pancordion ACCORDIONS Custom-built in U. S. A.



FREE! Colorful Accordion Catalog

PANCORDION, INC.

DEPT. B-1253 601 WEST 26TH ST. NEW YORK 1, N. Y.

PROTECT YOUR FUTURE Buy Your EXTRA Bonds Now! INTERNATIONAL MUSICIAN

MUSICIANS

FREE CATALOG

The perfect Christmas gift for every musician:

- A MUSIC GIFT CERTIFICATE**
- Any denomination from \$1.00 to \$20.00.
 - Hundreds of items to choose from.

961-LIBRARY OF 148 STANDARD HITS. Complete sheet music with words and chords. All good titles such as: Body and Soul, Embraceable You, September in the Rain, Ain't Misbehavin', Stormy Weather, etc. Complete\$4.50

All Instruments

PLEASE MENTION YOUR INSTRUMENT!

- Cat. No.**
- 958-AD LIB.** 32 pages of instructions and ideas for developing modern improvisations. Including many examples of blues eddying and jazz choruses on famous melodies\$1.00
- 959-SIGHT READING TECHNIQUE.** A tested practical method that will improve your sight reading50
- 919-CHORDS (Vol. No. 1).** Every modern chord from triads to 13th chords with text and exercises\$1.00
- 920-CHORD PROGRESSIONS (Vol. No. 2).** 96 pages of examples and text, illustrating all progressions used in modern popular music\$1.00
- 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
- 64-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
- 907-HOW TO REHARMONIZE SONGS.** Instructions in finding more modern substitute chords for conventional sheet music harmony75
- 905-EFFECTIVE USE OF GRACE NOTES.** Explanation and examples of the various types of grace notes and how to use them in popular music50
- 41-HOW TO TRANSPOSE MUSIC,** including special exercises to practice transposing at sight.....\$1.50
- 92-HARMONIZATION CHART,** 372 ways to harmonize any melody note\$1.00
- 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
- 902-PROGRESSIVE JAZZ PASSAGES.** Typical Be-bop examples in all popular keys50

LATEST POPULAR MUSIC FOR RENT

Now you can learn hit parade tunes for only a few cents per song (your choice).

WRITE FOR RENTAL LIST!

All Instruments

- Cat. No.**
- 66-TWO-PART HARMONIZING BY CHORDS.** The chord system for finding harmony notes for any melody in any key.....50
- 51-MUSICAL SLIDE RULE.** Each manual adjustment answers questions on chords, scales, keys, transposition and instrumentation.....\$1.25
- 85-BOP.** 25 pages of modern progressive solos (with chord symbols)\$1.00
- 91-NEW SOUNDS.** 11 terrific solos, the ultimate in progressive sounds (recommended by Charlie Ventura)\$1.00
- 16-HOW TO PLAY BE-BOP.** Full analysis, theory and many examples.....\$1.50
- 913-100 MODERN NEW SCALES.** An unlimited source of new ideas for modern progressive improvisation, beyond the scope of traditional scales50

ORGANISTS

- 906-POPULAR ORGAN STYLING.** How to arrange popular sheet music for the organ; effective voicing, contrasting styles of playing, etc. Hammond Organ registration50
- 88-EFFECTIVE HAMMOND ORGAN COMBINATIONS,** chart of special sound effects and novel tone combinations50
- 30-HAMMOND NOVELTY EFFECTS,** a collection of amusing trick imitations for "entertaining" organists75

ACCORDION

- 948-BEBOP and JAZZ EFFECTS** for the progressive accordionist\$1.00
- 949-IMPROVISING FOR MODERN ACCORDION.** (Volume No. 1.) Melodic variations, swing beat accompaniments, Harmony Chart, 31 pages of "Ad-Lib" instructions\$1.75
- 970-VOLUME No. 2.** How to adapt piano music, Introductions, Endings, Breaks, Modulations, etc.\$1.75

GUITARISTS

- 962-GUITAR INTRODUCTIONS.** Professional material50
- 963-GUITAR DIGEST.** Modern styling, improvising, 10 solos fully analyzed\$1.00
- 967-UNUSUAL GUITAR CHORDS**75
- 73-ULTRA MODERN BOOK FOR GUITAR.** Professional runs, breaks, fill-ins, endings, modulations, introductions and accompaniments.....\$2.00

BASS

- 58-BASS IMPROVISING BY CHORDS.** How to find the correct bass notes from popular sheet music diagrams50
- 74-MODERN BASS METHOD.** A complete course with countless illustrations, examples and exercises\$3.00

Modern Piano Trends

An Instructive Monthly Publication for Progressive Musicians

- Modern Chord Progressions
- New Harmonizations of Standard Hits
- Introductions, Breaks, Endings
- Original Progressive Solos
- New Harmonic Devices
- Ideas for Modern Improvisation

— STRICTLY PROFESSIONAL —

Current Issue 50 Cents
Six Months Subscription \$2.50
3 back-issues\$1.00

PIANISTS

- Cat. No.**
- 980-MODERN JAZZ ACCOMPANIMENTS.** How to play off-beat bop piano backgrounds50
- 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 keys50
- 46-PROGRESSIVE PIANO HARMONIZATIONS.** The modern way of harmonizing any melody note using unconventional chord formations50
- 43-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
- 48-11th CHORD ARPEGGIOS.** 132 11th chord runs, the modern substitute for 7th chords50
- 49-DESCENDING PIANO RUNS.** For the right hand. Modern runs to fit the most used chord combinations50
- 904-ASCENDING PIANO RUNS.** For the right hand. In all popular keys50
- 915-DICTIONARY OF 13th CHORDS.** A chart of 132 extremely modern 7-part chords50
- 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-MODERN PIANO INTRODUCTIONS,** in all popular keys.....\$1.00

MUSIC ON INDEX CARDS

Large 5 x 8 "Sengden" cards, show melody, words, chords, Hammond Registration of Famous Pops and Classics. Collection No. 1—Famous old songs that every musician should know\$3.00
Collection No. 2—Famous Waltzes, Tangos, Marches and Classics.....\$3.00

PIANISTS

- Cat. No.**
- 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 pianist50
- 981-PIANO FILLERS (Simplified),** over 1,000 Intros, Endings, bridges, runs, passing chords, modulations, counter melodies, 127 pages.....\$3.00
- 942-ERROL GARNER PIANO SOLOS.** 24 pages of typical Garner styling\$1.00
- 981-BEBOP FOR PIANO.** 17 pages of terrific Bebop Solos by Billy Taylor\$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

Progressive style Intros, Breaks and endings for Standard Hits.

- 922-SELECTION "A."** Stardust, Tea For Two, Talk of the Town, Ain't Misbehavin'50
- 923-SELECTION "B."** Body and Soul, All of Me, I Surrender Dear, If I Had You50
- 924-SELECTION "C."** Embraceable You, Honeysuckle Rose, Out of Nowhere, The Sunny Side of the Street50
- 925-SELECTION "D."** I'm in the Mood for Love, These Foolish Things, Don't Blame Me, Someone to Watch Over Me50

GEORGE SHEARING PIANO SOLOS (Just as Recorded)

- 979-I'LL REMEMBER APRIL**75
978-I'LL NEVER SMILE AGAIN75
977-CONCEPTION75

MONEY BACK GUARANTEE ON EVERYTHING!

WALTER STUART music studio 1327-A MORRIS AVENUE, UNION, NEW JERSEY

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

Please send (list by number) _____

PLEASE PRINT

Free Catalog
 Modern Piano Trends

NAME _____

STREET _____

CITY _____

STATE _____

Seaweed WALLS

Actually Improve Your Clarinet Tone!

In all the world there is probably no other room like the little room where the fine Mozambique Grenadilla wood used in making your Selmer (Paris) C-T Clarinet is slowly aged and seasoned. For the walls of this room are built of *Seaweed Blocks!* Long ago, the House of Selmer discovered that seaweed, compressed into blocks which form the walls of the Aging Room, exercised an amazingly exact control of the room's humidity and temperature... as important to the proper seasoning of the Grenadilla wood as to the proper aging of fine champagne.

A little thing? Some may think so. But it indicates the infinite wealth of care and thoughtful attention to even the smallest detail of design, manufacture and workmanship which has made Selmer (Paris) instruments the World Standard of Comparison.



FREE!
Selmer (Paris)
C-T Clarinet
Brochure
WRITE DEPT.
B-121

Selmer

ELKHART,
INDIANA



Where your talent and reputation are concerned *You Can't Afford Anything Less Than a Selmer C-T Clarinet*

No other clarinet will do so much for your playing. This you can easily prove. Visit your Selmer dealer, play the C-T Clarinet and check the results, then and there, against these four major points:

- ✓ The tone is one of classic purity... rich sound, beautifully centered around a core of intense tonal color.
- ✓ Tonal "spread" is completely eliminated.
- ✓ Blowing resistance is exactly right.
- ✓ Sound starts instantly, without effort even at pianissimo dynamic level.



Merry Christmas
and a
Happy New Year



Report of President Petrillo

suppression of free trade unionism in several Latin American countries as well as countries behind the Iron Curtain.

Rallying world opinion against colonialist policies and suppression of free trade unionism in Tunisia and combatting attempts to bring Franco Spain into the community of free nations.

Widening our world-wide network of regional organizations and opening of offices in Africa, South America, Asia and the Caribbean area.

Opening of an Asiatic trade union training college in Calcutta and establishment of similar training courses in Accra, Africa, and in Puerto Rico.

Trade union organizers sent to Turkey and Indo-China to cooperate with trade unions in that area.

International campaign to raise living standards and develop trade union organization among plantation workers.

Day-to-day participation in the Schuman Plan with labor representation on the High Authority.

Increasing representation from labor movements in sixty countries in 1951 to seventy-three countries today.

ICFTU Resolutions, Adopted by the Stockholm Congress of the ICFTU, July 4-11, 1953

(1) *Economically Underdeveloped Countries:* welcome the decision of the UN to set up a Special Fund for Economic Development for the purpose of collecting funds for grants-in-aid and low interest long-term loans for the financing of development programs and calls upon all affiliates to urge their governments to make generous grants to the Special Fund.

(2) *Trade Union Education:* instructs the Executive Board to institute additional training centers in Latin America, West Indies, Near, Middle and Far East, and Africa; to supply the affiliates with documentation and training material for their own programs; to encourage exchange visits; to continue and strengthen collaboration with other pro-labor organizations; and to consider development of a comprehensive ten-year world-wide plan of trade union education.

(3) *Regional Activities Fund:* instructs the Regional Fund Committee and the Executive Board to survey the financial requirements of a long-term program after the initial three-year period ending in July, 1954, has been completed.

(4) *Establishment of an ICFTU International Trade Union College:* instructs the Executive Board and the Secretariat of the ICFTU to make preparations for the establishment of an ICFTU International Trade Union College for the purpose of training secretaries and officials for trade union work on the international, regional or national level.

(5) *The International Labour Organization:* denounces vigorously the attempts of governments and elements acting on behalf of employ-

ers who refuse to give the ILO the necessary financial means for fulfilling the task entrusted to it and calls upon all affiliated organizations to make the necessary representations to their governments; approves the complaints lodged by the ICFTU with the Economic and Social Council and the ILO with regard to the violations of trade union freedom in the USSR, Czechoslovakia, Hungary, Poland, Spain, Argentina, Venezuela, the Dominican Republic, Tunisia, French Morocco and the Saar; and instructs the Executive Board (a) to continue to increase the efficiency of the ILO in close collaboration with affiliated organizations, the International Trade Secretariats, and the Workers' Group of the ILO Governing Body, (b) to formulate general economic and social objectives which the Workers' Group of the Governing Body could submit to the ILO, (c) to inform the affiliated organizations of this program and to call for their cooperation and support, (d) to lend whenever necessary support to affiliated organizations which face difficulties in having this program applied in their countries, and (3) to coordinate the efforts of the affiliated organizations in their activities connected with the work of the ILO.

(6) *Full Employment:* emphasizes that full employment policies should take priority over all national and international objectives.

(7) *Peace and Democracy:* insists upon the right of democratic nations to strengthen their military defense in the face of aggression or threatened aggression; maintains that self-determination, national independence, and genuine political, economic and social democracy are the most solid and enduring bases of peace.

(8) *Human Rights:* expresses its disappointment at the decision of the United Nations Economic and Social Council to postpone consideration of the report of the UN-ILO Committee on Forced Labour; demands that the Council deal with this matter without further delay and hopes that the United Nations will take all the necessary measures to abolish this inhuman system wherever it exists.

(9) *The Struggle Against Colonial Oppression:* proclaims the will of the ICFTU to combat colonial oppression wherever it exists, to give active and effective aid to the free trade unions of non-self-governing countries in their national struggle on behalf of the workers, and to help organize free trade unions where they do not yet exist; welcomes efforts already made by the ICFTU in its struggle for the right of the peoples to self-determination, particularly in the case of Tunisia and in the question of the Central African Federation; and expresses anxiety at the present situation in Kenya.

(10) *The Policy of International Trade Union Bodies:* declares that the ICFTU and the Organisation Regionale Inter-Americano Trabajo (ORIT) will intensify their struggle to counteract the attempts at penetration of the Latin-

(Continued on page thirty-five)

INTERNATIONAL MUSICIAN

History:

The International Confederation of Free Trade Unions (ICFTU) was established December, 1949, in London. Delegates from fifty-three countries attended the founding convention. Organization of the ICFTU followed the breaking away in January, 1949, of non-Communist trade union centers affiliated to the World Federation of Trade Unions (WFTU), created in 1945. Today the WFTU is entirely Communist and follows a 100 per cent Cominform line.

ICFTU today comprises virtually all free trade union movements in North and South America, the Caribbean, Europe, Asia, Africa and Australasia. In the United States, the American Federation of Labor (AFL), the Congress of Industrial Organizations (CIO), and United Mine Workers (UMW), are affiliates. In Canada, the Canadian Congress of Labour and the Trades and Labour Congress are affiliates. Others include the free labor movements of Australia, Austria, Brazil, Cuba, the Scandinavian countries, France, Germany, Greece, Iceland, India, Italy, Japan, Korea, Holland, Mexico, New Zealand, Pakistan, Persia, Peru, Puerto Rico and others.

Labor Movements Represented:

Ninety-seven affiliates in seventy-three countries or territories in North and South America, Europe, Asia, Africa, and Australasia.

Members Represented:

Fifty-four million.

Purposes of ICFTU:

1. To strive for an ever-rising standard of living for working people everywhere.
2. To protect and promote world peace without appeasement.
3. To strengthen free trade unions in the struggle against totalitarianism, whether Communist or Fascist.
4. To support colonial peoples in their struggle for liberation.

Recent Accomplishments:

Continued opposition and exposure of totalitarianism—Soviet, Peronist, Falangist—and its threat to peace and freedom. In the United Nations (UN), where the ICFTU has consultative status, and in the International Labor Organization (ILO) the ICFTU has brought about investigations of Soviet slave labor and

Affairs of the Federation

Actions of the President

RESOLUTION No. 49

WHEREAS, the working conditions of Article No. 27 of the Constitution "Wage Scales for Fairs" have not been raised for many years, and are inconsistent with those governing employment under Articles No. 20 and No. 21, and

WHEREAS, the last paragraph of Article No. 27, Sec. No. 1, permits the working of "split shifts"—the abomination of all union men—and

WHEREAS, this condition makes it possible for an employer to call on the Band to play as many as three 2-hour performances daily for seven days a week for the sum of \$125 per week, which remuneration is entirely out of line with that received by Bands playing engagements under Articles No. 20 and No. 21, now, therefore,

BE IT RESOLVED, that the wage scales and working conditions set forth in Article No. 27 be revised to bring them in line with those existing in Articles No. 20 and No. 21.

RESOLUTION No. 50

WHEREAS, for many years the instrumental requirements necessary to adequately accompany Acts performing for Fair Attractions have developed to such an extent that the Bands en-

gaged must be of similar high calibre to those musicians playing engagement under Article No. 20 of the Constitution, now, therefore,

BE IT RESOLVED, that Article No. 20, Section No. 1 (page 128) be amended by adding after the words "Spectacular Shows" the following words: "Exhibition Attractions."

These resolutions were referred to the International Executive Board by the Convention, and were referred to the President by the Board.

It is decided not to concur in these resolutions. The President does not feel an increase at this time would be in the best interests of the musicians. These men are having a hard time getting the present scale and we do not want to do anything that would cause us to lose employment.

RESOLUTION No. 51

WHEREAS, Article 27 covering Fairs, Circuses, Rodeos and Carnivals does not specifically state that units traveling with the above organizations deposit separate contracts with Locals in whose jurisdiction they are to work,

WHEREAS, in most cases such attractions are booked as a package deal making it difficult for musicians and Locals to know where they stand,

WHEREAS, musicians seldom travel for all dates, and

WHEREAS, Federation laws require payments to be on whichever is the highest scale, National or Local,

BE IT RESOLVED, that all Bookers or Contractors of Fairs, Carnivals, Rodeos and Circuses be required to file duplicate contracts with locals covering said engagements.

This resolution was referred to the President by the Convention.

We are opposed to this resolution. We do not think it is practicable. The locals can always contact the President's office for information, but it would be very difficult to furnish copies of the contracts. Therefore, this resolution is not concurred in.

RESOLUTION No. 60

WHEREAS, the 20% cabaret tax is recognized by the A. F. of M. as obnoxious, and

WHEREAS, this tax is the means to preclude, to a great extent, employment of members of the A. F. of M., and

WHEREAS, this tax is broadening in scope to include group or individual singing by patrons of night clubs wherein live musicians are employed, now, therefore,

BE IT RESOLVED, that the A. F. of M. direct its President and Executive Board to continue and intensify its opposition to this so-called cabaret tax to the end, at least, that incidental and spontaneous singing by patrons in night clubs be eliminated as a basis for collecting the tax.

The above resolution, which was passed by the Convention, calls upon the President and the International Executive Board to continue opposition to the cabaret tax.

We are working on this, and reports have been and will be made in the International Musician as any important developments occur.

A. Rex Riccardi

A. Rex Riccardi, First Assistant to President James C. Petrillo, died on November 11, 1953, in Memorial Hospital, New York City. Over a year ago he was stricken with a serious ailment which necessitated several operations. Through it all he was optimistic as to the final result and seemed to be on the road to a full recovery. Dur-

ing the last meeting of the International Executive Board in New York in September, he appeared to have suffered a set-back although he was present at all the sessions. Shortly thereafter he was compelled to go to the hospital where his condition gradually became worse.

Brother Riccardi was born in Philadelphia, Pennsylvania, on June 13, 1901, and became a musician at an early age, his instruments being cello and bass viol. In 1918 he joined the Philadelphia Musical Society, Local 77, A. F. of M., and became a prominent figure in the affairs of that local over a period of years. At various times he served as Chairman of the Trial Board, member of the Executive Board, Vice-President and Secretary of the Local. He also served several years as President of the Pennsylvania-Delaware-Maryland Conference of Musicians and had been a Vice-President of the Central Labor Union of Philadelphia and vicinity. He was also a Delegate of the Local to the Conventions of the A. F. of M. for many years, his first Convention being in 1927 in Baltimore, Maryland.

In 1939 he was appointed by President Weber to serve on the WPA Committee of the Federation for the purpose of providing employment for musicians in connection with that agency.

In 1942 he was elected a member of the International Executive Board and in 1943 became an assistant to President Petrillo, later being appointed First Assistant, the post he held at

(Continued on page eleven)



A. Rex Riccardi

President Petrillo Announces the Following Appointments

Clair E. Meeder has been appointed first assistant to the President. Mr. Meeder came to the President's office from Pittsburgh, Pennsylvania, in October, 1943, as an assistant to the President and has been serving in that capacity ever since.

George Gibbs has been appointed second assistant to the President. Mr. Gibbs, originally from Boston, Massachusetts, has been serving as research director in the President's office since January, 1947.

Two additional traveling representatives have been appointed.

Paul Huffor of Fort Worth, Texas, will serve as traveling representative in the following states: Texas, Arizona, New Mexico, Oklahoma, Arkansas, Louisiana, Colorado, Utah.

Peter J. Kleinkauf of the Wilkes Barre, Pennsylvania, local, will serve as traveling representative in Pennsylvania, Maryland, Virginia, West Virginia, Washington, D. C.

Symphony and Opera



The Gary Civic Symphony, Gary, Indiana, Irwin Fischer, Conductor.

REVIVAL "The cooperation of Local 203, Hammond, has been of inestimable help in making this an indigenous orchestra," writes the manager of the newly revived Gary Civic Symphony. Two years ago when Irwin Fischer was invited to assume conductorship of the group, he began immediately to introduce at every program two recent compositions, at least one of which was by an American. Among these compositions new to Gary listeners have been *Sinfonietta* by Phillip Warner, "Saturday Night Barn Dance" by Robert Sanders, and "Duneland Sketch," by Kathryn Aller. Miss Aller is incidentally a member of the orchestra's viola section. Another boost given the orchestra came in the form of an offer by Désiré Defauw, former conductor of the Chicago Symphony, to contribute his services as guest conductor for a charity concert, this given November, 1952. The huge audience, "electrified from the first note," cheered the conductor and players at the close of the concert.

COMPOSERS The "open house" plan, whereby Thomas Scherman, conductor of The Little Orchestra Society of New York, studies scores presented to him by composers in person and selects those suited for presentation by the Little Orchestra, is a "morale booster," according to the composers themselves . . . Variations for Piano and Orchestra, by Wallingford Riegger—a work commissioned by the Louisville Symphony—will be performed by that group in January. Other composers commissioned to write works especially for the 1953-54 subscription series are Peter Mennin, Jacques Ibert, Roy Harris, Quincy Porter and Bernard Rogers . . . The Babylon Symphony Orchestra will as usual give precedence to contemporary composers on its programs. During the current season it will offer

works by Deyo, Djpre, Hier, Marsick, Menotti, Nezeritis, Pimsleur, Sacco, Spilios and Vrionides.

CURTAIN CALLS The Metropolitan Opera Company this season is offering performances of five "reconditioned" operas, namely, *Norma*, *Pelleas et Melisande*, *Simon Boccanegra*, *Le Nozze di Figaro* and *Don Giovanni*. This reconditioning will take the form of restudied stage action and new stage sets . . . Menotti's *Amahl and the Night Visitors* is scheduled for Christmastime performance by the Houston Symphony Orchestra.

The Music Performance Trust Fund of the Recording Industry, through the agency of Local 6, San Francisco, provided an orchestra of some forty instrumentalists at the premiere of the Grand Opera, *Dr. Jekyll and Mr. Hyde*, presented recently in English in that city. The Berkeley Opera Workshop participated. The conductor was Earl Bernard Murray . . . The New York City Opera Company of New York recently celebrated its tenth anniversary . . . Alfredo Salmaggi has announced the opening of the La Scala Grand Opera Company at the Strand Theatre in Brooklyn . . . Richard Strauss' final opera, *Capriccio*, will be presented in the Spring by the Juilliard School of Music, the opera's first showing in this country . . . Plans are under way for a tour of the Royal Conservatory of Music of Toronto Opera Company in late April. Menotti's *The Old Maid and the Thief* and Pergolesi's *La Serva Padrona* will be the two operas. On December 8th in New York, a three-character opera by Mark Bucci, called *The Dress*, was presented at the Lexington Avenue Y. M. and Y. W. H. A.—the project made possible by Robert Goss. Maurice Levine conducted . . . After completing its tour, which covered thirty-two cities

in fourteen States, Boris Goldovsky's New England Opera Theatre, Inc., opened its eighth regular subscription season in the Boston Opera House November 15th. The second performance of the home season, December 6th, featured a new English translation and completely new stage production of Debussy's *Pelleas and Melisande* . . . A new type of traveling opera company, the Lyric Theater, located on the campus of Pennsylvania College for Women, has arisen from the growing demand in Pittsburgh and the entire tri-state area for the opportunity to hear opera performed in English. Under the plan of operation of the Lyric Theater, organizations of all kinds within the tri-state area will be able to book the Lyric Theater for operatic productions. Richard Karp, its general director, already has eight productions available.

Besides its regular series, the Inglewood Symphony of that Californian town, will present a children's concert in December. The orchestra's conductor is Ernst Gebert . . . The New Jersey Symphony Orchestra plans ten "Music for Fun" concerts for young people in five Essex and Union County communities of the State, between December 5th and April 3rd. The orchestra's regular conductor, Sam Antek, will direct not only these concerts but also youth concerts of the Buffalo Philharmonic and the Philadelphia Orchestra . . . The Plainfield Symphony is scheduling concerts for children during the school vacation months, to be played by smaller portions of the orchestra, literally in the backyard portions of the area where youngsters congregate who do not usually get to a regular children's concert. Hence the name "Backyard Concerts."

CONDUCTORS Eugene Ormandy, conductor of the Philadelphia Orchestra, received the honorary degree of Doctor of Humane Letters from Lehigh University at the seventy-fifth Founder's Day exercises October 11th. In recognition of his services to the art of music, Ormandy has been similarly honored by five other American universities and conservatories . . . LeRoy Bauer, conductor of the Kearney Symphony—this is a community orchestra made up of members from eight towns in central Nebraska—took over the role of soloist in the performance of the Mendelssohn Violin Concerto on November 29th. Richard Duncan, director of the Omaha Symphony, was guest conductor . . . James Sample is the new conductor of the Erie Philharmonic . . . William Steinberg, conductor of the Pittsburgh Symphony, has been engaged as general music director for the festival to be given next summer at Aspen, Colorado, by the Aspen Institute of Humanistic Studies. Mr.

INTERNATIONAL MUSICIAN

Steinberg succeeds Joseph Rosenstock, who directed the festival for the last three summers.

GRANTS More than 6,000 high school students in the greater Philadelphia area will hear the Philadelphia Orchestra this season through the purchase of \$10,000 worth of concert tickets by the Theodore Presser Foundation . . . A grant of \$200,000 from the Rockefeller Foundation will go to the New York City Center of Music and Drama, the funds to be used over a three-year period to create new productions in ballet and opera. Recent campaign contributions, together with a \$25,000 gift previously announced from the New York Foundation, totaled \$132,052. The Center must continue to pay production costs out of its own working capital . . . The Louisville Philharmonic Society has received a \$400,000 grant from the Rockefeller Foundation of New York which will be used in great part for commissioning new works. Thus twenty-eight orchestra works will be commissioned annually by the Board of Directors of the Louisville Orchestra upon recommendation of a special committee. Composers who wish to be considered for commissions are instructed to submit their names, credits, affiliations and some background biography. Each of the new musical works commissioned under the grant will be given four consecutive performances. A new work will be introduced at the first program, and a new work will be added to the program each week, in addition to the previous ones, until each composition has been performed on four consecutive Saturdays. The composers are slated to receive \$1,000 for each work commissioned, plus \$200 for the scoring of each composition. The grant will provide the Louisville Orchestra with the longest season of any such musical group in the country. The fifty-member symphony will have only one gap, a six-week vacation during the summer, at which time many of the orchestra members perform for an annual six-week series of outdoor musicals in Louisville.

SOLOISTS Harold Whippler, concert master of the Kansas City Philharmonic, will appear as soloist with that orchestra at the December 22nd concert, under the baton of Hans Schwieger . . . During the current season, the Houston Symphony Orchestra will feature Andres Segovia as soloist in a Latin-American program, "South of the Border" . . . Dick Nanes, former trumpeter with Ina Ray Hutton, was guest soloist with the Nutley (New Jersey) Symphony at its December 6th concert, playing a concerto of his own composition . . . The new concert master of the Louisville Orchestra made his first appearance as soloist with the group at the November 18th and 19th pair of concerts . . . Lorne Munroe, principal cellist of the Philadelphia Orchestra, was soloist at the concerts of November 2nd, 6th and 7th, in the world premiere of a Cello Concerto by the Russian-American, Nicholas Nabokov . . . Another principal cellist recently to act as soloist in his orchestra is Janos Starker who performed the Concerto for Violoncello in B minor by Dvorak on November 19th with the Chicago Orchestra under Fritz Reiner's direction . . . John Corigliano, who this year celebrates his tenth anniversary as concert master of the New York Philharmonic-Symphony, was soloist at the November 19th and 20th concerts of that orchestra, playing the Vieuxtemps Violin

Concerto No. 4 in D minor . . . Three artists culled from the orchestra itself performed when the San Antonio Symphony included Beethoven's Triple Concerto on its program of November 21st; pianist Karl Leifheit, violinist Leopold LaFosse, and violoncellist Robert Sayre . . . Berl Senofsky, concert master of the Cleveland Orchestra, played the solo part of Lalo's Spanish Symphony when it was performed by that orchestra November 22nd . . . Samuel Mayes played Kabalevsky's new Cello Concerto with the Boston Symphony December 2nd at the opening of its New York season . . . Kees Kooper, new concert master of the Nashville (Tennessee) Symphony, will be its guest soloist at the concert of January 26th . . . The Mannes-Gimpel-Silva Trio played Beethoven's Triple Concerto for Piano, Violin and Violoncello in C-Major with the Kansas City Philharmonic Orchestra November 24th and 25th. Hans Schwieger conducted.

PREMIERES William Walton's Coronation March, *Orb and Sceptre*, composed for the coronation of Queen Elizabeth II, was given its Cleveland premiere when it was performed at the "Twilight" concert of December 1st, under Rudolph Ringwall . . . On November 12th Fritz Reiner and the Chicago Symphony gave the world premiere of the ballet suite, *Souvenirs*, Opus 28, by the American composer, Samuel Barber. The *Souvenirs* suite consists of a waltz, schottisch, pas de deux, two-step, hesitation-tango and galop . . . The world premiere of *Sinfonia Minneapolitana*, by Sandor Veress, was a feature of the December 15th concert of the Minneapolis Symphony.

INCENTIVES Symphony orchestras in the smaller cities of the nation have been invited to share the spotlight with the Buffalo Philharmonic during its winter series of "pops" concerts. For each of eight concerts, beginning October 30th and continuing through March 12th, a different community orchestra is being selected for star billing, each orchestra conducted by its own musical director. In some concerts soloists from the orchestra's home area are being presented . . .



Lorne Munroe

The Parent-Teacher Association of four Cincinnati suburbs is presenting the Cincinnati Symphony in Sunday afternoon concerts in local high schools. Families are encouraged to attend in groups, the tickets set at \$1.20 for adults and sixty cents for children.

TOURS The current tour of the Cleveland Orchestra, George Szell, conductor, includes ten cities of Ohio, Indiana, Michigan and Illinois. Detroit was visited on December 9th . . . The New York City Opera Company closed its three-and-a-half-week tour of the Middle West December 2nd, with a three-night visit to East Lansing, Michigan. While on the road the company played twelve full-length operas, as well as the double bill, *Cavalleria Rusticana* and *Pagliacci*.

SPECIAL President and Mrs. Eisenhower were in the presidential box for the first time since the inauguration when the National Symphony Orchestra opened its twenty-third season on October 21st, under the direction of Howard Mitchell. Assisting the orchestra on the stage were the choir of the National Presbyterian Church and George London, bass-baritone, in his first Washington appearance. Two early works of Samuel Barber filled the first half of the program: "Music for a Scene from Shelley" and the Overture for *The School for Scandal*. The program and its performers—not to say the distinguished audience—provided the finest opening the National Symphony Orchestra has seen in many years . . . As one of its "industrial nights" the Eastern Connecticut Symphony gave recognition, on its program of November 15th, to the achievements of the Electric Boat Division of General Dynamics Corporation. A block of seats for the concert was offered to the Electric Boat employees at a reduced rate. One of the evening's selections was "Old Man River" from *Showboat*.

A. Rex Riccardi

(Continued from page nine)

the time of his death. In that position he was in charge of the President's office and also had supervision over the recording and transcription department of the Federation. He carried out the duties of his position with efficiency and good judgment and enjoyed the respect of the employing industries as well as the members of the Federation. His passing is a great loss to our organization.

Brother Riccardi was also a member of the Board of Directors of Union Labor Life Insurance Company and held membership in Locals 661, Atlantic City, N. J., 802, New York, N. Y., and 38, Larchmont, N. Y., as well as Local 77, Philadelphia.

The news of his death was a great shock to his many friends. Many letters and telegrams of sympathy were received from all over the United States and Canada.

Services were conducted in Philadelphia and were attended by Officers of the Federation and representatives of numerous locals. Burial was in Holy Cross Cemetery.

Surviving are his widow, the former Rose Parlante, a son, Rex Patrick, and a daughter, Lynn.



The City as Symphony Sponsor

THE symphony orchestra of X is crammed to its doors from October to March; standees froth over into vestibules, stairways, and foyers; taxis pile up four deep in front of the hall and autograph hunters crowd in hundreds at the stage door. Clubs put on program commentaries and children write essays on how Beethoven can be fun. Newspapers run exultant editorials. Yet at the end of the season the orchestra is in the red!

This has been happening so often in so many different towns in America during the past fifty years, that lovers of the symphony are beginning to realize that symphony orchestras are no more capable of being solvent than churches or art museums or schools—that no matter what oper-

INTERNATIONAL MUSICIAN

ations are performed on them, they will still be incapable of subsisting on gate receipts alone; that to keep going they must have outside aid.

Such outside aid comes in three forms. The first type, which benefited quite a few early orchestras in America, and has kept some recent ones in running order over a period of years, has been the lone philanthropist—an individual such as Henry L. Higginson who supported the Boston Symphony for some thirty-eight years; William Andrews Clark, Jr., who was prop to the Los Angeles Philharmonic for fifteen years, or Henry H. Reichhold, who for eight years made the Detroit Symphony a going concern. The philanthropist, however, has two drawbacks; he is human and he is mortal. And, whether he retires from his role as supporter or retires from this earthly life, the orchestra finds itself suddenly without means of support.

Another form of outside aid is group sponsorship—aid from corporation, ladies' auxiliary, or association. Because it is flexible, because it is continuous, and because it is composite, this is a more dependable prop than the one-man variety. Besides, it is a real part of the orchestra, the part that goes to concerts, that believes a town is better for having an orchestra, that raises its children to play in it. The help of such

groups is less like crutches than good blood coursing through the veins.

The third means of support—the one we are concerned with here, namely, sponsorship by tax-payers *en masse*—while most beneficial, moves with less flexibility than the private group sponsorship. Most cities, for instance, cannot raise a penny for symphony orchestra support until the State grants them the right through "enabling legislation." States such as Iowa, Indiana and Ohio, which have this "enabling legislation," may freely set aside a certain part of the tax money for the symphony orchestra. Other cities manage by having the mayor set up an "emergency fund"; by using part of the money allotted to city parks for summer concerts therein, or by diverting "art commissions" into musical channels. Or they may have schools hire the symphony orchestra for concerts.

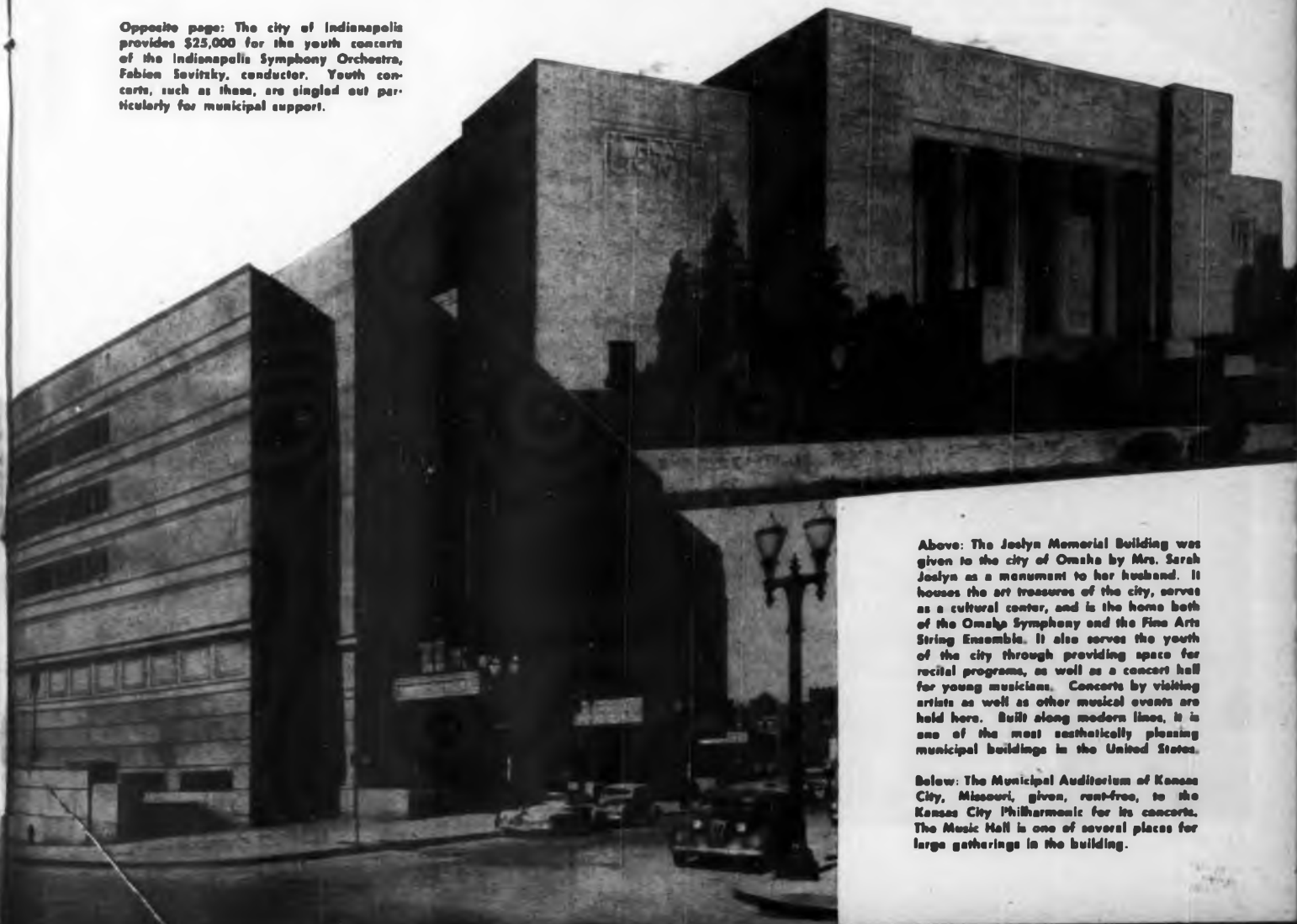
Resort cities are usually the first to realize the drawing power of an orchestra—witness the case of Atlantic City, Long Beach, St. Petersburg, and Tampa, which make annual grants of respectively \$8,200, \$1,500 (plus complete support of their Woman's Symphony and the maintenance of the Youth Symphony, and an adult recreation symphony); \$2,500, and \$1,500 (plus \$700 from the county) to their orchestras.

Outright grants are also made by:

Atlanta, Georgia	\$ 5,500
(plus \$2,500 from county)	
Buffalo, New York	20,000
Cincinnati, Ohio	25,000
Denver, Colorado	10,000
Easton, Pennsylvania	100
Huntington, West Virginia	1,500
Rochester, New York	10,000
Sacramento, California	4,500
Sioux City, Iowa	12,000

The story behind many a city's sponsorship of music has been concern for its young. The mayor of Detroit includes \$25,000 in his budget for the purchase of tickets to eight concerts of school children—tickets which are sent directly to the Board of Education to be distributed to the children, via their teachers. The free youth concerts that the Jersey City government hires its Philharmonic Orchestra to present enable some 150,000 school children to hear fine music excellently performed—many of them for the first time in their lives. The City of New Orleans spends \$23,500 to have its symphony orchestra perform youth concerts—and does not feel it is out a penny thereby. The Rhode Island Philharmonic Orchestra is transported by bus

Opposite page: The city of Indianapolis provides \$25,000 for the youth concerts of the Indianapolis Symphony Orchestra, Fabien Sevitzky, conductor. Youth concerts, such as these, are singled out particularly for municipal support.



Above: The Joslyn Memorial Building was given to the city of Omaha by Mrs. Sarah Joslyn as a monument to her husband. It houses the art treasures of the city, serves as a cultural center, and is the home both of the Omaha Symphony and the Fine Arts String Ensemble. It also serves the youth of the city through providing space for recital programs, as well as a concert hall for young musicians. Concerts by visiting artists as well as other musical events are held here. Built along modern lines, it is one of the most aesthetically pleasing municipal buildings in the United States.

Below: The Municipal Auditorium of Kansas City, Missouri, given, rent-free, to the Kansas City Philharmonic for its concerts. The Music Hall is one of several places for large gatherings in the building.



Left: San Francisco's War Memorial Opera House, built in honor of her sons fallen in World War I, is a technically well-equipped modern opera theater seating 2,284, with standing room for 300. The San Francisco Opera Company and the San Francisco Symphony rent the theater from the city, but the city in turn makes an annual contribution from its municipal publicity and advertising fund.

Below: The Louisville Orchestra, Robert Whitney, conductor.

Opposite page, above: The Cincinnati Symphony Orchestra, Thor Johnson, Music Director. The city of Cincinnati appropriates \$25,000 annually to this orchestra, the City Council voting each year on the orchestra's application for aid.

Opposite page, below: The Baltimore Symphony, Massimo Freccia, conductor.

all over the State at State expense to play at the public schools. Indianapolis pays the Indianapolis Symphony to perform fourteen concerts in larger high school auditoriums. Seven schools stand host to the concerts which are of fifty minutes' duration and are given twice a morning, each time to entirely different sets of children. Louisville, Kentucky, allots about \$30,000 for its children's programs, given by the Louisville Philharmonic. These are exciting affairs. On October 7th, for instance, seventy-five hundred children from Louisville and its environs pushed and jammed their way into Memorial Auditorium. In order to accommodate the demand for tickets, Robert Whitney led his musicians through the program four times during the afternoon. For these concerts dozens of school buses and countless private cars converge on the Auditorium. Long queues of lively youngsters stretch half-way around the block, and the lobby echoes with their chatter. When the doors of the hall are opened, a courageous battery of Junior League volunteers, acting as ushers, somehow get the rollicking children to their seats.

Adult concerts which the city decides to sponsor are usually performed outside the regular subscription season, in Philadelphia, four concerts during the week following the regular season in the immense Convention Hall. Tickets for these concerts are distributed through request slips published in the daily papers, and the audiences total as high as 60,000 for the four.

Indianapolis puts on "Meet Your Symphony" concerts, with the first-chair men of the orchestra

as soloists in its city series, made possible by the \$25,000 earmarked for this purpose. (The children's concerts get an equal amount.)

The city of Chicago allocates a budget of approximately \$85,000 for Grant Park concerts (band and symphony) during an eight-week period in summer; the city of Detroit underwrites, to the amount of \$25,000, three weeks of summer concerts presented on Belle Isle; the city of Milwaukee appropriates \$2,430 a concert for six concerts during the summer series, "Music Under the Stars"; the city of Houston provides \$20,000 for a series of twenty-one concerts by a forty-five-piece summer symphony in Houston's city parks. In San Francisco the "Art Commission" buys the services of the San Francisco Symphony for a series of ten or more concerts forming a summer "pop" season. The allocation for this approximates \$50,000 yearly.

Probably the first major orchestra in America to have been financed by municipal funds is the Baltimore Symphony, which has been a going concern in that city for thirty-eight years. For the first twenty-six of these, the orchestra was wholly the concern of the city, but in 1942 it was reorganized on a more ambitious basis, with a group of interested citizens shouldering the responsibility for its expansion into a major orchestra—enlarging its season, getting industrial and commercial organizations to help finance it, putting on annual drives for funds. Marylanders living outside Baltimore, particularly within touring radius of the city—Frederick, Hagerstown, Salisbury, Annapolis—have since become contributors. The city, though no longer the

sole employer of the orchestra, does still, via its Bureau of Music, contribute substantially to its support—to the not inaudible tune of \$80,000. Today, somewhat under one-third of the annual cost of running the orchestra is met by the city of Baltimore; somewhat under one-third by the members of the Baltimore Symphony Orchestra Association during the orchestra's annual membership drive, and the remainder from ticket sales and out-of-town concerts.

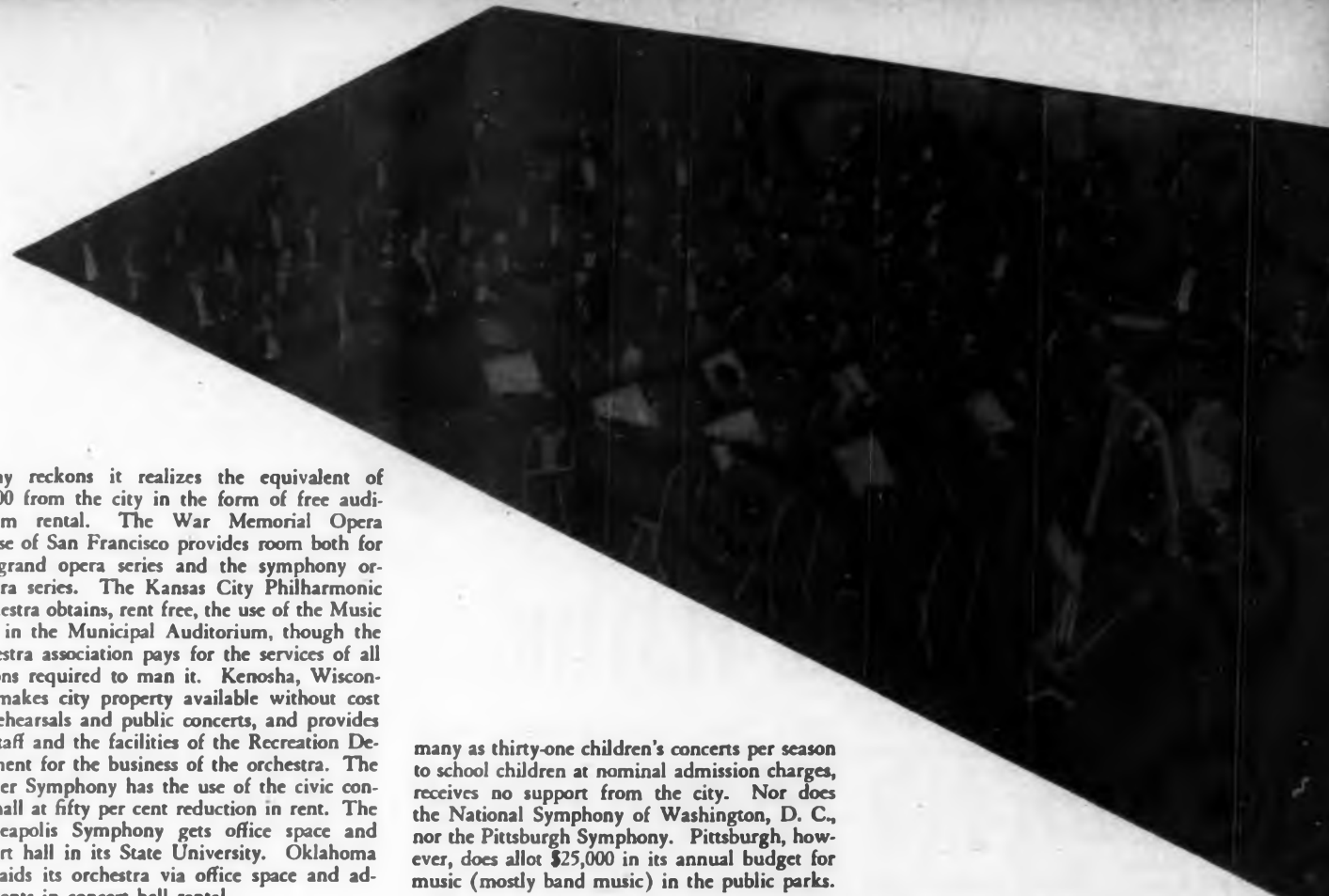
Opera, with an orchestra of full symphonic proportions as part of the equipment, is the concern of the city of New Orleans, which allows \$4,000 to \$8,000 yearly to the opera association there. The Park Bureau of Portland, Oregon, cooperates in the presentation of the open air grand opera in Washington Park—during the past summer a full cast presentation of *Il Trovatore* with a forty-two-piece orchestra. Through the sale of programs and such, the Park Bureau realized around \$1,400 which was applied to musicians' salaries. In San Francisco a fraction of the tax rate is earmarked for the support of the orchestra and the opera company.

For 1954, Rochester contemplates a civic grant of \$8,000 for the music portion of the summer operas. Since 1949 Cincinnati's Summer Opera has benefited, along with the symphony orchestra, the Tait Museum and the Art Museum, from contributions from the United Fine Arts Fund. Also, 4,000 reserved seats to opera performances are given every year to school children through the cooperation of the music departments of the public and parochial schools of Cincinnati and of nearby Covington and Newport, Kentucky.

Strangely enough, the Metropolitan Opera, the oldest, the grandest and the most widely enjoyed of all our grand opera companies, receives not a cent from city, state or national government. Director Rudolph Bing makes sense when he says, "What we are badly in need of is a Marshall Plan for the Metropolitan." Not that the money sent over under the Marshall Plan is earmarked definitely for opera in Europe. Some of it, however, does go for that, since support of opera houses and other musical projects are on the regular national budgets of most European countries. Citing the instances of the Berlin opera which receives a government subsidy of a million dollars and of Milan opera which receives a subsidy of two million, Mr. Bing adds ironically, "But the Metropolitan is broke!"

Bounty from the city sometimes takes the form of the use of the city auditorium, rent free. St. Louis, by lending its auditorium, saves the orchestra about \$15,000. The Duluth Sym-





phony reckons it realizes the equivalent of \$3,500 from the city in the form of free auditorium rental. The War Memorial Opera House of San Francisco provides room both for the grand opera series and the symphony orchestra series. The Kansas City Philharmonic Orchestra obtains, rent free, the use of the Music Hall in the Municipal Auditorium, though the orchestra association pays for the services of all persons required to man it. Kenosha, Wisconsin, makes city property available without cost for rehearsals and public concerts, and provides the staff and the facilities of the Recreation Department for the business of the orchestra. The Denver Symphony has the use of the civic concert hall at fifty per cent reduction in rent. The Minneapolis Symphony gets office space and concert hall in its State University. Oklahoma City aids its orchestra via office space and adjustments in concert hall rental.

Sad to say, many cities, in spite of strenuous effort on the part of their music-loving citizens, have not seen fit to figure either as sponsors of, employers of, or contributors to, their orchestras. "At the session of the State legislature the early part of this year," a letter received from the Minneapolis Symphony reads, "a determined effort was made to provide some assistance, and it failed by the margin of a lone vote of a Senator from Minneapolis who was very serious about economy in government."

The Cleveland Orchestra, though it gives as

many as thirty-one children's concerts per season to school children at nominal admission charges, receives no support from the city. Nor does the National Symphony of Washington, D. C., nor the Pittsburgh Symphony. Pittsburgh, however, does allot \$25,000 in its annual budget for music (mostly band music) in the public parks.

To inaugurate municipal sponsorship, a city needs proof that the taxpayers do really want to support their orchestra. The best proof of such desire lies in the existence of the orchestral association—a group of enthusiastic and enterprising citizens banded together for the purpose of guaranteeing the solvency of their orchestra. Full concert halls and a cooperative press are other straws which point the way the wind is blowing. Usually municipal aid follows on some such definite sign of the citizens' leanings.

The basis of the modern symphony orchestra is, in short, firmest when it is four-square, com-

bining support from ticket buyers, groups of private citizens, corporations and the city itself. Here is a line-up that, taking into consideration that the symphony is not a money-making concern, even with every seat occupied every concert of the year, can still pay the eighty-five or so musical artists it employs, buy materials and square all accounts. Thus does the symphony orchestra assume its rightful place among the commodities—such as art galleries, libraries, parks—which are food for the soul and the very breath of the spirit. —Hope Stoddard.





WHERE THEY ARE PLAYING . . .

EAST After concluding his third U. S. O. tour, accordionist Les Smith is playing an indefinite engagement at the Skoal Room of the Viking Hotel in Newport, R. I.

The Melotones, Jim Martin, guitar; Ray Brown, bass, and Bill Porter, vibes, at Jake Ketchum's Circular, Gloversville, N. Y., for the winter season . . . Opening at Mindy's Half Way House in Elmsford, N. Y., is the Joe Hara Trio. Featured are Zellie Sokoll on piano, accordion, and vocals, Bob Pearson on bass and Joe Hara on the guitar . . . Don Ange and his Orchestra, commercial and Latin-American rhythms, began its sixth year at the Prospect House Hotel in Niagara Falls, N. Y. Personnel includes Lew Preuster, pianist, arranger and composer; Don Ange, leader, trumpet, bongoist, and vocals; Mario Centofanti, guitar and mandolin, and Paul Ianni, drums . . . The comedy and musical duet Doles Dickens, piano, Jimmy Butts, bass, at Belmonico's in Binghamton, N. Y., from December 15th through January

10th . . . After a record run of eleven years at Bellaire Castle, Ted Milo's Band opened at the Red Mill, Bronx, N. Y., for an indefinite stand.

Charles Carroll recently at the Paradise Restaurant in Bradford, Penn. . . Maurice Spitalny Band engaged for Washington and Jefferson College Prom in Washington, Pa., December 4th . . . Charlie Barnett started December 2nd at the El Rancho, Chester, Penn.

MIDWEST Freddy Martin touring this territory on nighters . . . Tommy Reed also on tour.

The Play Boys Trio, having returned from an eastern tour, are appearing at Duffy's Tavern in Cleveland, Ohio . . . O'Brien and Evans Duo into the Citadel Lounge, Jackson, Michigan.

Don Glasser Orchestra opening for an eight-day stint December 26th at the Tulsa Club in Tulsa, Oklahoma. Following this is an indefinite engagement at the Trianon in Chicago, Ill., the beginning of January . . . Duo-pianists Toni

and Rosi Grunschlag engaged at McCook, Neb., January 22nd . . . Ted Weems playing Statler Hotel, St. Louis, Mo., through December 16th . . . Gunar Sondberg Trio continues for balance of '53 at Putsch's 210 in the Plaza, Kansas City, Missouri.

(Continued on page thirty-three)

Send advance information for this column to the International Musician, 39 Division St., Newark 2, N. J.

Left to right: "SYLVIA," pianist-vocalist, in her fourth year at Detroit's Town Pump . . . FRED WARING and his singing Pennsylvania on CBS-TV Sunday evenings . . . JOE GERKEN, organist, at Maron's restaurant and lounge in Chicago . . . DICK FORCELLA and his orchestra opened the Club Merry Mouse in West Palm Beach, Florida . . . Pianist-composer TERI JOSEFOVITS at Billy Arnold's Rendezvous in Paramus, New Jersey, for an indefinite run.

ALONG TIN PAN ALLEY

OH! THAT TONE LOW DOWN	Wizmark	OH! SHOES	Hanover
OH! THE	Robbins	PA PATA MAMA	Sheldon
PERFUMATION WHITES	Jagles	PARADE OF THE WOODEN SOLDIERS	Marks
SAMBER'S DUTY	Frederick	PICOCHET	Sheldon
SEANADA	Fee	SECRET LOVE	Bernick
SHUSHING	Cornell	STRANGER IN PARADISE	Frank
HEY JOE	Tanner	SWEET MAMA TREE TOP TALL	Halls
I LOVE PARIS	Chappell	TALK THE HIGH GROUND	Miller
IT'S EASY TO REMEMBER	Famous	TIA FOR TWO	Harms
JUNE	Miller	THE GANG THAT SANG "HEART OF MY HEART"	Robbins
LOVE WALKED IN	Chappell	THREE O'CLOCK IN THE MORNING	Fair
MELANCHOLY MORNINGS	Jagles	UNDER PARIS SKIES	Leeds
MY LOVE FOR YOU	Fair	Y'W' ALONE	Bonoom
MY LOVE, MY LIFE, MY HAPPINESS	Triangle	ZIA ZIA	Stubbs

FROM LOCAL CHOIR TO THE MET

Jan Peerce, leading tenor of the Metropolitan Opera and star of concert, radio, television, and motion pictures, is an outstanding example of a singer who is also a consummate musician. Peerce's musicianship and command of style were developed and sharpened by two factors—his early training as an instrumentalist and the wide variety of his experience as a singer.

Not particularly well known is the fact that the tenor began his professional musical career as a violinist. His parents, believing all children should have some musical training, sent him to a violin teacher at the age of nine. One evening, in his early teens, Peerce, with a drummer and a pianist of like age, played for a neighborhood dance. The pay was fifty cents per man and the boy realized that his hobby could also mean a livelihood.

Born in New York City and entirely American trained, Jan Peerce has for twelve seasons been a leading tenor of the Metropolitan Opera, has made fourteen transcontinental concert tours, appearances in Europe, South America and Israel, and is widely recognized as one of the most popular and distinguished musical artists of our time. His performances on radio, television, in the movies, have made his voice well known to many millions of people who have never had the opportunity of hearing him in person.

Though his neighbors first knew him as an alto voice in local choirs, it was with his violin that young Jan worked his way through college. Upon graduation, young Peerce decided to embark upon a musical career. His parents, knowing the uncertainties and difficulties in such a field, were apprehensive. But Peerce was determined. It meant that singing as a vocation had to be justified to his family—to himself.

It was Samuel Chotzinoff, musical director of the National Broadcasting Company, who introduced the rising singer to Arturo Toscanini. At the audition, Toscanini accompanied the singer from memory on the piano as he sang the most difficult of tenor arias, "Una furtiva lagrima," from Donizetti's *L'Elisir d'Amore*.

In glowing Italian, the maestro described Peerce's voice as one of the most beautiful he had ever heard and forthwith engaged the young tenor for the season's most coveted vocal assignment: the Carnegie Hall performance of Beethoven's Ninth Symphony under the famous conductor. On thirteen occasions, Toscanini has called on the singer he has termed his "favorite tenor" for appearances with the NBC Symphony, and featured him as soloist with the orchestra in a mammoth Red Cross war benefit in Madison Square Garden and in the OWI film "Hymn of Nations."

Following his first concert with Toscanini in 1938 Peerce sang the special performance of Sergei Rachmaninoff's *The Bells* with the composer conducting. In 1940, the artist was signed by the Metropolitan Opera. In a remarkable debut with the Metropolitan in November, 1941, he was hailed as an all-American contribution to the great tradition of operatic voices.

Peerce is now not only America's favorite concert tenor but also its busiest, annually scheduled for Metropolitan and San Francisco Opera appearances. In the summer of 1947, he premiered with the Opera Nacional Bella Artes in Mexico City, receiving a tumultuous ovation

Thus Peerce turned addler to put himself through college, and, by the time he was fifteen, was already a member of Local 802, New York. He played with dance orchestras under such leaders as George Olsen, Vincent Lopez and Meyer Davis, and spent the summers playing in the hotels in the Catskills. However, his vocal ability began to assert itself.

Peerce, who had always loved to sing, occasionally put aside his violin to do the vocals with the orchestra. One night at a large banquet at the Astor Hotel, the late Roxy, entrepreneur of Radio City Music Hall, was present, and, greatly impressed with the quality of the boy's voice, urged him to put the violin aside and concentrate on his singing. Peerce took Roxy's advice and the rest is musical history. The salient points in his career are described in the following article.

from enthusiastic Latin-American audiences. He is always booked far in advance for his concert engagements.

As a radio performer, Peerce for two years sang on "Great Moments in Music" and has starred on such shows as the Coca Cola, Ford, General Motors, Gulf Oil, Conti, Lucky Strike, Firestone, Standard and American Oil hours. A popular television performer, he has been seen

on "Cavalcade of Stars," "Show of Shows" and other front rank programs.

Movie fans have seen him in the United Artists release, "Carnegie Hall" and Universal-International's "Something in the Wind," starring Deanna Durbin, as well as "Of Men and Music" and "Tonight We Sing."

In 1949, Peerce became the first singer in the seventy-three year history of the New York College of Music to be accorded the honorary Doctorate of Music degree.

In the summer of 1950, Peerce made debuts on three different continents in the space of three months. In July, he made a sensational South American debut at the Teatro Colon in Bogota. The following month Israel heard him for the first time and the tenor stayed for fourteen concerts, including performances as soloist with the Israel Philharmonic Orchestra. In September, he made his initial appearance in Europe, singing in London.

Last season Peerce celebrated his twelfth anniversary as leading tenor with the Metropolitan and also fulfilled one of his frequent engagements with the San Francisco Opera, where he appeared for the first time as Turiddu in Mascagni's *Cavalleria Rusticana*. He is currently on his fourteenth consecutive nationwide tour, which includes fifty recital appearances. He has performed at Lewisohn Stadium, Robin Hood Dell, Hollywood Bowl and other major festivals.

ARTHUR KLEINER—MOVIE PIANIST

Those who think that remembrances of things past are non-existent in this age of atom and fee-splitting should pay a refreshing visit to the Museum of Modern Art in New York City where Arthur Kleiner accompanies silent movies at the piano. As music director of the museum, he provides all the mood music, including his own compositions, for the daily showings.

Since Mr. Kleiner is so unique in his profession, one might wonder how this type of musician has managed to survive in an era of mechanized music. The answer partly is that even Kleiner didn't know what he was getting into when he was recommended for the job.

To go back a little, Arthur Kleiner was born in Austria in 1903. After studying at the Vienna Academy of Music he taught and concertized as an organist for several years, including appearances on his own program with Radio Vienna. For seven years he worked as a music director for Max Reinhardt.

When he came to America in 1937 he joined the orchestra of George Balanchine's original ballet company. However, when Balanchine left to do work in Hollywood, Kleiner was out of a job. The company's musical director told him about an opening for someone who could play ragtime, the location of the work being in a small projection room in an office building. Kleiner said he'd take it.

Kleiner had no notion what ragtime was, and he was also unaware of the fact that this was the beginning of the Museum of Modern Art's movie project. The job was scheduled for three months. Kleiner has now been with the museum for thirteen years.

After reading recent reports about himself in the newspapers, Mr. Kleiner has the unhappy

sensation of being regarded as the last member of an almost obsolete profession. Aside from the humor in this, one interesting fact remains. Although he writes most of his own music, Mr. Kleiner owns a rare collection of early scores written specifically for the silent movies, among them scores by Saint-Saëns, Shostakovich, and Griffith. Housed at the Museum of Modern Art, this is the only collection of its kind, and Mr. Kleiner is interested in meeting anyone who owns an original silent-movie score.

Arthur Kleiner



Gretsch Spotlight

That Great Gretsch Sound Draws Rave of Still Another Drum Star, George Wettling



George Wettling and Gretsch Broadcasters

Long-time favorite George Wettling plays with leading jazz groups, is currently fronting his own at Jack Dempsey's. The Wettling book goes back to Bunny Berigan, Artie Shaw, "Pops" Whiteman, lends real weight to his praise of "that great Gretsch sound!" Hear The Sound yourself - try a Gretsch Broadcaster drum outfit at your dealer. See the drums played by George Wettling (and 6 out of 10 drummer popularity poll winners) in your free Gretsch catalog. Write for it today: Dept. IM1253, FRED. GRETSCH Mfg. Co., 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.

By GEORGE LAWRENCE STONE

STICK CONTROL

For the practicing drummer\$2.50

MALLET CONTROL

For the practicing vibie 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
Fingered 75

Postpaid - Cash with Order

GEORGE B. STONE & SON, INC.
47-41 Hanover St., Boston 13, Massachusetts

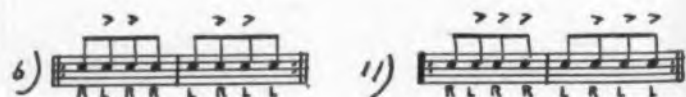
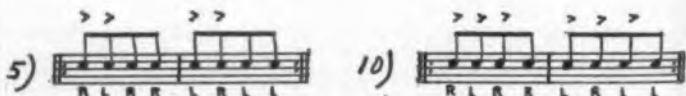
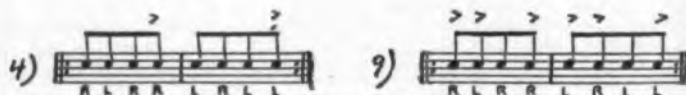
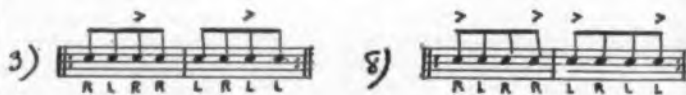
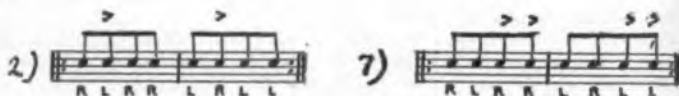
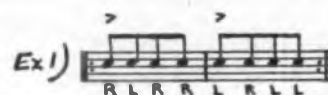
TECHNIQUE OF PERCUSSION



By GEORGE LAWRENCE STONE

Following is a set of permutations in paradiddles which I have used with great success in developing control of erratic accentuation. Slow practice is indicated in the beginning, with each exercise repeated many times before going on to the next. Final practice may be made interesting and productive by playing Exercise 1 for a determined number of times, then proceeding without pause to Exercise 2 for the same number of times, going back without stopping to Exercise 1, from there to Exercise 3, and so on, throughout the set (Ex. 1-2-1-3-1-4- etc.). Fifteen minutes on this final version, without stopping, should do the eager beaver a lot of good:

Permutations in Paradiddles



COMPOUND ROLLS

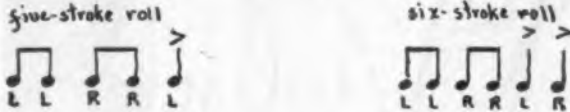
Do the six-stroke, eight-stroke and ten-stroke rolls call for one accent or two? This question comes from Mickey Woodman, Los Angeles.

There is no hard and fast rule covering the accentuation of these so-called compound rolls, as you will see by reading to the end of this article. You may, and should, be able to manage either single or double accents here, your choice being governed by the character of the music involved.

The accents in the compounds may be determined theoretically through the method by which they are analyzed. There are two methods available.

FIRST METHOD

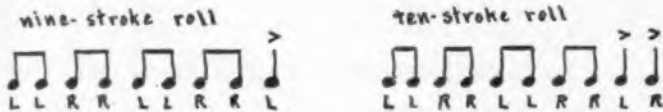
By the first method we consider the six-stroke roll to consist of a basic five-stroke roll plus an extra note:



Similarly, the eight-stroke roll consists of a basic seven-stroke plus an extra note:



Similarly again, the ten-stroke is built up of a basic nine-stroke plus:



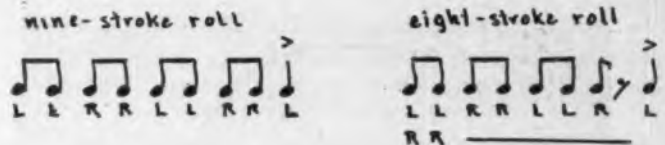
By this method, provided we include the customary rudimental accents of the basic rolls involved, we naturally fall into the double accents shown above.

SECOND METHOD

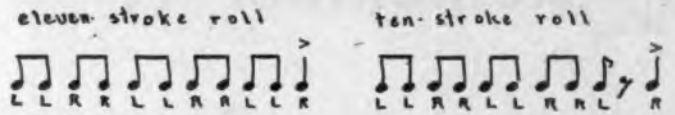
Using the second method of analysis, we get the six-stroke roll by taking the seven-stroke as a basic pattern and omitting the note preceding its accent:



In similar manner we get the eight-stroke from the basic nine-stroke pattern:



And finally, the ten-stroke comes from the basic eleven-stroke pattern:



By this second method, the single accents appear to be the obvious ones.

WHAT ABOUT SPACING?

The question often is asked as to the relative spacing of notes in these compounds: e. g., the six-stroke:



Here again we take license, perforce, and follow the patterns of the music. Indeed, if a drummer is well grounded in his basic rudimental patterns, their application to music of the day, or their distortion to any desired degree, is a simple matter.

In determining rudimental patterns a drummer instinctively turns to the writings of the old masters (drum masters, that is), for the rudiments that they set down formed the beginning of American drumming as we know it today. Usually these sources furnish a clear-cut answer to our problems. However, in the matter of compound rolls we are stymied, for early writers didn't see eye to eye on accents and, in their rhythmic patterns, they were vague—vague because it was their habit to present

(Continued on page thirty-four)

**FRED HINGER tympnist • EUGENE ORMANDY director
PHILADELPHIA SYMPHONY**



Perfect Performance with WFL TYMPANI

FRED HINGER is the sensational new tympnist with the World Famous Philadelphia Orchestra. He is among the youngest professional tympnists playing with a big-name Symphony Orchestra and a former pupil of Bill Street, percussion instructor at Eastman School of Music.

Both of these Percussion Specialists have chosen the W. F. L. Symphony Model pedal tuned tympni with tuning gauges for their work in these top-flight organizations.

Follow this lead yourself—equip your organization FOR LIFE with tympni made under the personal supervision of professional tympnists like Bill Ludwig, Sr. and Jr. Every head is hand-picked—every set is carefully tested by one, sometimes both, of the drummin' Ludwigs! Where else could you receive a guarantee such as this?

SEND FOR BRAND NEW CATALOG TODAY — JUST OFF THE PRESS!

WFL DRUM CO. 1728 N. Damen Ave. Chicago 47, Ill.

SEND TODAY!

Tuning Gauge Folder!

Yes! Send mine today!

Send new catalog today!

Name _____

Address _____

City and State _____



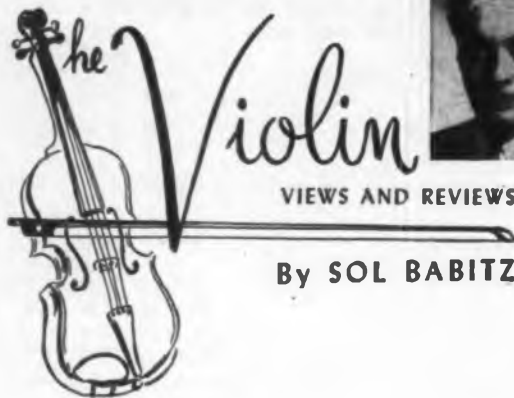
Remember...



For finest tone
it's Gibson Strings



 Gibson



VIEWS AND REVIEWS

By SOL BABITZ

DYNAMIC EXPRESSION IN THE BACH ERA

Because there are very few dynamic signs in the music of the Bach era, much confusion exists on the subject of dynamic expression in the performance of this music. There are many who believe that in that period violinists did not use gradual *crescendos* and *diminuendos* within the bow stroke to create dynamic interest, but rather played at one even dynamic level, shifting suddenly from one level to another in a series of *terraces*.

This idea stems chiefly from the fact that the harpsichord and organ were somewhat restricted in their means of gradual dynamic shading and could more easily make sudden shifts from one level to another. However, it does not make sense that the violin and those instruments which were capable of dynamic shading should give it up in order to imitate those instruments which could not do it. It would be just as illogical for the organ and harpsichord to give up their own natural style in order to try always to copy the violin and voice.

To be sure there was occasional mutual borrowing between instruments, as when the violin repeated a forte passage piano or when keyboard accompanists were instructed to imitate the crescendo and diminuendo on a long note of a singer or violinist by gradually increasing the number of notes in the accompanying chords as they reached the middle of the long crescendo, and decreasing toward the end.

However, the terrace theory as such does not stand up, because it is no more logical that the violin should always try to imitate the organ than that the organ should always try to imitate the violin. We must also not forget that the players of the organ and harpsichord were not entirely ignorant of subtle dynamic shading since they also played the clavichord which was capable of shadings even more ingenious than those of the modern piano.

BAROQUE CHIAROSCURO

The Bach era which culminated in the Baroque era was one in which *chiaroscuro* was dominant in painting. Writers on music at that time were continually pointing out the fact that music resembled painting inasmuch as the gradual shadings from dark to light which were then popular in painting resembled the dynamic shading necessary in musical performance.

Certainly the modern terrace theory with its *lack* of gradual shadings would seem to conform with an entirely different artistic era.

It should be fairly obvious that signs for crescendo and diminuendo were lacking in the music of the Baroque era not because there was no dynamic shading but because such signs were unnecessary at a time when performers were expected to play with such shading freely and continually.

It is also significant that writers at that time frequently pointed out that a good musical performance resembled conversation or oratory—a sign that dynamic expression was constantly rising and falling.

THE TERRACE THEORY AND THE MODERN BOW

The modern bow has helped to support the terrace theory because the natural dynamic of this bow is even, dynamic changes requiring special effort. With any bow of the Bach era, however, the natural dynamic is

INTERNATIONAL MUSICIAN

DON'T CHEAT YOURSELF

by not trying the remarkably outstanding instruments produced by . . .



Fender
fine electric instruments

TWIN AMP & TELECASTER GUITAR

PRECISION BASS & BASSMAN AMP

CUSTOM 3-NECK GUITAR & PRO-AMP

FENDER SALES, INC.

300 East Fifth St., Santa Ana, Calif.

Please Send Me Descriptive Literature and the Name of My Nearest Dealer:

NAME _____

ADDRESS _____

CITY _____

STATE _____

INSTRUMENT PLAYED: _____

1M-12

SHAWL COLLAR JACKETS

DIRECT FROM THE MANUFACTURER

\$16.75

Fine, full-bodied, all-year-round rayon gabardines. **HAND-STITCHED edges, fully lined. Sizes 34 to 44. Smart—cool—good looking.**

Guaranteed against more than 2% shrinkage.

Colors: Royal Blue, Powder Blue, Gray, Gold, Rust, Lime, Beige, etc.

We have outfitted fine bands all over the U. S. A.

Also **SLACKS** to match or contrast **\$8.75**

Samples gladly sent upon request.

TOWNCRAFT CLOTHES

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

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



News Nuggets

"ONE MORE SHOW"

A clipping sent to this office from *La Jolla Light*, a newspaper of that Californian city, reports that Al Fairbrother, once in the thick of the band world, came out of retirement on September 13th for "one more show" at Jamul school in the San Diego back country, when he conducted the Al Bahr Shrine Temple band in some of the numbers that were his stock-in-trade for many years when he was the leading band director in Omaha, Nebraska, and in Cheyenne, Wyoming, and traveled as head of circus bands in many cities in the United States and Canada.

Mr. Fairbrother officially retired from the music business in 1922—when, as the paper states, "his car broke down in the mud flats, now known as La Jolla Shores"—and went into newspaper work. In 1938, he retired to a small ranch at Jamul.

At the September 13th gathering, members of the Al Bahr band honored him by playing once again under his direction. The band's regular conductor is Noble Leon Fish.

AWARD

A competition for an award of \$500, to be given by Enrico Leide for an original composition by an American composer, has been announced by Local 802, New York. Mr. Leide, a member of Local 802, has for several years been conductor of the Old Timers Symphony, which is made up of older members of the local and presents free public concerts through the cooperation of the Music Performance Trust Fund of the Recording Industry and the local. Manuscripts should be submitted by August 1, 1954, to Mr. Leide, Lotus Club, 5 East 66th Street, New York City.

HONORED

Hartt College of Music in Hartford, Connecticut, honored on November 22nd and 23rd the widow of the celebrated American composer, Edward MacDowell, on her ninety-sixth birthday, with a festival which featured the music of twenty composers who have been residents at the MacDowell Colony in Peterborough, New Hampshire.

VIBE FOR THE HANDICAPPED

Billy Richards, of Chicago, Illinois, born without arms, has long nourished a desire to play the vibre. When Grover Jenkins, of Decatur, Illinois, learned of Billy's youthful and seemingly hopeless ambition, it challenged his ingenuity as a manufacturer. Intent on helping Billy realize his wish, Grover called



in James Ross, and together they finally perfected an instrument to suit Billy's needs.

Handicapped as he is, Billy, who is fourteen years old, plays with his feet, holding the mallets with his toes. Manufacturing the instrument created a great mechanical problem since some method of dampening the bars had to be worked out.

The instrument has a standard 2½ octave keyboard and the frame is mounted on short legs standing about 15¼ inches from the floor. To dampen the vibre, an adjustable extension arm was fastened to the pedal rod and a chin rest or socket was placed on the end of the rod. This attachment makes it possible to alter the tone of the vibre by pushing the bar with the chin, getting a sustained tone when pushing down with the chin and dampening the tone when releasing it.

Mr. Ross, a professional pianist, has been a member of Local 89, Decatur, Illinois, for over thirty-five years. To perfect the instrument he worked after hours at his regular job as a designer for a large instrument manufacturing company.

Now Billy is determined to play professionally. He has costumed himself for an act, is taking lessons and practicing long and diligently.

INTERNATIONAL MUSICIAN



Musicians in the News

WINNERS

Naomi Weiss is the winner of the Bonita Crowe Award, a \$1,000 prize sponsored by the Friday Morning Music Club of Washington, D. C. . . . Ella Goldstein received the 50,000 lire (\$800) first prize in the Busoni contest, in Bolzano, Italy. Miss Goldstein is a member of Local 802.

TEACHER

Dr. Samuel Gardner, a member of Local 802, New York, and former conductor of the Staten Island Symphony, has been added to the Brooklyn College music department to replace Sterling Hunkins.

CANADIANS IN CARNEGIE

At a recent concert in Carnegie Hall, six Canadian composers' works were presented by Leopold Stokowski conducting a symphony orchestra: Healey Willan, Colin McPhee, Clermont Pepin, Pierre Mercure, Alexander Brott and Francois Morel.

ALL-INDIAN BAND

One of the outstanding all-Indian musical organizations in the West is the Hopi Indian Concert Band, which has served as official band for the Pow-Wow celebration in Flagstaff, Arizona, and its environs for many years. At the head of this unique group is Edmund Nanonka, one of the old-timers whose efforts have brought the Pow-Wow in this region wide-spread acceptance.

He is a life member of Local 94, Tulsa, Oklahoma. He joined that local in 1921, but has carried a musician's union card since 1905.

The Hopi Indian Concert Band played at Flagstaff's old Elks celebration, the predecessor of the Pow-Wow, for years, and also appeared at celebrations in Phoenix, in Gallup and elsewhere.

Mr. Nanonka, who now lives at the village of Moencopi with his wife and adopted son, Leroy, plays every band instrument, but likes especially the clarinet, the saxophone and the xylophone.

His famous band now numbers twenty-four pieces.

Edmund Nanonka, director of the Hopi Indian Concert Band, the official band for the Pow-Wow celebration in Flagstaff, Arizona, gives his son, Leroy, nine, and a girl student a lesson. A full-blooded Hopi Indian Mr. Nanonka has been a musician for fifty-five years and has been a member of Local 94, Tulsa, Oklahoma, for forty-seven years.



CARL KRESS CAPTURES AN AUDIENCE!

Whether it's radio, t.v., club appearances—or just playing for the benefit of a great guy called Gary Moore, Carl Kress knows the tonal purity of a Guild will back up his artistry and help him capture the audience. Do as all the famous guitarists do, capture your audience with a Guild. FREE! Write for colorful Guild Brochure.

GUILD GUITARS 220 FOURTH AVENUE, N. Y. C.



Another typical LIFTON Product. The LIFTON Trombone case is made of 3-Ply Veneer, with the unusual feature of both top and bottom (including the graceful bell shape) each constructed of one continuous piece.



THE
"STERLING"
MARK IN
INSTRUMENT
CASES

THE LIFTON MFG. CORPORATION

18 WEST 18th STREET NEW YORK, N. Y.

LIFTON CASES ARE MADE FOR ALL INSTRUMENTS

Insist on the LIFTON Trademark — Your Guarantee of Satisfaction

MUSIC IN

NEW

BRUNSWICK



In Canada's New Brunswick, a Province neatly tucked in between Quebec, Nova Scotia and Maine, music has in one sense existed from earliest times when the songs of the lumberjacks, the jigs and reels of farm communities and the sea chanties helped to make that great tract of majestic lakes and streams, seascapes and forests humanly livable. Yet in another sense, music is just beginning its history in this Maritime Province. Today its half-million inhabitants, spurred by radio's wide scope, by transportation's advance, and by the zeal of the inhabitants themselves, are experiencing a musical rejuvenation with a steady growth in popularity of symphonic and artist series and of music festivals—two dozen or more regional ones a year, culminating in the big New Brunswick Competitive Festival of Music in Saint John, which each Spring sees many thousands perform before four professional adjudicators, kept busy day and night in a week-long program timed with radio network precision.

Moncton, a bustling railway city in the southeast of the Province, has been put on the musical map by nearby St. Joseph's University male choir under the leadership of Father Leandre Brault. In two successive years it won the Lincoln trophy, among the many hundreds judged in competitive festivals across the Dominion, as the best choir in Canada. In 1952, competing with the best the world had to offer at the Welsh Eistedfodd, it took top honors in Folk Song competition. The choir is now looking forward to a movie debut. Father Brault has helped to train another choral group, made up of girls from the convent school of Notre Dame d'Acadie in Moncton. In both choirs French Canadians—they form nearly half of the population of New Brunswick—are largely represented.

Edmundston (overwhelmingly French-speaking) has perhaps more musicians than any



community of comparable size in Canada; for out of a total population of 10,000, 400 youngsters study band instruments. This pulp mill city boasts, moreover, one of the biggest high school bands in Canada, complete with a bevy of long-legged drum majorettes and ultra fancy uniforms. Edmundston's adult population supports enthusiastically its Edmundston Symphony, composed of woodmen, farmers, pulp workers, students, doctors, businessmen and housewives drawn both from Edmundston and the town of Madawaska, Maine. A recent band rally saw nine bands parading and playing from the Town Hall to the Stadium. These bands, from New Brunswick, from Quebec, from Maine, reflected the influences—English-speaking Canadian, French-speaking Canadian and New Eng-

land American—that give the Province its special character.

This city's interest in music dates, in the opinion of many of its residents, from the arrival, twenty years ago, of Leo Poulin, a native of Old Town, Maine, and one-time trumpeter with Rudy Vallee. He taught various instruments. He formed bands. Today, to quote from an article in *Newsweek*, "Edmundston has a forty-piece senior symphony, a thirty-three-piece junior all-girl symphony, a forty-piece town band, a twenty-three-piece Air Cadet band, a twenty-eight-piece children's orchestra and more choirs, jive ensembles and concert artists than you could shake a baton at. There are few homes without a musician. And there are some homes, like that of Pat Picard's, where an entire orchestra can be assembled without going outside the family. At Notre Dame School the children are as keen about getting a place in the school band as they are about sports. Recently the choir of the Immaculate Conception Cathedral presented its third annual operetta, *La Mascotte*, with a cast of sixty. The Community Concert Association membership totals 1,200 and Edmundston supplies towns as far northward as Riviere du Loup with dance bands."

Another musically inclined city, the Province's capital, Fredericton, has a symphony formed in May, 1952, on the realization that without it young instrumental students, after leaving school, would have no incentive to keep on playing. The matter of conductor was decided when Janis Kalnins, who came propitiously to Fredericton about that time as organist at a local church, proved to have had an impressive musical background, including conductorship, in his native country, Latvia, of the State Opera. Money to purchase instruments was raised and rehearsals started. The first public appearance of the orchestra is planned for early next year.

It is characteristic of this Province that an

INTERNATIONAL MUSICIAN

adult orchestra should have been brought into being as an outcome of the inhabitants' solicitude for its children. For New Brunswick has always been particularly sympathetic to efforts in musical education on behalf of the young. In September, 1949, as a result of endeavors on the part of David Thomson and his associates, the Provincial Department of Education created the post of "Provincial Supervisor of Music" and engaged Mr. Thomson to fill it. In the four subsequent years, youth-focussed music festivals have grown from six to twenty-nine. In the Spring of 1953 over 25,000 school children—a quarter of New Brunswick's total school population—participated in these festivals.

It is difficult for citizens of the United States to realize the extent and influence of these competitive festivals. For instance, the Competitive Festival of Music of New Brunswick was founded, and we quote from a letter of Benjamin R. Guss, President of the Festival, "in 1935 by a group of Saint John citizens who were inspired by Louise Knight. We immediately established a field committee composed of representatives in each large center in the Province of New Brunswick. So great has been the inspiration given by our festival which has been held for eighteen consecutive years at the City of Saint John, that now there are twenty-nine regional festivals all of whom compete and send their best talent to Saint John, where every May four British adjudicators now preside."

Mr. Thomson's work with school children has not kept him from extending his musical endeavors into other fields, too. For instance, he is conductor of the Carriden Choir of Saint John, an ensemble modelled after the Glasgow Orpheus Choir. The Carriden has not only broadcast programs over CBC, but has also presented concerts in all the larger centers of Eastern Canada, as well as given one concert in the Eastern States.

Another ensemble of more than local fame, the Cecilian Singers of Fredericton, has been heard, under the leadership of Mrs. F. Lansdowne Belyea, not only in the home town but also in Moncton, Minto, and Harvey, as well as on the air. Both these choral groups had their origin in 1936.

As further proof that this Province has due regard for its choral traditions, Louise Manny of Newcastle has been commissioned to make a collection of the folk songs of the lumber woods and has taken her tape recorder to the roughest of camps, remote farms and even to jails in her search for the old singers of the traditional mournful ballads. One of these,

"Peter Emberley," was arranged last season for strings and horns by Dr. Kelsey Jones, the conductor of the Saint John Symphony; and its haunting air attracted wide attention in CBC performances.

This Saint John Symphony traces its origins as far back as the 'thirties, when members of the old Imperial Theatre Orchestra, a casualty of motion picture sound, were left adrift in a town without any formal musical organization. Through the years these and other musical inhabitants of the town made plans for an orchestra. Twenty or so players were organized into a small symphonette, which gave a few performances. Then in 1950 the city welcomed the arrival of two concert artists fresh from Paris and years of advanced musical study, Dr. Kelsey Jones and his wife Rosabelle, who proved a stimulus to the musical life of the city not only through their artistry as duo-pianists but through their organizational ability. In a word, they sparked the formation of the Saint John Symphony Orchestra. Soon after their arrival leading musicians and prominent citizens recruited forty-two of the best instrumentalists of the area. With \$300 in the bank and unlimited confidence, the orchestra began rehearsals while the committee attacked the problem of funds. Dr. Jones conducted the opening concert before a sell-out audience on December 12, 1950.

In its first season, the orchestra gave three concerts; in its second, three subscription concerts, two pop concerts and a Christmas radio broadcast on Station CHSJ; a schedule which was duplicated in its third season, 1952-53. The orchestra was engaged to play at inaugural ceremonies of the City of Lancaster, and by Saint John to play free concerts which were the highlights of the city's 170th anniversary and Coronation Week celebration in June. During the summer it was heard coast-to-coast in Canada for the first time in the "Canadian Symphonies"

series of the Canadian Broadcasting Corporation.

Ticket income provides about half of the present annual budget of \$14,000. For the past two years the City of Saint John has made grants to the orchestra. Patrons donate regularly; a women's committee, organized during the third season, has raised a considerable sum through a symphony auction and other projects. In a surprising reversal of the usual procedure, only the musicians are paid. All administration is by volunteer workers.

The group's progress has been bolstered materially by the solid support of local publicity media—*The Telegraph-Journal* and the *Evening Times-Globe*, with their affiliated Radio Station, CHSJ, and by Radio Station CFBC.

Which brings us back to radio's stimulus of musical activity in this region. In a country so vast and relatively so sparsely settled as Canada, the benefits of radio are immeasurable. For it serves to bring before the public live talent from every section, no matter how isolated.

The Canadian Broadcasting Corporation (CBC) operates all networks in Canada, the Trans-Canada and Dominion networks serving English-speaking listeners from coast-to-coast, and the French network serving French-speaking listeners. The local stations CHSJ and CFBC relay programs originating in Saint John, and there are other privately owned stations at Fredericton, Moncton, Campbellton, Edmundston, Newcastle; the CBC's big international short-wave station, Radio Canada, and standard wave CBC at Sackville have studio arrangements with Mount Allison University's Conservatory.

Thus the Saint John Symphony is heard coast-to-coast over CBC's "Canadian Symphonies" series. Folk songs of the outlying regions, the Cecilian Singers, the Carriden and St. Joseph choirs, and other musical offerings serve to acquaint the whole of Canada with this Province's musical output.




Opposite page, above, Dr. Kelsey Jones, and center, Leo Poulin.

Above, right: The Saint John Symphony, Dr. Kelsey Jones, Conductor. Below: Saint Joseph's Choir.



HOLTON STAR ALBUM



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

HOLTON

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

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



TRUMPET TALK
 by Dan Tetzlaff



IN OUR general discussion of tone quality it is now time to determine accurately the role of the mouthpiece, and to assign to it no more or no less than its true proportion of influence on good trumpet playing. Our first and most salient effort must be to wade through the mass of hokum, misinformation, and vague fanciful opinion that surround the topic of mouthpieces. This same determination has guided a series of long investigations conducted by faculty members and students of Northwestern University. There, Mr. Traugott Rohner has recorded measurements of 213 different trumpet-cornet mouthpieces. It is very likely that the one you use is included in this group (as is mine). Aren't you glad someone is measuring mouthpieces in a way that is more accurate than inserting a fingertip into the cup, or placing a dime on the rim? Rohner took eight different measurements with precision tools—micrometers, calipers, rulers. The results are catalogued by "name and make" so that you can quickly identify any certain "standard" mouthpiece.

By studying charts and graphs of the survey you can learn the exact measurements of your mouthpiece at eight different points. You can compare your mouthpiece with any other. Immediately the *extent* of the difference and the *location* of the difference is pinpointed. You can verify things you have heard and felt and seen. The entire group of mouthpieces has been analyzed to find "averages." You can gain "proportion" and "perspective" by relating your equipment to these so that you can profitably ponder if "straying from the norm" is to a particular advantage—and if so, where? For instance, the *average* mouthpiece has a throat the size of a No. 27 drill, a cup diameter of .65 of an inch wide, and a rim .21 inches in width. Do you know the measurements of your own mouthpiece and how they compare with these?

A student, Mr. Vincent Malek, made a survey restricted to professionals and teachers. Fifty-two opinions on mouthpieces, embouchure, and instruments were charted and analyzed to give a broad and authoritative viewpoint. You will be interested—and perhaps comforted—to know that among the findings of the report were that (1) the professional's *average* preference as to mouthpiece is almost identical in size with the average the manufacturer has made available; (2) few professionals use a mouthpiece with "extreme measurements"; (3) over 50 per cent of the pros use a "custom" model that is not quite *exactly* like any standard model. In the effort to obtain greater results, small changes have been made. Specific information on these adjustments is usually withheld, seldom volunteered; (4) few players use more than a single mouthpiece.

Such studies as the above offer much strength to the musician's constant effort to rid his art and craft of "guesswork." Survey and measurement are two of the weapons that can deal a death blow. And from such studies professionals, teachers, and students—all can get reliable help in selecting reliable equipment that will aid greater progress.

Another comfort to one who is looking for good equipment is the thought that perhaps our year 1953 finds mouthpiece craftsmen possessing the most cumulative amount of "know how," plus the finest precision tools, of any period in music history. All this helps insure any musician *who knows what he wants* to get a good mouthpiece. In Los Angeles, and in Chicago, and in New York City—there are well-known men who have added the study of engineering and acoustics to the knowledge gained from many years of playing experience. The superiority of their products is known to all professionals in these areas, and the beaten path to their doors is not hard to find by the as yet uninitiated. Working trumpeters seem to prefer mouthpieces made by fellow trumpeters who have abandoned many of their playing hours in order to personally supervise production in their own tool rooms.

THE MUTE
PROFESSIONALS PREFER

The New
 Billy Butterfield
 Model
 by LaPage
 Patent pending.



Harry James Says: The special LaPage cushion lining of the tone chamber produces perfect pitch and mellow tone.

The new BILLY BUTTERFIELD MODEL (illustrated). As perfect as the artist it is named after. The Billy Butterfield Model by LaPage is rapidly becoming the nation's most popular mute because of its modern features. Streamlining makes it easy to handle . . . it slips easily into your pocket. Best of all, the full-sized tone chamber gives perfect distortion-free reproduction.

See your nearest music dealer, or write Vic LaPage, 3049 Main Street, Buffalo, New York, for free catalog.



Billy Butterfield

Endorsers of
 LaPage Mutes



Bobby Hackett



Billy May

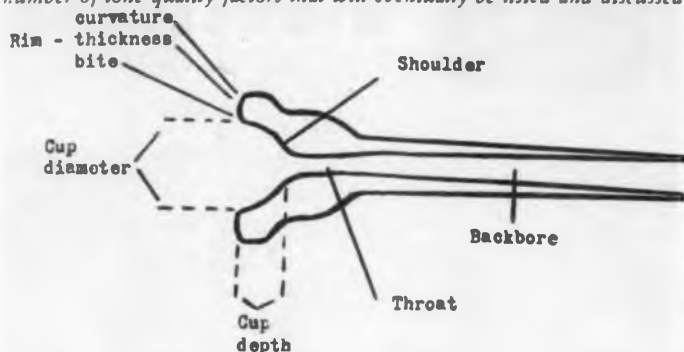


Charlie Spivak

LaPage
MUTES
 Cushion-Lined

INTERNATIONAL MUSICIAN

The mouthpiece is important to tone quality because it offers five more check points to add to a growing list (yes, there are more to come). The main thing to remember is the *proportion these five have to the total number of tone quality factors that will eventually be listed and discussed.*



Cup—The diameter and the depth of the cup combine to create an area volume that is directly related to the volume or size of the tone produced. "Big tones" seldom come from "small mouthpieces."

The more the cup is "V"-shaped (like that of the French horn), the more mellow is the tone. Many cornet players have preferred this type. Mouthpieces that have a "U"-shaped cup give a more brilliant "trumpet-like tone."

Shoulder—A high shoulder with a sharp, abrupt edge dropping into the throat facilitates a brilliant tone and attack. The more rounded the shoulder, the more mellow the tone.

Throat—A large, open throat is an aid to a mellow tone, while the smaller throat is an aid to brilliance.

Backbore—A quick flaring out and tapering here helps a full, free tone. If the backbore is straight and more cylindrical, the tone is thinner.

Rim—The three rim factors are of first importance to the player's lip comfort, flexibility, and endurance. But they are also factors in tone quality because the way the lip is gripped by the mouthpiece rim can affect especially the *clearness* of the tone. Also rims that are too sharp or thin bring on accelerated lip fatigue, which in turn causes that dull, gruesome "tired lip tone."

It should be mentioned here that *excessive pressure* on the mouthpiece rim is *not* an aid to the free vibration of the lips that gives the smoothest tone.

That the above factors are aligned *with each other* is of the greatest importance. They must be compatible to (1) the tonal conception in the performer's ear; (2) his method of blowing; (3) and the instrument he chooses to play on. *To achieve an ideal personal balanced adjustment that is effective, expect to give the problem time, thought, and investigation.* With care in selecting a mouthpiece one can help the production of *any certain type* of tone, but the mouthpiece alone insures nothing.

It is interesting to note that most symphony players use a large mouthpiece. So did most of the great cornet virtuosos. These men have not considered such mouthpieces an unsurmountable obstacle to high notes or all-around demands made of them, either.

Top-flight legitimate trumpeters ignore "extreme mouthpieces." Such performers cannot afford the *faulty intonation of tone quality* usually inherent in models that deviate from average proportions.

A large percentage of professional trumpeters play one mouthpiece for many, many years. However, in an effort to attain greater perfection, sooner or later many of them alter or "doctor" a mouthpiece so that it is slightly different from any regular standard model. These alterations mostly suit personal problems, or the demands of individual working conditions, and thus are of limited help to the *average player*.

Although everyone is interested in other mouthpiece factors such as comfort, resistance, endurance, intonation, and high register, it seems only logical that in a discussion of tone quality these things should play a subordinate role. The rim can give comfort or trouble. Narrow rims tend to cut into the flesh, wide ones grip too much flesh and thus hinder flexibility. A rounded rim is not an aid to a sure attack. These are some possible dangers. A cup that is too small can easily get "too stuffed with lip" and close up. Uncomfortable back pressure results. The same discomfort can come from too small a throat, or too narrow a backbore.

The smaller dimensions in *any parts* of the mouthpiece aid the high register, but *do not insure it*. They also can aid endurance because less wind is used. But, if good intonation and tone quality are lost in the process, is there really any worthwhile gain? Most professional trumpet teachers advise to expect the high notes from practice and a trained and strengthened lip—not a special mouthpiece. There is no reliable shortcut.



If those ledger lines above the staff make you break into a cold sweat at times, try those "highs" on a Martin. See how much easier it is to play them—consistently, and with a big full tone. Here's one of the reasons Martin is top trumpet with the top professionals. Write a postcard to Martin, today... get full particulars and name of your nearest dealer.

Committee Model

martin

the extra range trumpet

THE MARTIN BAND INSTRUMENT COMPANY, ELKHART, IND.

BAND LEADERS--COMBOS--ACTS-- Start the New Year Right!

BE SURE OF YOUR TAX DEDUCTIONS WITH THE
E-Z Way Bookkeeping Record
For Band Leaders



\$3.50
POSTPAID
ANYWHERE IN U.S.A.

It's so simple and easy to keep complete and accurate records of income, expenditures, pay roll and detail in this 8 1/2" x 11" spiral bound leatherette cover book. Designed especially for Band Leaders, used by many others in show business. Complete with Social Security, weekly withholding tables; no technical knowledge needed. **PAYS FOR ITSELF AGAIN AND AGAIN.**

JUNO PUBLISHERS (I.M.)

P. O. BOX 301, CANTON, OHIO

GENTLEMEN: Enclosed is \$3.50. RUSH me one copy of the E-Z WAY BOOKKEEPING RECORD FOR BAND LEADERS.

NAME _____

ADDRESS _____

CITY _____

ZONE _____

STATE _____

"FILL IN
COUPON AND
MAIL TODAY!"



LOCAL HIGHLIGHTS



Fellow musicians honor Dick Leibert, Radio City organist, at the annual dinner-dance of Local 411, Bethlehem, Pennsylvania. Left to right: Richard Sigley, Secretary; Judge William G. Barthold, Honorary Member; Dick Leibert, and Harry Ramig, President of Local 411.

HONORED BY LOCAL 411

On October 13th members of Local 411, Bethlehem, Pennsylvania, as a feature of their annual dinner-dance, paid tribute to a hometown boy who has made good—Richard Leibert, who for twenty years has presided at the console of the organ in New York's Radio City Music Hall. The organist was introduced—though indeed he needed no introduction to these old friends of his—by Judge William G. Barthold, of the Northampton County Court, himself a musician, with a reputation among his friends as a violinist of skill. In true home-town fashion Dick rubbed elbows with his fellow musicians with an exuberance which showed he had not forgotten his friends. He expressed his deep appreciation for the early training he received in Bethlehem, first under Hans Roehmer and then from the late Dr. Fred C. Wolle, founder of the Bach Choir.

Leibert began his musical career by playing hymns for devotional services at the Moravian Preparatory School. In his rise to success, he toured the country as a musician with Loew's, Inc., for eight years and later accepted a position with Brooklyn Paramount. While there he successfully auditioned as organist for Radio City.



Local 291, Newburgh, New York, observing its 85th anniversary. Left to right: George M. Yesso, President; Ward Harrison, Vice-President; Dominick R. Bucci, Secretary and Business Agent; Milton Levey, Treasurer; and Anthony Orton, Guide.

Have you tried the
Sensational
New
Alto
CANE REED!
NOW AT YOUR MUSIC DEALER
Write today for complete information and new samples!

BRIHART MUSICAL INSTRUMENT CORP. 104 36th ST. NEW YORK

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

HOTEL PRESCOT 61st Street on Broadway

OVERLOOKING CENTRAL PARK

All Buses and Subways at Our Front Door

These SPECIAL RATES for Professionals:

1 ROOM, KITCHENETTE AND BATH.....\$23.50 to \$27.50 Weekly
2-ROOM SUITES WITH BATH.....\$37.50 to \$40.00 Weekly
SINGLE ROOMS WITH RUNNING WATER.....from \$15.00 Weekly

LOW DAILY RATES

HOTEL IS COMPLETELY REDECORATED AND REFURNISHED BY DECORATOR

Other Locations Under Same Management:

126 RIVERSIDE DRIVE, Near 85th Street } Rates for Studio, Kitchenette and
305 WEST 97th STREET } Bath, \$20.00 to \$27.50 Weekly
329 WEST 101st STREET }

Call or write the Manager, HOTEL PRESCOT, 61st St. on Broadway, New York 23, N. Y.
For Reservations, Telephone Columbus 5-5800 Send for brochure.

DONATE YOUR BLOOD TO THE RED CROSS

INTERNATIONAL MUSICIAN



Official family of Local 325, San Diego, California, shown with the flowers sent by President Petrillo on the occasion of their fiftieth anniversary on September 23rd. Left to right, seated: Board Member Grady Howard, President Eddis Wheeler, Secretary-Treasurer Charlie Safford, Board Member Walt Alwin. Standing: Board Member Walt Fuller, Board Member Zabe Mann, Board Member Rip Crawley, Sergeant-at-Arms Elmer Ruth, Board Member-Sound Post Editor Vic Spiess, Credit Union President Duke Betterly, pro-tem for absent Vice-President Dick Ryan. Business Agent Reg. D. Fifer, also not in the photograph, was on vacation at the time.

TORNADO RELIEF

Local 143, Worcester, Massachusetts, reports that a mammoth entertainment and dance was held at Lakeside Ballrooms, in Worcester, on September 15th to obtain funds for aiding members of the local who suffered loss as a result of the tornado which devastated areas of Worcester and Worcester County on June 9, 1953.

The dance was a tremendous success and featured the dance bands of Art Davis, Harry Ellner, George Adrian, George Gregory, Jimmy Connor, Ernie Tessier, all Local 143 bands, as well as Tommy Cotter and his Band from Local 83, Lowell. In addition to the dance music, the crowd of close to one thousand persons were entertained by star vaudeville and night club acts furnished through the courtesy of Ralph Morgan of AGVA and Murray Broder.

The receipts from this dance formed the nucleus of Local 143's Tornado Relief Fund which has received excellent support from some 240 locals of the A. F. of M. and from C. I. O. locals in the Worcester area, as well as from the general public and the members of Local 143.

John J. Morrissey, Secretary of Local 143, writes us, "That we will now be able to do something substantial for our stricken members has been made possible mainly through the generosity of brothers in the American Federation of Musicians, through a very generous contribution from the Federation itself, through President James C. Petrillo and the International Executive Board.

(Continued on page thirty-four)

Darryl Fellers, high school band instructor, lower left, and B. D. Bruno, Mayor of the city of La Salle, Illinois, seated left, were the speakers October 1st when Local 307, La Salle, held its golden anniversary dinner in Hotel Kaskaskia. Ralph Schmoeger, President, seated right, points out the significance of the anniversary to the two speakers, while officers look on, left to right, Aaron Neurauther, Vice-President; Ray Link, Sergeant-at-Arms; Joe Dezutti, Secretary-Treasurer; Oscar Grabowski, Business Agent.



Gretsch Spotlight

"Fastest, easiest-playing guitar, even for a southpaw like me": Bill Jennings



Bill Jennings and Gretsch Guitar

Bill Jennings, said to be one of the country's only three well-known left-handed guitarists, turns his guitar upside-down to record such delicacies as "Saturday Night Fish Fry." Bill, who plays up-ended but really great guitar with such groups as the Bill Davis Trio (and formerly with Louis Jordan, Stuff Smith), especially appreciates his *Gretsch Synchronomatic Guitar* with amazing *Miracle Neck*. Bill Jennings says, "Certain chords are a tiring stretch even for regulation, right-handed guitarists. But I reach 'em with ease on that extra slim Gretsch Miracle Neck." For a real surprise try it yourself. And write today for your *free* Gretsch Guitar Guide that gives the sensational facts. Address: FRED. GRETSCH, Dept. 1M-1253, 60 Broadway, Brooklyn 11, N. Y.

2 New GREAT COMBO-ORK BOOKS

Reg. U. S. Pat. Off.

FOR SMALL DANCE BANDS — Complete with Harmony, Melody, Chord Names

32 CLASSICS IN LATIN RHYTHMS

THE GREAT CLASSICS SET TO MODERN LATIN TEMPOS . . . Rhumbas, Mambos, Guarachos, Beguines, Sambas, Tangos, Boleros, Son, plus Percussion Instrument Chart, etc.

\$1.00 Each Book

42 FAMOUS INTERNATIONAL DANCES

A COMPLETE LIBRARY OF POPULAR DANCES OF ALL NATIONS . . . Polish, Roumanian, Brazilian, Greek, German, Ukranian, Italian, French, Swedish, Russian, Yiddish, etc.

\$1.00 Each Book

.....Bb BOOK for Trumpet, Clarinet, Tenor Sax

.....Eb BOOK for Alto Sax, Baritone Sax, Alto Horn, Eb Clarinet

.....C BOOK for Piano, Accordion, Guitar, Trombone, Violin, Bass

Arranged for solo, duet, trio or any combination of lead instruments.

SPECIFY TITLE AND INSTRUMENT. ORDER NOW. FROM YOUR DEALER OR DIRECT.

Enclosed find \$..... Send 32 ClassicsBb BookEb BookC Book.

Also 42 Famous International DancesBb BookEb BookC Book at \$1.00 Each.

NAME.....

ADDRESS.....CITY & STATE.....

LEWIS MUSIC PUBLISHING CO., Inc. 240 W 55 Street, New York, N. Y.

PROTECT YOUR FUTURE — Buy Your EXTRA Bonds Now!



Left, top to bottom:

COLUMBIA, S. C. Paul La Rosa Sextet playing clubs, college dates, public dances in South Carolina. Left to right: T. Kelley, piano; J. Pace, drums; M. Wingate, bass; A. Cohen, clarinet; P. LaRosa, vocalist; J. Blease, violin. All are members of Local 21, Columbia.

YELLOWSTONE, MONT. Rhythm Aces playing second consecutive year at Doc's Bar. Left to right: Fritz (Stubby) Hertzig, mandolin; Dale L. Bingham, bass fiddle; Sam Hertzig, rhythm guitar.

NEWBURGH, N. Y. Ray Nelson Band recently celebrated twentieth anniversary of its engagement at the Bear Mountain Park Inn. Left to right: D. Fugazzotto, tenor sax; G. Nixon, drums; B. Nelson, piano; J. Brady, trumpet; R. Nelson, alto sax; M. Levey, alto sax; J. Zaccaria, tenor sax; D. Koch, string bass; D. Buccì, trumpet. All are members of Local 291, Newburgh.

Opposite page, above left:

ELGIN, ILL. The Streamliners engaged at various fraternal organizations in Elgin and at the V. F. W. club of Dundee. B. Johnson, sax and clarinet; D. Blank, bass; F. Pogoda, accordion; R. Freeman, electric guitar. All are members of Local 48, Elgin.





Right, top to bottom:

SASKATOON, CAN. Don Keeler Band at Club 400 since December, 1949. D. Keeler, drums; L. Jackson, piano; B. Kutz, bass; V. Calloway, B. Smith, H. Smith, J. Mill, saxes; C. Gentle (and F. Harrington, not shown), trumpet. All are members of Local 553, Saskatoon.

SEATTLE, WASH. Don Mastra Band recently at Mabel's Tavern. Left to right: Don Mastra, leader, accordion-vocal; Lloyd Harley, drums and vocal, and Clara Sanford, piano and vocal.

TORONTO, CAN. Fred Evis Orchestra at Casa Loma. J. Cooke, drums, comedian; H. Barnes, bass; F. Reynolds, trombone; M. London, D. Park, M. Isenbaum, trumpets; R. Martin, vocalist; P. Riccio, D. Smith, H. Green, G. Silvy, saxes; Fred Evis, leader, piano, and arranger. All are members of Local 149, Toronto.

HARTFORD, CONN. Sy Quinto Trio engaged at Hotel Garde. Left to right: Evis Vale, drums; Seymour Rosenberg, alto, baritone, and clarinet; Sy Quinto, organist and leader. All are members of Local 400.

Below:

WATERTOWN, N. Y. Gerry McGee and the Melodians' current engagements include the U. S. O. and a series of playground entertainments sponsored by the Watertown Recreation Department, half of which are paid by the city and half by the Music Performance Trust Fund of the Recording Industry. Left to right: Claudia Wakefield, guitar; Gerry McGee, accordion; Mary McGee, bass. All are members of Local 734, Watertown.



Closing Chord



MIGUEL A. SANDOVAL

Miguel A. Sandoval, composer and conductor, who collapsed on July 21, 1953, while conducting a rehearsal for his debut at the Lewishohn Stadium, died in New York City on August 23rd. He was fifty years old. He had formerly been on the staff of the Columbia Broadcasting System as pianist, composer and conductor. He had been a member of Local 802, New York, for about thirty years.

WILLIAM H. CLASPILL

"This city's 'Mr. Music' passed away on Wednesday, at the age of eighty-six. The grand old man's death was hastened by his determination, despite his age, to keep on playing the instrument he loved." Thus *The Columbus Citizen* of Columbus, Ohio, headlined the glowing tribute to the late William H. Claspill, in its issue of October 8th.

"Mr. Claspill who had played in every hotel and theatre in Columbus, since he came here in 1900, died in White Cross Hospital October 7th. Born in Zanesville, Ohio, Bill Claspill was brought to Columbus by the nationally known band and orchestra director Fred Neddemeier in 1900, and his services had been in demand by every band and orchestra director in the city since that year to the day of his death. He became a charter member of the Columbus Municipal Band and rarely ever missed any of the weekly rehearsals. His smiling face will be grievously missed by all the members of that organization. On August 26th Bill played a concert with the Columbus Municipal Band at Shiller Park, under the direction of Joseph Masdea, who urged him to take it easy and lay out, if it was going to be too much for him. However, he stuck grimly to it, stood up and played the string bass throughout the entire two-hour concert. This last concert was too much for him and, on arriving home, he passed into a semi-coma. This was the beginning of the end. Bill had been a member of Local 103 for more than fifty years and carried a life membership card."

VERNON ALGER

Final taps have sounded for Vernon Alger, President of Local 114, Sioux Falls, South Dakota, veteran bandsman, music instructor and composer, who passed away on October 21st at the age of sixty-four. He was assistant director of the Sioux Falls Municipal, El Riad Shrine, and Elks bands.

In addition to publishing numerous violin solos, Mr. Alger had thirty-four military marches to his credit.

During his thirty-six years as a Sioux Falls resident, he headed the violin and orchestral departments at Sioux Falls College for fourteen years, directed the Washington High School band and orchestra for ten years and was in charge of the violin, band and orchestral departments at the former Columbus College for three years. Twenty months ago he retired as a music teacher after having devoted more than forty years to that profession.

With the exceptions of two marches and several popular songs,

he published all his music under assumed names. The two marches published under his own name are well known to Sioux Falls residents. The "El Riad Shrine Temple March" in dedication to the local Shrine organization has been played by every Shrine band in the United States. His other march, "The Orange and Black," was presented and dedicated to the Washington High School Band.

VICTOR E. NICLA

Victor E. Nicla, secretary of Local 95, Sheboygan, Wisconsin, passed away on September 24th at the age of fifty-two, after being stricken with a heart attack at his home. With his passing, Local 95 lost a fine officer and a faithful worker.

Mr. Nicla was born in Sheboygan on April 22, 1901, attended schools of that city, and started his career as drummer by playing in the school bands. Throughout his adult life he played the drums in local bands and orchestras. He also organized his own dance orchestra, which he conducted for several years.



William Kapell, young American pianist, who met his death in a plane crash on October 29th near San Francisco.

He joined Local 95 on January 23, 1923. On January 28th, 1930, he was appointed to fill the unexpired term of Frank Wolf as Treasurer. This office he held until 1940 when he did not seek re-election. One year of retirement was enough for him, however, and the urge to work again with his fellow union men prompted him to accept the office of treasurer.

On November 12th, 1945, Mr. Nicla was elected to the office of Secretary, which position he held until his unexpected death. He attended the conventions of 1947, '48, '50, '51, '52 and '53.

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

All wi
pir
slic
Big
an
bal
low
Vo
ton
left
des
con
cre
qui

 P

 SOL

 MU

 ★ A
best
Walt
Orig
5,000
44 Pa

 ★ A
Hit
Start
Histo
★ "S
outst
Gay-I

 150 K

 LA

 A
Mem
A
21 top
F, Ma
Timbal
Drum
Latin
C 800

 ANT
313 W

 DEC

Biggsby

FOOT VOLUME AND TONE CONTROL

FOR THE PAST FIVE YEARS THE CHOICE OF PROFESSIONAL PLAYERS



All cast aluminum, highly polished, with rubber mat to prevent foot slipping. Rubber feet to prevent Control sliding even on hardwood floors. Biggsby Foot Controls have no gears and are operated entirely by cord on ball-bearing rollers. Noise level is the lowest possible.

Volume control is up and down and tone control is by rotary motion from left to right or from right to left as desired. There are no stops on tone control and a smooth easy action creates the "doo-ah" effect easier and quicker than by hand control.

Price \$55.00

SHIPPED BASS LEFT UNLESS OTHERWISE SPECIFIED

PAUL A. BIGSBY

8114 EAST PHLOX STREET
DOWNEY, CALIFORNIA

SEND FOR FREE FOLDER

SOLD ONLY DIRECTLY TO THE PLAYER

MUSICIANS' HANDBOOK

STANDARD DANCE MUSIC GUIDE

★ A classified and alphabetical list of the best and most popular standard Foxtrots, Waltzes, Showtunes, Rumbas, etc., with Original Keys & Starting Notes - Over 5,000 Titles, 100 Classifications, 300 Shows, 44 Pages.

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

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

SEND FOR YOUR **\$1.00** COPY TODAY

50c Edition Also Available

A RAY DE VITA

150 Broadway, New York, N. Y.

LATINETTES

For Small Dance Bands

No. 1

Arranged by "Chico" O'Farrill
Mambos, Sombas, Rumbas, Guarachas,
Afros, Batacas, Calypso, Boleros.

21 Top Latin tunes, including Mambo in F, Merry Mambo, Mama Teresa, Les Timbales, Rumba Bo-Bo, Nina, etc., Drummer's Guide and Dictionary of Latin-American Rhythms

C BOOK, Bb BOOK, Eb BOOK, \$1.00 Each.

At your Local Dealer or direct

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

Where They Are Playing

(Continued from page sixteen)

CHICAGO Art Hodes opened Irv Benjamin's new cocktail lounge November 11th for an indefinite stay . . . Buddy Morrow opened at the Melody Mill Ballroom November 25th for a two-weeker . . . Chamaco, new rumba band, into Chez Parce for an indefinite run . . . Trianon Ballroom featuring Russ Carlyle . . . Bob Kirk playing at Oh Henry Ballroom until December 20th . . . Ray Pearl Orchestra set for six weeks at Oh Henry Ballroom beginning December 25th, for two weeks at the Schroeder Hotel, Milwaukee, Wis., beginning February 2nd, and for four weeks at the Peabody Hotel, Memphis, Tenn., beginning February 22nd . . . The Johnny Lane Band held over indefinitely at the Hollywood Show Lounge . . . Art Kasel also held over indefinitely at the Martinique . . . Chuck Foster into the Aragon Ballroom for four rounds November 24th.

SOUTH Ray McKinley at Peabody Hotel, Memphis, Tenn., until the beginning of December.

The Mary Peck Trio, a vocal and instrumental trio, appearing at Casablanca Hotel, Miami Beach, Fla. The unit comprises Ray Cirino, piano, bass, accordion, trumpet; George Mari, guitar, bass, and Mary Peck, drums, piano, bass . . . Clark Fiers, organ stylist, began second year as featured entertainer at the Old Forge Club in Miami Beach.

WEST Hal McIntyre Orchestra engaged by the Kelly Air Force Base, Houston, Texas, for December 23rd.

Billy Eckstine opened at the Sands Hotel in Las Vegas, Nev., the middle of November . . . Stuart Foster into the Thunderbird, Las Vegas, November 26th . . . Tico Robbin's rumba band now held over indefinitely at the Coconut Grove of the Ambassador Hotel in Los Angeles, Calif. . . . John Baron, violin, sax, clarinet, flute, and Ted Fabian, piano, accordion, organ, celebrated their first anniversary at the Lucca Restaurant in Los Angeles November 25th.

CANADA Fred Evis Orchestra returned to Casa Loma in Toronto for fifth consecutive season.

DIXIELAND FAVORITES COMBO-ORKS

FOR SMALL DANCE BANDS

Arranged by PAUL HILL

Eb-BOOK FOR ALTO SAX, BARITONE SAX, TROMBONE (2)
Bb-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 IN TYPICAL DIXIELAND STYLE AS SOLO, DUET AND 3 WAY (TRIO)
- PLAYABLE BY ANY COMBINATION OF LEAD INSTRUMENTS

Contents

DARKTOWN STRUTTERS' BALL	TIGER RAG
IN A MINOR MOOD	"O" (OH)
BLUIN' THE BLUES	CHINA BOY
GIN MILL BLUES	RUNNIN' WILD
WABASH BLUES	'LASSES CANDY
OSTRICH WALK	SATANIC BLUES
JA-DA	WANG WANG BLUES
	I'M A DING DONG DADDY (From Dumas)

Price \$1.00 each

Ask For Other Robbins Combo-Orks Books At Your Dealer

ROBBINS MUSIC CORPORATION • 799 SEVENTH AVENUE, NEW YORK 19, N. Y.

I enclose \$..... Send the following DIXIELAND FAVORITES COMBO-ORKS
Eb Book Bb Book C Book

Name.....

Address.....

City..... State.....



LEARN TO

MAKE YOUR OWN ARRANGEMENTS

Give You 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 lesson! Check courses that interest you.

UNIVERSITY EXTENSION CONSERVATORY

DEPT. A-785, 2000 SOUTH MICHIGAN AVENUE, CHICAGO 16, ILLINOIS

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

Name..... Age.....

Street No..... City..... State.....

Music experience.....

Would you like to earn the Degree of Bachelor of Music?.....

VIBRATOR REEDS

Reg. U. S. Pat. Off.



FOR FULLER BRILLIANCY OF TONE, USE VIBRATORS,
THE REEDS WITH THE TONE GROOVES.
ASK YOUR DEALER

H. CHIRON CO. INC.

1650 BROADWAY, N. Y. C.

Local Highlights

(Continued from page twenty-nine)

"Sincere thanks from each and every member of Local 143, and especially from those members who were aided, to President Petrillo, the members of the International Executive Board, the Federation and the members of those locals who made our tornado relief campaign a success.

"Some twenty-four of our members were in the tornado area, but several of these did not suffer too greatly. However, eighteen members who will benefit from the fund heartily join all of us in Local 143 in thanking everyone who helped us. You were great, and mere printed words of thanks cannot really express our appreciation!"



The speaker's table at the recent Illinois Conference, held in Springfield, Illinois. Left to right: Mrs. Dewey Blane, Mrs. William G. Stratton, Governor of the State of Illinois William G. Stratton, Illinois State Conference President Lou Hahn, International Vice-President Charles Bagley, International Board Member Stanley Ballard, Frank Field of Local 52, South Norwalk, Connecticut, Edward Ringius, President of the Mid-West Conference, and Webb Hooper, Traveling Representative. Other noted guests included International Treasurer Harry Steeper, Peter Kleinhauf, President of Pan-Del-Mar Conference, and Edward Charrette, Secretary of the Conference of Eastern Canadian Locals, who gave brief talks.

ILLINOIS CONFERENCE

The Forty-third Conference of Illinois Musicians was one of the most informative sessions in its annals. It included not only an "Open

Forum" which featured questions and answers from delegates and International officers, but also brief and constructive talks by distinguished visitors. President Lou Hahn and Vice-President Darwin Allen were re-elected, and Earl Lorenz was elected as Secretary-Treasurer.

Local 19, Springfield, was host local for the Conference. Dewey Blane was President of the Conference, and John Gorsck, August Rusch, Horace Sweet, Arthur Bushkill and John Underwood served on the Conference Committee.

Technique of Percussion

(Continued from page nineteen)

their rudiments without time signature and with the bar line following not a specific duration, but the last beat of the rudiment itself.

There was no six-stroke compound mentioned in the early writings; the six- is a recent development, and a tremendously effective one in modern soloing. The eight-stroke was presented in the method of Levi Lovering, published in 1818, and, later, in that of Bruce and Emmett (1862). But the Lovering method is practically unknown today and, since B. and E. were unclear on where the eight- might be used, it apparently fell by the wayside. This leaves the ten-stroke as the only authentic compound which has stood the test of time and, as I have stated, its exact pattern is a matter of conjecture.

The principal claim to glory on the part of the ten-stroke appears to be its inclusion in *The Three Camps*, one of the fife and drum numbers from the United States Army Duty which, together with Strube's twenty-six rudiments, was officially adopted in 1869 by the War Department as standard for military activities. Then, and for years afterward (until replaced by the bugle), the fife and drum were the signaling instruments used in the Army camps and it was the pride and joy of the ancient musicians to play their rudiments and tunes "by authority," down to the last accent and mannerism.

(Note: The widespread interest in these little known and little used compounds has led me to dig deeply into the archives in order more fully to determine their terminology and present possibilities. My conclusions, which include quotations from the early writers and suggestive treatment of compounds in drumming of today, will appear in the next issue.)

Famous drummers of stage, radio and TV agree that

"Amrawco drumheads are tops!"

Left to right:
 Arnold Manchester,
 (Palace Theater); Ray
 Rasbey (Prominent N.Y.
 teacher and drummer);
 Henry Adler (Owner,
 Henry Adler Music Co.,
 prominent N.Y. teacher);
 Teddy Paskert (Hefti,
 Hackett, Butterfield);
 Billy Gussak (Show of
 Shows, Arthur Godfrey,
 Charlie Sanford,
 Archie Bleyer).

Amrawco: Choice of top drummers
 the only thickness-gauged drumheads in the world

AMERICAN RAWHIDE MFG. CO., 1103 N. NORTH BRANCH STREET, CHICAGO 22, ILLINOIS

Am
 being
 the
 form
 ured
 the
 by r
 deve
 (1
 crati
 patin
 Com
 and
 that
 Com
 inter
 an e
 Statu
 the
 treat
 chall
 firms
 for i
 will
 facin
 (1
 Wag
 accor
 which
 basic
 ment
 (13
 trial
 all p
 secur
 indus
 (14
 Execu
 quest
 imple
 count
 (15
 decide
 to the
 nies a
 (16
 establ
 gional
 Europ
 gating
 such :
 (17
 deepes
 Gover
 concep
 (18
 tions
 dispos
 by the
 worke
 stitute
 that t
 nation
 impris
 and u
 of the
 (19
 to h
 before
 DEC

Report of President Petrillo

(Continued from page eight)

American trade union movement which are being made by the CTAL (Communist) and the ATLAS (Peronist), and will combat all forms of dictatorship, adopting practical measures to help improve the general well being of the workers and the countries in Latin America, by means of economic conditions enabling their development.

(11) *International Migration*: appeals to democratic governments to join or continue participating in the activities of the Inter-governmental Committee for European Migration (ICEM) and to provide it with sufficient funds; demands that the ICEM should set up a Consultative Committee in which the trade unions of the interested countries should be represented; urges an early ratification of the Convention on the Status of Refugees, support for the activities of the High Commissioner for Refugees, and for treating the whole problem of refugees as a challenge to all freedom-loving nations; and affirms that by facilitating trade union membership for immigrant workers, the free trade unions will contribute to the solution of the problems facing them.

(12) *The Establishment of a Basic Minimum Wage*: declares that the ICFTU is prepared to accord every assistance to those national centers which desire to secure the establishment of a basic minimum wage through collective agreements or legislative measures.

(13) *Machinery for the Settlement of Industrial Disputes*: decides that the ICFTU will offer all possible help to affiliated organizations to secure adequate machinery for the settlement of industrial disputes in their countries.

(14) *Equal Pay for Equal Work*: instructs the Executive Board to give special attention to the question of equal pay for equal work and to the implementation of this principle in various countries.

(15) *Social Security in Dependent Territories*: decides that the ICFTU gives urgent attention to the introduction of social security in all colonies and other dependent territories.

(16) *Social Integration of Europe*: decides to establish, in agreement with the European Regional Organization of the ICFTU, an inter-European Committee for the purpose of investigating the possibilities of and conditions for such a social integration.

(17) *South Africa*: expresses once again its deepest abhorrence of the policies of the Malan Government which are in violation of ICFTU concepts of human rights.

(18) *Argentina*: appeals to affiliated organizations to give publicity by all the means at their disposal to the repressive measures carried out by the "Peronista" dictatorship and to warn the workers of the threat which this situation constitutes to peace in America and of the fact that this dictatorship is very similar to international Communism; calls for the freeing of all imprisoned workers, as well as political, civil, and military prisoners who are in jail because of their fight to restore freedom in Argentina.

(19) *Cyprus*: instructs the Executive Board to bring the issue of Cyprus self-government before the United Nations if necessary.

(20) *Special ICFTU Action Against Dictatorship and Oppression*: approves the proposal to set up a fund to assist the workers of East Berlin and Eastern Germany in their struggle against oppression; recommends that the Executive Board consider the setting up of funds and committees of enquiry for other regions of the world where the workers are struggling against their oppressors.

(21) *Improvement of Wages and Working Conditions*: affirms that the ICFTU and its affiliated organizations will do all in their power to prevent the exploitation of workers in low-wage areas by foreign capital attracted by cheap labor; further declares that the ICFTU will undertake international action aimed at applying a policy of high wages in all parts of the world, as this is the only way to achieve better economic, social and cultural conditions for the workers.

(22) *East Berlin and Eastern Germany*: having heard an eye-witness report on the spontaneous outbreak of the people's wrath against the tyranny and exploitation which reign in East Berlin and in Eastern Germany, declares that the breakdown of the East German governmental authority made it abundantly clear that this so-called people's government is encouraged and supported by the Communist-controlled unions in Eastern Germany and that it is hated by the masses of the people and kept in power only by the Soviet armies; calls upon all its affiliated organizations to rally their members behind such practical efforts and activities in order to raise moral and financial support and to back up this pledge of solidarity by tangible aid to the victims and refugees from Soviet persecution and tyranny; and declares that June 17, 1953, the day of the spontaneous revolt of East German workers against their Soviet tyrants and Communist-dominated labor fronts, has become and will always remain a burning symbol of the determination of workers everywhere never to submit to tyranny and to risk their all for personal freedom and individual liberty.

A Message From the President in Response to AFL-CIO Appeal

In response to a joint AFL-CIO cablegram appealing for aid to the workers of Soviet-occupied Germany in their struggle against Soviet totalitarianism, President Eisenhower sent the following reply:

"Your message on behalf of the American trade union movement sent from the Third World Congress of the International Confederation of Free Trade Unions is a splendid example of the contributions that free trade unionism is making to the cause of freedom and justice all over the world.

"The Government of the U. S. shares wholeheartedly with you and your associates your feelings about the workers of East Berlin who, by their heroism, have demonstrated that totalitarianism has not extinguished the desire for freedom in the enslaved countries of Europe.

"I can assure you that this Government will study carefully the proposals you have outlined in your message with a view to employing every

peaceful means to lift the burdens of occupation from the German people."

The East Berlin uprisings were strongly reflected in discussions and actions of the ICFTU Stockholm congress. Two escaped workers from Soviet-occupied Eastern Germany reported to the congress on the events. Following their report, a resolution was adopted pledging assistance to the victims of Communist brutality and authorizing a commission of inquiry to go to Berlin. AFL's Irving Brown was the American representative on the delegation which included O'Brien (TUC—Great Britain), and Babou (FO—France). Even before official action was taken, Walter and Victor Reuther of the CIO had gone to Berlin to get a first-hand picture of the situation.

Omer Becu, General Secretary of the International Transport Workers Federation (ITF), is the new President of the ICFTU, succeeding Sir Vincent Tewson (Great Britain). Becu's candidacy was supported by the full American delegation. To elect Becu, it was first necessary to change the ICFTU Constitution which stipulated that only members of the Executive Board could be elected president. Oldenbroek was re-elected General Secretary.

The seven vice-presidents elected include George Meany, President, A. F. of L., and Walter Reuther, President, CIO (U. S.), Sir Vincent Tewson (Great Britain), Leon Jouhaux (France), Walter Freitag (Germany), Harihar-nath Shastri (India), and Francisco Aguirre (Cuba), replacing Ibanez (Chile).

CHRISTMAS STORY OF EARLY AMERICA

The story of how the trombone became a sacred instrument to residents of Bethlehem, is often told during the holiday season around Arden in that highly musical Pennsylvania town. The tale goes that at the time of the Indian massacre at the Moravian missionary post of Gnadenhütten on November 24, 1755, fugitives fled to Bethlehem, to be protected within the stout walls of its structures. It is recorded that as many as 208 children were brought in within a single day.

Word had been passed around that the Indians planned to attack on Christmas Day—since they had heard that on that day the people, engaged in festivities, would be less cautious. Naturally there was intense anxiety on the part of the peaceful folk of Bethlehem. At four o'clock of that fateful Christmas morning, a choir of trombones ushered in the day from the roof-terrace of the Brethren's House. Quietly the people rose and went about their daily routine, as the night watch went off duty. Tradition has it that the clear, solemn sound of this trombone chorale, breaking the dead silence of the darkness, caused the waiting Indians to pause in wonder and in dread. "The strange, sweet sounds struck fear into their hearts," and they slipped away into the woods, fully convinced that some supernatural power was guarding the town of Bethlehem. They passed the word on to other Indians, who in their turn told the people of Bethlehem.

Thus did the trombone become a sacred instrument to residents of Bethlehem, Pennsylvania.



Gretsch Spotlight

Gipsy Markoff Likes the Looks-Plus of Her New La Tosca



Gipsy Markoff and Gretsch-La Tosca

Courage is the added ingredient that makes beautiful, talented, internationally applauded Gipsy Markoff a VIP in everybody's book. The story of her triumph over disaster after her World War II plane crash is show-business history. We're proud that Gipsy plays and praises the new 70th Anniversary Gretsch-La Tosca accordion. Gipsy thinks her La Tosca is tops for the spotlight—in tone as well as appearance. "Vital that I have an accordion I can depend on," says Gipsy. "The La Tosca reputation and performance are so reassuring." Whatever your needs, there's a La Tosca to satisfy them, at a price you can afford. See your dealer or write us for details, on the luxurious new La Tosca line. Fred. Gretsch, IM-1253, 60 Broadway, Brooklyn 11, N.Y.

an extraordinary NEW BOOK for all Hammond Organists The Well Timbred Hammond Organ A New Approach to REGISTRATION By MAURICE GRUDIN

A fascinating book that marks a new era for you as a Hammond Organist through the NEW system of tone production, the NEW method of Combining Stops, the NEW ease in producing Numbers. Makes crystal clear the HOW and WHY of number arrangements and draw bar manipulation. Not a dictionary, but a working system of selection and combination. Enjoy greater mastery of your instrument and a sense of achievement from creating your tonal effects confidently and naturally. For student, teacher, professional or soloist. For every Hammond Organ, including Spinnet Model.
Cloth-bound, beautifully designed, \$3.00 postpaid. Examine free for 5 days.

MUSIC TEXTBOOK COMPANY, P. O. Box 1336, Paterson, N. J.

GUITARISTS! - - GUITARISTS!

IMPROVISING COURSE - A practical self instruction study for Spanish Guitar. Only one of its kind on the market. (For Adv. and Prof.) Details-write. \$15.00
GUITAR CHORDS - A modern study of up-to-date chord-voicings in diagram form (movable formations) for all-around playing. 35 different chord names \$1.50
GUITAR-LICKS - 60 Modern Licks, Runs, of top-flight artists transcribed from recordings. Note and number system combined. Professional material. Book No. 2 \$1.25
LIMITED OFFER - Chord Book and Guitar-Licks, both for \$2.00. All 3 for \$12.00.
Copied guitar choruses-list. No C. O. D's. **DEALERS - TEACHERS write**
PLAY - RITE MUSIC **Box 267, Chicago 90, Illinois**

60 MODERN TUNINGS

FOR EIGHT STRING STEEL GUITARS

Sent Postpaid Anywhere in the U. S. on Receipt of \$1.00 Cash or Money Order.

16 PAGES OF 6THS, 7THS, 9THS, 13THS, MINORS, INVERTEDS, COMBINATIONS, DIMINISHED, AUGMENTED

\$1.00

Copyright 1953 By PAUL A. BIGSBY

8114 East Plaza St., Downey, Calif.

PROTECT YOUR FUTURE - Buy Your EXTRA Bonds Now!

Official Business COMPILED TO DATE

CHANGES OF OFFICERS

Local 3, Indianapolis, Ind.—Secretary, Lloyd E. Wilson, 41 E. Washington St., Room 210, Phone: MA 3129.

Local 72, Fort Worth, Texas—President and Secretary, Jerry Albright, 108 Penn Court, Fort Worth 3, Phone: FAnnin 4912.

Local 134, Jamestown, N. Y.—Secretary, V. D. Swanson, Room 314, Professional Building.

Local 149, Toronto, Ont., Canada—Acting Secretary, Arthur Dowell, 279 Yonge St.

Local 275, Boulder, Colo.—President, Wm. McQueen, 2531 10th.

Local 334, Waterloo, Iowa—Secretary, Carl B. Schulz, 924 Avon, Phone: 2-7150.

Local 508, Chico, Calif.—President, Dean Russell, Rt. 2, Box 2904, Paradise, Calif.

CHANGES IN ADDRESSES OF OFFICERS

Local 157, Lynchburg, Va.—Secretary, Killis Howard, 4525 Brooklawn Cr.

Local 252, Muskegon, Mich.—President, Victor J. Blakeman; Secretary, E. D. Lupien, 2715 Peck St., Suite 205, Muskegon Heights, Mich. Phone: 3-2227.

Local 297, Wichita, Kansas—Secretary, H. Kenneth Watson, 4323 East Kellogg.

Local 302, Haverhill, Mass.—Secretary, George (Kay) Katsaros, 1 Richmond St.

Local 386, Chicago Heights, Ill.—Secretary, Edward Skowronski, 1716 Halstead St., Odd Fellows Building.

Local 392, Fort Worth, Texas (colored)—Secretary, Hugh R. Talton, 401 1/2 E. Ninth St.

Local 412, Idaho Falls, Idaho—Secretary, Emery R. Widowson, 1115 Lovejoy St.

Local 422, Beaver Dam, Wis.—Secretary, George Freeman, 1123 N. Spring St.

Local 435, Tuscaloosa, Ala.—President, Horace Sutcliffe, Jr.; Secretary, James T. Corder, Box 1255, University, Ala.

Local 456, Shamokin, Pa.—Secretary, Ralph A. Pensyl, 414 West Pine St.

Local 568, Hattiesburg, Miss.—Secretary, Henry C. Hal, 415 Forest St.

Local 575, Batavia, N. Y.—Secretary, Joseph E. Zehler, 23 Seneca Ave. Phone: Batavia 46.

Local 727, Bloomsburg, Pa.—President, R. J. Rhodomoyer, 340 W. Second St.

CHANGE IN CONFERENCE OFFICER

New England Conference—President, Ralph Recano, 309 Chestnut St., New Britain, Conn.

FORBIDDEN TERRITORY

The Dude Ranch, Atlantic City, N. J., is declared to be Forbidden Territory to all but members of Local 661, Atlantic City, N. J.

NOTICE OF AMALGAMATION

Local 434, Detroit Lakes, Minnesota, has amalgamated with Local 382, Fargo, North Dakota, as of November 21, 1953.

WANTED TO LOCATE

Hernando (Don) Gomez, former member Local 802, New York, N. Y. Joe Grady (Joe Ingram Setzler), member Local 263, Bakersfield, Calif.

Tiny Grimes, Member Local 550, Cleveland, Ohio.

Peter T. Massaro, former member Local 331, Columbus, Ga.

Don Austin Mooberry, former member Local 26, Peoria, Ill.

Leo J. Riedel, former member Local 99, Portland, Ore.

Donald Schneider, former member Local 215, Kingston, N. Y.

Virgil Wall, former member Local 19, Springfield, Ill., formerly from Litchfield, Decatur and Springfield Ill.

Lucille Watton, member Local 150, Springfield, Mo.

Lloyd Watton, member Local 147, Dallas, Tex.

Fred W. Woodward, former member Local 47, Los Angeles, Calif.

Anyone knowing of the whereabouts of the above is asked to communicate with Secretary Leo Cluesmann, 220 Mt. Pleasant Ave., Newark 4, N. J.

WANTED TO LOCATE

Edwin A. Ringle, suspended member of Local 60, Pittsburgh, Pa. Believed to be playing non-union or under an assumed name on the West Coast. Anyone knowing of his whereabouts is asked to communicate immediately with N. J. Hagarty, Secretary, Local 60, A. F. of M., 709 Forbes St., Pittsburgh 19, Pa.

DEFAULTERS

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

Velvet Club, and M. S. Sutherland, employer, Salt Lake City, Utah, \$206.65.

Victory Club, and Fred Hamilton, operator, Eureka, Calif., \$400.00.

York Club and Paradise Steak House, and O. H. Bass, Eureka, Calif., \$583.33.

San Diego Philharmonic Society, San Diego, Calif., \$312.75.

Santa Cruz Hotel, and John Righetti, Santa Cruz, Calif., \$1,400.00.

Miss Texas Club, and Richard Cooper, owner and proprietor, Pensacola, Fla., \$271.00.

Ballerina Club, and Bill Harris, operator, West Palm Beach, Fla. \$254.23.

Sam Canner, Lewiston, Idaho, \$105.83.

Fireside Lodge, and R. E. Berg, Spirit Lake, Idaho, \$210.00.

Cal Shrum, Springfield, Illinois, \$2,193.57.

American Legionnaire Club, and Virgil Abbe, mgr., Clinton, Iowa, \$75.00.

Venables Cocktail Lounge, Lafayette, La., \$815.00.

Harry B. Berns, and National Artists Guild, New Orleans, La., and Tulsa, Okla., \$781.73.

Jolly Post, and Armand Moe-singer, proprietor, Baltimore, Maryland, \$260.00.

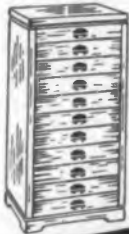
Crossroads Supper Club, and Sam Schanker, employer, Bladensburg, Md., \$53.35.

INTERNATIONAL MUSICIAN

Discover this
Easy way
to file and find your
Sheet Music



NO MORE lost, strayed, frayed or soiled sheet music. No more frantic search through mixed-up stacks of muddled music! Don't pile it—FILE it in the wonderful finger-tip trays of a modern TONKabinet. Thousands say there's nothing else so handy; no other filing method so easy. Beautiful styles and sizes for studios, homes, schools, bands. Capacities up to 2750 pages.



WRITE FOR FREE illustrated data with handy hints on filing, and name of nearest dealer. TONK Mfg. Co., 1914 N. Magnolia Ave., Chicago 14, Ill.

TONKabinet
for SHEET MUSIC

Finest music furniture since 1873

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.



NOW! the **EMCEE** magazine
Contains original Monologues, Parodies, Band Novelties, Dialogues, Paper Gags. Combination offer of year subscription, 4 gag-packed back no's. and book of heckler stoppers and comic song titles, \$4.00.
EMCEE, Desk 10
Box 983, Chicago 90, Ill.

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

PIRASTO CHROMIUM STEEL STRINGS
—ULTRA SENSITIVE—

Blue Moon, and Alexander and Chris Byron, owners, Buzzards Bay, Mass., \$471.00.

Macklin's Dixie Inn, and William and Laura Macklin, Wayland, Mich., \$1,875.00.

Poor Richards, and Richard K. Head, employer, Jackson, Miss., \$71.45.

Biggers Ballroom (Pavilion), and Floyd Bigger and Gene Purnell, Scottsbluff, Nebr., \$350.00.

Billy's Tavern, and Wm. Zwick, Elizabeth, N. J., \$297.40.

Robert Snyder, Albany, N. Y., \$1,205.00.

Orlando Pargas, New York, N. Y., \$520.00.

Phil Gary of Club Ebony, Cleveland, Ohio, \$100.00.

Fred Lowry, Cleveland, Ohio, \$140.00.

Colony Night Club and Floyd Haynes, Youngstown, Ohio, \$817.00.

Mack's Old Tyme Minstrels, and Harry Mack, Chester, So. Carolina, \$262.50.

Bob Kesten, Toronto, Ont., Can., \$432.00.

Gypsy Cafe, Montreal, Que., Can., \$270.00.

Capell Brothers Circus, Leesville, La., and miscellaneous, \$150.00.

THE DEATH ROLL

Los Angeles, Calif., Local 47 — Adolph Tandler, Juan Aguilar (y Adame), Harry C. Clewley, Thomas G. Dowse, Theo Kolline, Robert Lowell Minner, Sylvain Noack.

Boston, Mass., Local 9 — Fred Butterworth, Vincent L. Francescone, Lawrence R. Schaller.

Beacon, N. Y., Local 559 — John J. Lyons.

Cincinnati, Ohio, Local 1 — August Jung, William Stoess, Max Riklin, Robert Langdale, John Reis.

Chicago, Ill., Local 10 — Joseph C. Truce, Abraham Nussbaum, Joe Jordan, Frank Lepore, Chas. F. Bingham, Marge C. Van Scholck, Allen H. Kimmey, John A. Hefell, Charles J. Ernst.

Detroit, Mich., Local 5 — Bohdan Julian Plurko, Colvin W. Stewart, Frank L. Van Amburgh, Harry Zickel.

East Liverpool, Ohio, Local 172 — Charles Schenkle.

Elizabeth, N. J., Local 151 — Vince Sablo, James Salerno.

Gloucester, Mass., Local 324 — Francis J. (Shorty) Perry.

Grand Island, Nebr., Local 777 — Norman Goodwin.

Kansas City, Mo., Local 34 — Fred Finch, Domenico Franano.

Milwaukee, Wis., Local 8 — Myrtle Barr.

Minneapolis, Minn., Local 73 — Joe Schmitz, Lawrence M. Jensen.

Montreal, Que., Can., Local 406 — Howard Rogers.

Meriden, Conn., Local 55 — Howard L. Handy, Joseph Palumbo.

Newark, N. J., Local 16 — Wm. O. Grosse.

New York, N. Y., Local 802 — Umberto D'Angelo, Louis Hunl, Jack Jackson, Ferdinand Ligotti, Gaetano Marola, Ralph Nettle, Orville T. Noel, Rudolph J. Gleissner, Abe Kracoff, Esta Lundell, Ernst H. Meyer, August Ripperger, Dave Schermer, William C. Stoess, Theodore G. Beach, William F. Conklin, Jean Stockwell, Abraham B. Tarnoff, Aldrich A. Allen, Sylvester Belmonte, Leonard Robinson.

Nampa, Idaho, Local 423 — Frank O'Connell, Dan Black, Arlie K. Chaney.

Niagara Falls, Ont., Can., Local 298 — Gordon W. Lawrence.

Pittsburgh, Pa., Local 60 — Andrew Chas. Jamison, J. Vick O'Brien, Fuller E. Kline.

Plainfield, N. J., Local 746 — William Kapell, Vincent Sabio.

Sacramento, Calif., Local 12 — Mary A. Lewis.

Stevens Point, Wis., Local 213 — Frank Wesley.

St. Paul, Minn., Local 30 — Norman A. Kemski, John T. O'Brien.

San Francisco, Calif., Local 6 — David M. Williams.

Toronto, Ont., Can., Local 149 — A. E. Bell, Roy Locksley, Geo. E. J. Williams.

Yonkers, N. Y., Local 402 — Walter Seren.

Closing Chord

ROY LOCKSLEY

On November 2nd Local 149, Toronto, Ontario, Canada, suffered a serious loss in the passing of their Secretary-Treasurer, Roy Locksley.

He became a member on November 2, 1919, as a young man, having returned from the First War. After having served for a short period in entertainment units, he was a combatant member of the 147th Battalion Canadian Expeditionary Force. Later he played principal trumpet in Toronto's Shea's and Loew's Theatres, and in the Imperial. He was also the first trumpet in the Toronto Symphony Orchestra for many years and reluctantly resigned in 1932 to become the Program and Musical Director of radio station CFRB.

During the last war he was offered a commission in the Royal Canadian Navy to create and command the Navy Show. After organizing this splendid group he resigned his commission and became Musical Director of the CBC's Winnipeg station. He then went to Vancouver and later to Hollywood to work in the capacity of composer and arranger. On his return to Toronto he agreed to conduct the first orchestra that played in the Sportsmen's Show.

In 1947, on the occasion of the opening of the new C. N. E. Grandstand, he was offered a contract by Leonidoff for the production and contracting of the C. N. E. Show. His great experience as a former booking agent made him familiar with Federation law and rulings covering all the details of a booker's franchise. This experience was invaluable in dealing with the hundreds of contracts that pass the Secretary's desk.

At his first appearance at an A. F. of M. convention in Montreal, June, 1953, he was appointed to the Good and Welfare Committee by President James C. Petrillo.

He had just passed his fifty-third birthday and had packed into his short years an enviable record as a musician and as a sincere friend.

BASS PLAYERS

DON RUSSO OFFERS

EVERYTHING FROM NUT TO PEG
W-R-I-T-E to A-P-T-O where YOU
the bass player come first.
The best in Service and Quality is yours.
You have a Selection of Fine Products.
All your BASS-ic needs are fulfilled.

— THE APTO BASS KIT —
Soundpost Adjuster \$1.10. APTO-line \$.85
APTO Tapping Rod and Cord .55
APTO Clothing and Bass Protector 2.50
APTO String Preserver and Cleaner .50
APTO Tuning Machine Polish & Brush .50
APTO Rosin, Winter and Summer, ea. .60
APTO Bass Wax .75. String Gauge .40
COMPLETE APTO BASS KIT \$7.95

APTO SINGING STRINGS
(Reasonably Priced)
"C" — \$1.98 "D" — \$2.61 "E" — \$4.23
"G" — 1.98 "A" — 3.60

String Gauge given with one set (4). \$12.42
Bass Cover, full zipper, rein. canvas, 21.50
Bow Cover, zipper. Spec. Fr. or Ger. 4.25
Bass and Bow Cover, both for 23.61

IMPORTED QUALITY BOWI (Fr. or Ger.)
Brazilwood: Fine quality \$22.50
Ebony Frog \$16.00. Finer quality 27.00
Pernambuco: Very fine 45.00
Fine quality 36.00. Very finest 54.00
F. N. Voirin 63.00. Voirin (Artist) 90.00

— BASS BRIDGES —
Domestic maple \$1.80. Adjust. Bridge \$13.50
Imported curly maple 2.25
Fine curly maple \$2.70. For 5 String 3.83
Selected curly maple, Extra High, ea. 3.60

TAILPIECES (all sizes): Ebonized 3.15
Ebony \$8.10. Madagascor ebony 9.00
FINGERBOARDS: Very finest ebony 29.70
Brown stained, ebonized 21.60

MUTES: Flat ebony \$4.05. Shaped. 4.50
Pernambuco 8.45. SADDLES: Ebony .55
SOUNDPOSTS: Spruce .90
TUNING FORK "A" 1.35

END PINS: Ebonized, adjustable rod 4.05
END PIN HOLDER, steel-set 2.70
BASS STANDS: Just-Rite, Student Mod. 10.80
Hamilton \$15.30. Just-Rite, Pro. Mod. 18.00

Perfection \$22.50. Tailpiece Wire (1) .45
MACHINE HEADS: Sep. plates (set) 12.60
Tyrolan, on brass plates 19.00

BASS CHAIRS: Nickel-plated, heavy tubing, back and heel rest, uphol. 15.90

— BASS METHODS —
F. Simandl Complete Prep. Course for Orchestra 4.72
Oto Langey Tutor for String Bass 2.05
Cole's String Bass Method .90
Candy's Slip Bass Method .90
Chubby Jackson Section Interpret. 1.15

Send cash and save C. O. D. cost.
APTO BASS KIT Lit. Sent on Request.
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.
Telephone: EXtor 2-4444

VIOLIN VIOLA CELLO BASS
LYCON strings
Made in Denmark

Constructed on modern scientific principles, Lycon strings gives you the ultimate in playing ease, quality and durability. Tested and approved by musicians here and on the continent. Sold by leading violin houses throughout the U. S. A. at moderate prices.

OLE STEFFEN DAHL
AMERICAN REPRESENTATIVE
2234 N. Southport Ave.,
Chicago 14, Illinois

STEEL GUITARISTS

For ease in fast single-note runs and full chord backgrounds try the **ALKIRE TUNING**. Increases your technique by reducing left hand motion up to 90%. Used and recommended by players and teachers for 17 years. Hundreds of solos and studies available. Graded courses to meet your personal needs. Free advisory service. Further information on request.

Eddie Alkire School of Music
BOX 485, EASTON, PA.

JEN-Co CELESTETTE



Every Organist and Piano Player Should Own a Celestette

3 Oct. Portable Keyboard Instr.
Inexpensive - \$275.00

SEE YOUR LOCAL DEALER

G. C. JENKINS CO.

DECATUR, ILLINOIS

KEATON MUSIC TYPEWRITER

Fast - Practical - Economical

Music writers and printers—to speed and ease your task—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.

ITALIAN MARCHES

Military or symphonic style. Price, full band, \$1.50 each. Two for \$2.50.

Booklet of eight, price, 25 cents per instrument. Ask for our MODERN AMERICAN MARCHES. All orders guaranteed.

LENTINI MUSIC COMPANY

55 North Street, New Britain, Connecticut

LEARN "HOT" PLAYING

Quick course to players of all instruments—make your own arrangements of "hot" breaks, choruses, obbligato, embellishments, figures, blue notes, white notes, etc. MODERN DANCE ARRANGING—Duets, trios, quartets and ensembles, special choruses, modulating to other keys, suspensions, anticipations, organ points, color effects, swing backgrounds.

Elmer B. Fuchs
335 East 10th St.
Brooklyn 26, N. Y.

COURSE IN HARMONY

A "SELF INSTRUCTOR" by Joseph A. Nagas
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. 76 Webster Ave., Paterson, N. J.

Bookers' Licenses Revoked

CALIFORNIA

Beverly Hills	
Gervis, Bert	763
National Booking Corp.	2409
Hollywood	
Ainsworth-Box Agency	2513
Artists Corp. of America	4244
Dempster, Ann	774
Finu, Jay	3977
Federal Artists Corp.	5091
Fishman, Ed	3547
Harry S. Taylor Agency	262
Herring, Will	3202
Lening, Evelyn, Agency	741
Montague, Percival B.	1922
Rinaldo, Ben, Agency, Inc.	899
Skeels, Lloyd L.	3010

Los Angeles

Bonded Management Agency	785
Bosung, Jack	2074
Daniels, James J.	4662
Gustafson, Ted, Agency	1565
Lara, Sidney	4474
McDaniels, R. P.	1790
Pollard, Otis E.	3463
Roberts, Harold William	1905
Smart, H. Jose	5153
Strauss Theatrical Productions	1422
Young, Nate	778

San Diego

Johnson, Frank	1754
Willis & Hickman	3019

San Jose

Fuller, Frank II.	5895
Hamilton, Jack	1030

COLORADO

Denver

Jones, William	139
----------------	-----

Grand Junction

Harvey, R. S.	1857
---------------	------

Sterling

Southwestern Orchestra Service	2122
--------------------------------	------

CONNECTICUT

Bridgeport

McCormack and Barry	50
Rex Orchestra Service	1336

Bristol

Wilks, Stan	4622
-------------	------

Danbury

Falsons Orchestra Bookings	1027
----------------------------	------

East Hartford

American Artist Association	3400
-----------------------------	------

Hartford

Doollittle, Don	1850
McClusky, Thorp L.	718
New England Entertainment Bureau	4590
Vocal Letter Music Publishing & Recording Co.	4192

Manchester

Broderick, Russell	4641
--------------------	------

New Haven

William Madigan (Madigan Entertainment Service)	821
---	-----

New London

Thames Booking Agency (Donald Smitkin and Frederick J. Barber)	5422
--	------

Stratford

Pickus, Albert M.	1161
-------------------	------

Waterbury

Jos. Martone, United Service Presentations	2270
--	------

DISTRICT OF COLUMBIA

Washington

Alliance Amusements, Inc.	329
LaMarre, Jules	323

FLORIDA

Fort Lauderdale

Chamberlin, Geo. H.	6103
---------------------	------

Jacksonville

Associated Artists, Inc.	3263
Earl Newberry	
Foor, Sam, Enterprises	3400

Miami

Chrisman Productions	1331
Mason, Lee	3559
Steele Arrington, Inc.	1451

Miami Beach

Interstate Theatrical Agency	2914
------------------------------	------

Pensacola

National Orchestra Syndicate	3124
------------------------------	------

St. Petersburg

Atkins, L. E.	2691
---------------	------

West Palm Beach

Squire, Lawton N.	3771
-------------------	------

GEORGIA

Augusta

Minnick Attractions	1842
Joe Minnick	
Neely, J. W., Jr.	3224

ILLINOIS

Beardstown

Stocker, Ted	2902
--------------	------

Bloomington

Four Star Entertainment Co.	1024
-----------------------------	------

Calumet City

Janas, Peter	3240
Ted Wayne, Associated Services	67

Carlinville

Lutger, Ted	1280
-------------	------

Centralia

Owen, Mart	261
------------	-----

Chicago

Chicago Artists Bureau	468
Donaldson, Bill	1241
Graham Artists Bureau, Inc.	1205
Lewis, Mable Sanford	2666
Ray, Ken, and Associates	55
Vogabond, Charles	1523
Voorhees, Reginald	1376

Effingham

Greul, E. A.	319
--------------	-----

Joliet

Universal Orchestra Co.	1411
-------------------------	------

Kankakee

Devlyn, Frank	582
---------------	-----

Mounds

Johnson, Allan, Agency	3231
------------------------	------

Murphysboro

Paramount Orchestra Service	976
-----------------------------	-----

Peoria

Wagner, Lou	5794
-------------	------

Princeton

Russell, Paul	999
---------------	-----

Rockford

Harry G. Cave	214
---------------	-----

INDIANA

Bloomington

Camil Artists Bureau	3207
----------------------	------

Evanville

Universal Orchestra Service	554
-----------------------------	-----

Indianapolis

Elliott Booking Co.	75
Ferguson Bros. Agency	3158
Greater United Amusement Service	3294
Powell, William C. (Bill)	4150

Hammend

Stern's Orchestra Service, Paul Stern	3154
---------------------------------------	------

Kokomo

Hooser Orchestra Service	256
--------------------------	-----

Knox

Helms, Franky	4554
---------------	------

South Bend

Redden, Earl J.	281
United Orchestra Service of South Bend	3263

IOWA

Council Bluffs

Continental Booking Service	1412
-----------------------------	------

Des Moines

Howard, Toussaint L.	632
Radio and Theatre Program Producers	563

Mason City

Bierkamp, Kermit	1078
------------------	------

Red Oak

Lee Cox Enterprises	956
---------------------	-----

Webster City

Beightol, D. A.	1290
Bonsall, Jace	1559
Continental Attractions	506

KANSAS

Atchison

Gilmore, Ted	443
--------------	-----

Wichita

Midwest Orchestra Service	118
---------------------------	-----

KENTUCKY

Paducah

Vickers, Jimmie	2611
-----------------	------

Shreveport

Tompkins, Jasper	2765
------------------	------

MAINE

Kittery

New England Entertainment Bureau	1582
----------------------------------	------

MARYLAND

Baltimore

Associated Colored Orchestras	1258
Barton, Jack	61
Dixon's Orchestra Attractions Corp.	378
Forty Club, Inc.	1172
Nation-Wide Theatrical Agency	3768

MASSACHUSETTS

Boston

Baker, Robert R.	2849
Brudnick, Louis J.	5873
Hub Theatrical Agency, Gertrude Lagoulin	3692
Leonard, Lou, Theatrical Enterprises	4131
Shepherd, Buddy	2456
Sullivan, J. A., Attractions	150

Hatfield

Newcomb, Emily L.	1214
-------------------	------

Methuen

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	6092
---------------	------

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.	642
-------------------	-----

Grand Rapids

Seth, Don, Theatrical Attractions	5232
Jacob Donald Seth	

Jackson

Roach, Robert E.	1942
------------------	------

Kalamazoo

Osborne Theatrical Booking Exchange	2500
-------------------------------------	------

Pentac

Bowes, Arthur G.	694
Fine Arts Producing Co.	267

MINNESOTA

St. Paul

Clausen, Tomy	4406
Conlon, Thomas J.	4256
Fleck, Ed.	3196
Raynell's Attractions	2023
Vilendrer, Lawrence A.	4257

Winona

Interstate Orchestra Exchange	255
Kramer Music Service	426
L. Porter Jung	

INTERNATIONAL MUSICIAN

MISSISSIPPI	
Jackson	
Perry, T. G.	2616
Vicksburg	
Delta Orchestra Service	2439
MISSOURI	
Columbia	
Missouri Orchestra Service	1735
Kansas City	
Cox, Mrs. Evelyn S.	658
Tom Drake	354
Municipal Booking Agency	3151
Southern Orchestra Service	1180
Stevens, V. Thompson	375
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	333
MONTANA	
Butte	
J. B. C. Booking Service	3044
NEBRASKA	
Alliance	
Alliance Booking Agencies, Paul E. Davee, Harold D. Hacker	5420
Lincoln	
Central Booking Service	1054
Omaha	
Amusement Service	229
George, Gabriel	5126
Guy A. Swanson, Midwest Booking Agency	2033
Tri-States Entertainment Service	5124
NEVADA	
Las Vegas	
Gordon, Ruth	4333
NEW HAMPSHIRE	
Manchester	
Knickerbocker Agency, Edw. F. Fitzgerald	3574
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	2314
Bob Snyder	1904
Auburn	
Dickman, Carl	503
Buffalo	
Axelrod, Harry	2303
Empire Vaudeville Exchange	830
Farrell, Ray J., Amusement Service	2275
Gibson, 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
Foch P. Allen	
Allied Entertainment Bureau, Inc.	4693
Baldwin, C. Paul	2283
Berney, Paul L., Productions	3093
Berna, Harry B.	2235
Brown, Harry	2635
Bryson, Arthur	3507
Campbell, Norman E.	3244
Ralph T. Carlson	2266
Chartrand, Wayne	1530
Coffee, Jack	4233
Continental Amusements	1775
Cooper, Ralph	5232
Crane, Ted	217

Cubamerica Music Corp.	2440
Curran, Tommy	123
Currie, Robert W.	2695
Dauscha, Billie	2032
De Lux Agency, Lorraine Brown	2233
Durand & Later	425
Edson, Robert H., Inc.	667
Evans & Lee	1896
Flinck, Jack, Agency	2658
Fliamill Enterprises, Inc.	99
Galt, John R.	2357
Gill, Howard	3013
Gillman Artists	1120
Godfrey, George A.	2133
Greene, Beverly, Theatrical Agency	500
Griphenagen, Wilber H.	1648
Harlem Musical Enterprises, Inc.	3603
Hart, Jack	114
Howard, Lu, Radio Productions	3900
Johnson, Don	5625
Eddie Kaplan and Lou Miller Agency	1744
King, Gene, Theatrical Agency	3444
Lastfogel, Daniel T., Agency (Daniel T. Lastfogel)	2100
Lila Theatrical Enterprises	2287
Lipskin, Jerry	3434
Lustman, J. Allan	381
Teddy McRae Theatrical Agency	2352
Mel Theatrical Enterprises	1544
Morales, Cruz	1561
National Entertainment Service	849
National Swing Club of America	2322
Nat Nazarro Management (Personal Mgr.)	953
Parker & Ross	293
Pearl, Harry	6
Perch, Billy, Theatrical Enterprises	1577
Pollard, Fritz	3733
Rheingold, Sid, Agency	3274
Robinson, Thomas (Atlas Theatrical Agency)	59
Rogers and Ruggerio, Trixie	
Rogers, Rose Ruggerio	1964
Rogers, Max	3513
Romm, Gene	1098
Scanlon, Matt	2043
Silvan Entertainment Bureau	1774
Singer, John	3328
Talbot, Wm.	2467
Talent Corporation of America, Harry Weissman	1305
Times Square Artists Bureau	1801
Trent, Bob	4345
United Artists Management	4193
Universal Amusement Enterprises	169
Wells, Abbott	3728
White, Lew, Theatrical Enterprises	1526
RECHESTER	
Barton, Lee	924
Utica	
Niles, Benjamin E.	5140
NORTH CAROLINA	
Charlotte	
T. D. Kemp, Jr., Southern Attractions	1237
Pitmon, Earl	1759
Greensboro	
Tranon Amusement Co.	487
OHIO	
Akron	
Bingamen Theatrical Agency, R. E. Bingamen	123
Trapas, T. A.	4314
Cambridge	
Emery, W. H.	164
Celina	
Martin, Harold L.	1493
Cincinnati	
Anderson, Albert	2956
Carpenter, Richard	63
Rainey, Lee	915
Sive and Acomb	891
Cleveland	
Manuel Bros. Agency	3566
Columbus	
Askins, Lane	466
Dayton	
Hixon, Paul	552
Willis, Tommy, Midwest Entertainment Service	882
Elyria	
Jewell, A. W. (Dance Theatre, Inc.)	4766
Pomeroy	
Wildermuth, Ted	3042
Salom	
Gunesch, J. B.	1217
Steubenville	
Di Palma, Charles	1109

Teledo	
Joseph A. Tripodi Entertainment Bureau	6400
OKLAHOMA	
Tulsa	
Connor, Louis W.	3685
PENNSYLVANIA	
Allentown	
Babr, Walter K.	511
Carbondale	
Battle, Marty	330
East McKeesport	
Ravella, Peter J.	2053
Hekendauqua	
Zeroush, John	1237
Jeannette	
Cruciana, Frank L.	2105
Lancaster	
Twitmir, Gil	353
Lebanon	
Zellers, Art	544
McKeesport	
Ace Reigh, Inc.	1237
Newcastle	
Thos. A. Natale (Natale Theatrical Agency)	943
Philadelphia	
Berle, Bernard	509
Joseph Coopersmith	1511
Creative Entertainment Bureau	3402
Dupree, Reese	379
Hal Gould Theatrical Agency	5333
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
Saks Theatrical Agency	1149
Sepla Entertainment Bureau	4443
United Orchestra Service	720
Zeeman, Barney	538
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.	1437
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	
Clarkeville	
Harris, Wm. J., Jr.	4053
Nashville	
Southland Amusement Co., Dr. R. B. Jackson	5115
TEXAS	
Beaumont	
Bartlett, Charles	2186
Belling	
Spotlight Band Booking Cooperative	4181
Dallas	
Beck, Jim	1517
Portis, Cal	4245
Southwestern Amusement Service	333
Watson, B. L.	3397
Windsor, Walter, Attractions	1144

Houston	
Orchestra Service of America	151
Kingville	
Cole, Roy	2466
San Angelo	
Valades, Jos. and Rudy	1367
San Antonio	
Erwin, Joe	335
UTAH	
Salt Lake City	
Coast-to-Coast Agency	3194
Intermountain Theatrical Exchange	853
Schultz Booking Agency	3364
VERMONT	
Barre	
Freeland, John	1907
VIRGINIA	
Richmond	
Hicks, Roy M.	2399
Hill, Lindley B.	2990
Roanoke	
Radio Artists Service	1480
WASHINGTON	
Bellingham	
Portiss, George	236
Seattle	
Casura-Leigh Agency, James L. Casura (alias Jimmie Leigh)	307
Field, Scott, Enterprises	2393
R. S. Harvison & Assoc.	2053
Thomas, B. Miles	1951
Wheeler, Bob	1231
Spokane	
Lyndel Theatrical Agency, Lynn Lyndel	6077
WEST VIRGINIA	
Huntington	
Brewer, D. C.	4533
Kingwood	
Hartman, Harland, Attractions	478
Martinsburg	
Miller, George E., Jr.	1129
Parkersburg	
Lowther, Harold R.	3753
WISCONSIN	
Fond Du Lac	
Dowland, L. E.	1187
Madison	
Stone, Leon H.	1474
Milwaukee	
Bethia, 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.	1090
Ottawa, Ontario	
Carrigan, Larry L.	4369
Edmonton, Alberta	
McKenzie, Blake (Prairie Concerts)	5104
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	5544
L. Gaboriau	
R. J. Gaylorde	

Defaulters List of the A. F. of M.

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

BIRMINGHAM: Umbach, Bob
DOTHAN: Smith, Moss
FLORENCE: Volentine, Leroy
MOBILE: Am Vess Club, Inc., Garet Van Antwerp, Commander, George Faulk, Manager
Cavalade of Amusement, and Al Wagner, Owner and Producer.
Moore, R. B., Jr.
Williams, Harrel
MONTGOMERY: Club Flamango, and Aedl Singleton, Manager
Montgomery, W. T.
Perdue, Frank
NORTH PHOENIX CITY: Bamboo Club, and W. T. "Bud" Thurmond
PHOENIX CITY: Coconut Grove Nite Club, Perry T. Hatcher, Owner.
French Casino, and Joe Sanfratello, Proprietor
PHOENIX: 241 Club, and H. L. Freeman

ARIZONA

FLAGSTAFF: Sunnyside Lounge, and George Nackard
PHOENIX: Chi's Cocktail Lounge (Chi's Beverage Corp.), and J. A. Keilly, Employer
Drunkard Show, Homer Host, Producer
Gaddis, Joe
Hosher, John
Jones, Calvin B.
Malout, Leroy B.
Waltz, B. Paul
Zanzibar Club, and Lew Klein
TUCSON: Griffin, Manly
Mitchell, Jimmy
Severt, Jerry
Williams, Marshall
YUMA: Buckner, Gray, Owner "30" Club, El Cajon

ARKANSAS

ELTHVILLE: Brown, Rev. Thomas J.
HOT SPRINGS: Hammon Oyster House, and Joe Jacob
Pettis, L. C.
Smith, Dewey
NATIONAL PARK: Mack, Bob
LITTLE ROCK: Arkansas State Theatre, and Edward Stanton, and Grover J. Butler, Officers
Beant, O. E.
Civic Light Opera Company, Mrs. Bece Mason Price, Producer
Sawart, J. H.
Wecht, S. C.
MCGHEE: Taylor, Jack
MOUNTAIN HOME: Robertson, T. E., Robertson Rodon, Inc.
NORTH LITTLE ROCK: Cotton Club, and Johnny Thomas, S. L. Kay, co-owners
FINE BLUFF: Arkansas State College Casino, and A. E. D. Thompson Johnson, Eddie
Lowery, Rev. J. R.
Robbins Bros. Circus, and C. C. Smith, Operator (Jackson, Miss.)
Scott, Charles E.
TEKARANA: Oak Lawn Theatre, and Paul Ketchum, Owner and Operator
WALNUT RIDGE: Howard Daniel Smith Post 457 VFW, and R. D. Burrow, Commander

CALIFORNIA

ALAMEDA: Sheets, Andy
ANTIOCH: Village, and Wm. Lewis, Owner
ARTESIA: Carver, Ross
Keece, Gene
(Eugene Schweichler)
AZUSA: Pease, Vance
Reese, Joe

BAKERSFIELD: Bakersfield Post 608, American Legion, and Emanuel Edwards
Conway, Stewart
Cortner, George
BENICIA: Rodgers, Edward T., Palm Grove Ballroom
BERKELEY: Bur-Ton, John
Davis, Clarence
Jones, Charles
BEVERLY HILLS: Bert Gervis Agency
Metzner, Paris
Rhapsody on Ice, and N. Edward Beck, Employer
BIG BEAR LAKE: Cressman, Harry E.
BURBANK: Elbow Room, and Roger Coughlin, Manager
CATALINA ISLAND: Club Brazil, and Paul Mirabel, Operator
COMPTON: Vi-Lo Records
COULTON, SAN BERNARDINO: Kennison, Mrs. Ruth, Owner
Pango Pango Club
DECATO: Howard, George
DUNSMUIR: McGowan, J. B.
EL CERRITO: Johnson, Lloyd
EUREKA: Paradise Steak House, and O. H. Bass
Victory Club and Fred Hamilton, operator
York Club, and O. H. Bass
PONTANA: Seal Bros. Circus, Dorothy Anderson, Employer
FRESNO: Valley Amusement Association, and Wm. B. Waggon, Jr., President
GARVEY: Rich Art Records, Inc.
HOLLYWOOD: Alison, David
Babb, Kroger
Birell Artists Corp.
Bogac Room, Leonard Van-
scren
California Productions, and Edward Kovacs
Coifure Guild, and Arthur E. Teal, and S. Tex Rose
Encore Productions, Inc.
Federal Artists Corp.
Fann, Jay, and Artists Personal Mgt. Ltd.
Fishman, Edward I.
Gayle, Tim
Gray, Lew, and Magic Record Company
Haymes, Dick
Kappa Records, Inc., Raymond L. Kraus
Kolb, Clarence
Muroso, Boris
National Booking Corporation
Patterson, Treat
Robitschek, Kurt (Ken Robey)
Six Bros. Circus, and George McCall
Harry S. Taylor Agency
Universal Light Opera Co., and Association
Vogue Records, and Johnny Ans, owner, and Bob Stevens, F. L. Harper
Wally Kline Enterprises, and Western Recording Co., and Douglas Venable
LONG BEACH: Becklin, Frank and Beatrice
Jack Luley's Cafe, and Jack Luley
Long Beach Exposition, and D. E. Kennedy, Pres., Horace Black, Director and General Manager, James Vermazen, Assistant Director, May Filippo, Sec., Evelyn Rinschart, Asst. Office Mgr., Charles D. Spangler, Public Relations and Publicity Dept., George W. Bradley, Advance Ticket Director
McDougal, Owen
Sullivan, Dave, Crystal Ballroom
Anderson, John Murray, and
LOS ANGELES: Silver Screen, Inc.
Aqua Parade, Inc., Buster (Clarence L.) Crabbe
Arizono-New Mexico Club
Roger Rogers, Pres., and Frank McDowell, Treasurer
Berg, Harry, of the Monarch Hotel
Brink Enterprises
Cahab, and Charles Henneghan
Coifure Guild, Arthur E. Teal and S. Tex Rose
Coleman, Fred

Cotton Club, and Stanley Amusements, Inc., and Harold Stanley
Dalton, Arthur
Downbeat Club, Pops Picos Edwards, James, of James Edwards Productions
Fontaine, Don & Lon
Halfont, Nate
Gradney, Michael
Marwell, Claude
Merry Widow Company, and Eugene Haskell, Raymond E. Mason
Milone Recording Co., and War Perkins
Moore, Cleve
Morris, Joe, and Club Alabama
Mosby, Evann
O'Day, Anita
Royal Record Co.
Ryan, Ted
Villan, Andre
Vogel, Mr.
Ward Bros. Circus, George W. Pugh, Archie Gayer, co-owners, and L. F. Stolts, Agent
Welcome Records, Recording Studio, and Rusty Welcome
Williams, Gargle
Wilshire Bowl
LOS GATOS: Fuller, Frank
MARIN CITY: Pickins, Louis
MONTREY: Roberts Club, and A. M. Kotvas, Owner
NEVADA CITY: National Club, and Al Irby, Employer
N. HOLLYWOOD: Hat and Cane Supper Club, and Joe Wood and J. L. Pender, owners
Lohmuller, Bernard
OAKLAND: Arrow Club, and Joe Brook, Frank Merton and Joy Sheet, owners
Bill's Rendezvous Cafe, and Wm. Matthews
Moore, Harry
Morkin, Boy
Trader Horn's, Fred Horn
OCEAN PARK: Frontier Club, and Robert Moran
OROVILLE: Rodgers, Edward T., Palm Grove Ballroom
OKNARD: McMillan, Tom, Owner Town
PALM SPRINGS: Bering, Lee W., Lee Bering Club
Desert Inn, and Earl Coffman, Manager
Hall, Donald H.
PITTSBURG: Delta Club, and Barbara Bliss
PEARIS: McCaw, E. E., Owner Horse
Follies, and 1946
RICHMOND: Debeaux Club, and Johanna Simmons
Jenkins, Freddie
SACRAMENTO: Cass Nello, Nello Malerol, Owner
Leingang, George
O'Connor, Grace
SAN DIEGO: Brigham, Probel Astor
Carnival Room, and Jack Millsaugh
Cotton Club, Benny Curry and Otis Wimberly
Lagan, Manly Eldwood
Miller, Warren
Mitchell, John
Pamo, Roy
San Diego Philharmonic Society
Tricoli, Joseph, Operator Play-
land
Washington, Nathan
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
Cable Cafe Village Club, and
Barney DeSenan, owner
Club Drift In, and Dan Mc-
Carthy
Deasy, J. B.
Fos, Eddie
Gilet, Norman
Pago Pago Club, and Laci Lay-
man and Kelloch Catering, Inc.
Reed, Joe, and W. C. Rogers and Chase Co.

Shelton, Earl, Earl Shelton
Shelton and Shure Advertising Agency
Waldo, Joseph
SAN JOSE: Blue and Gold Cafe, and George Howard, and Peter and Peggy Ariotto, owners and opera-
tors, San Jose, Calif.
McArbo, Mr. and Mrs. George
Melody Club, Frank and Theresa Oliver, Employers
Paz, Fred
SANTA BARBARA: Briggs, Don
Canfield Enterprises, Inc.
SANTA CRUZ: Santa Cruz Hotel, and John Righetti
SANTA MONICA: Lake, Arthur, and Arthur (Dag-
wood) Lake Show
McBae, H. D.
SEASIDE: Corral Night Club, and Al Leroy
SHERMAN OAKS: Gilson, Lee
Kraft, Ozzie
SIGNAL HILLS: Moeller, Al, Signal Hill
SOUTH GATE: Silver Horn Cafe, and Mr. Silver
STOCKTON: Sunnet Macaroni Products, Fred Stagnaro
Cheney, Al and Lou
WATSONVILLE: Smart, Paul D.
Talavera, Remon
36 Club, Tony Abouyan, Em-
ployer
Muelier, J. M.
COLORADO
DENVER: Bennell, Edward
JULIBURG: Curran, Kenneth
MORRISTON: Clarke, Al
TRINIDAD: El Moro Club, and Pete Langoni

CONNECTICUT

BRIDGEPORT: Lunia, Edward
EAST HARTFORD: Hotel Gerraungus
EAST HAVEN: Carnevale, A. J.
HARTFORD: Dubinsky, Frank
NEW HAVEN: Madigan Entertainment Service
NEW LONDON: Andreoli, Harold
Bisconti, Anthony, Jr.
Marino, Mike
Schwarz, Milton
Williams, Joseph
NIANTIC: McQuillan, Bob
Russell, Bud
POONUNOCK BRIDGE: Johnson, Samuel
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
Paskins, Owner
Veterans of Foreign Wars, Le-
Roy Rench, Commander
Williams, A. B.
GEOGETOWN: Gravel Hill Inn, and Preston
Hitchens, Proprietor
MILFORD: Fountain, John
NEW CASTLE: Lamon, Edward
Murray, Joseph
SMYRNA: Kent County Democratic Club,
and Solomon Thomas,
Chairman
WILMINGTON: Allen, Sylvester
Burt, Mrs. Mary (Warren)
Cooper, Mr. and Mrs. Alexander

FLORIDA

BRADENTON: Strong's Tavern, and Merle,
Beyvick and Ronald Strong
CLEARWATER: Bardon, Vance
CLEARWATER BEACH: Normandy Restaurant, and Fay
Howe
DAYTONA BEACH: DeBrynes, Albert
Trade Winds Club, and Virgil
(Vic) Summers
FLORENCE VILLA: Dan Laramore Lodge No. 1097,
Garfield Richardson

HALLANDALE: Caruso's Theatre Restaurant,
and Marion Kaufman and
Robert Marcus
PORT MEYERS: Bill Bailey, All Star Minirels,
Inc., and St Rubens
McGuthrie, Pam
JACKSONVILLE: Blane, Paul
Blumberg, Albert, Owner, Flami-
ngo Sho Club (Orlando,
Fla.), and Fays Club
Florida Food and Home Show,
and Duval Retail Grocers
Association, and C. E. Win-
ster, 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.
Zumpt Huff Associates
KEY WEST: Regan, Margo
Weavers Cafe, Joseph Bucks and
Joseph Stabinski
MIAMI: Brook, Sam
Club Jewel Box, Charles
Nasio, owner, Danny Brown,
president
Donaldson, Bill
Flame Club, and Frank Corbit,
Owner
Pror, Bill (W. H. P. Corp.)
Smart, Paul D.
Talavera, Remon
36 Club, Tony Abouyan, Em-
ployer
MIAMI BEACH: Amron, Jack, Terrace Restaurant
Caldwell, Max
Chex Parce, Mickey Grasso, and
Irving Rivkin
Circus Bar, and Charles Bogas
Edwards Hotel, and Julius
Nathan, Manager
Fielding, Ed
Friedlander, Jack
Haddon Hall Hotel
Harrison, Ben
Island Club, and Sam Cohen,
Owner-Manager
Leshack, Max
Macomba Club
Mocamba Restaurant, and Jack
Friedlander, Irving Miller,
Max Leshack, and Michael
Roenberg, Employers
Miller, Irving
Morrison, M.
Perlmutter, Julius J.
Poinciana Hotel, and Bernie
Straus, George
Weills, Charles
ORLANDO: Club Cabana, and Elmer and
Jake Gunther, Owners
Club Surrocco, Roy Baides
El Patio Club, and Arthur
Karat, Owner
Flamingo Sho Club (Club Flami-
ngo), and Albert Blum-
berg of Jacksonville, Fla.
Fryor, D. S.
Swing Club, and Arthur J.
Redman, former prop.
ORMOND BEACH: Jul's Club, and Morgan Jul
PALM BEACH: Leon and Eddie's Nite Club,
Leon and Eddie's, Inc., John
Widmeyer, Pres., and Sidney

PANAMA CITY: Daniels, Dr. E. B.
Orlin, Secretary
PENSACOLA: Hodges, Earl, of the Top Hat
Dance Club
Keeling, Alec (also known as A.
Scott), and National Orches-
tra Syndicate and American
Booking Company, and
Alexander Attractions
Miss Texas Club, and Richard
Cooper, Owner and Prop.
Southland Restaurant, and
J. Ollie Tidwell
STARBUCK: Camp Blauding Reception
Center
Goldman, Henry
STUART: Sutton, G. W.
TALLAHASSEE: Gaines Patio, and Henry Gaines,
Owner
Two Spot Club, Calhoun E.
Hannah
TAMPA: Brown, Russ
Carouel Club, and Abe Burkow,
and Norman Kara, 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
Clarke

Sparks Circus, and James Edgar,
Manager (operated by Florida
Circus Corp.)
WEST PALM BEACH: Balserina Club, and Bill Harris,
Operator
Larocco, Harry L.
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:

Bill and Harry's Cabaret, Fred
W. Taylor, Manager, and
G. W. (Bill) Prince
and Bob Revel's Coral Club, and
Bob Revel
Dawson, Robert H., and
Caribe Lounge in Plaza Hotel
J. W. Neely, Jr.
Kirkland, Fred
Minnich Attractions, Joe Min-
nick
BRUNSWICK: Joe's Blue Room, and Earl Hill
and W. Lee
Wigfalla Cafe, and W. Lee
HINESVILLE: Plantation Club, S. C. Klass
and F. W. Taylor
MACON: Capitol Theatre
Lee, W. C.
Swabe, Leslie
SAVANNAH: Hayes, Gus
Model Shows, Inc., and David
Eady, Owner, Charles Barnes,
Manager
Palms Club, and Andrew Brady
Thompson, Lawrence A., Jr.
THOMASVILLE: Club Thomas, and Terry
Mancy, Operator
VIDALIA: Pal Amusements Co.
WAYCROSS: Cooper, Sherman and Dennis

IDAHO

COEUR D'ALENE: Crandall, Earl
Lachman, Jesse
LEWISTON: Canner, Sam
Rosenberg, Mrs. R. M.
Via Villa, and Fred Walker
POCATELLO: East Frontier Club, Rolon
Reck, Stan Hvarka and
Bob Cummings
Pullos, Dan
Seymour, Bud
SPIRIT LAKE: Fireside Lodge, and R. E. Berg

ILLINOIS

BELLEVILLE: Davis, C. M.
BLOOMINGTON: McKinney, James R.
Thompson, Earl
CAROL: Secret, Eli
CALUMET CITY: Mitchell, John
CHAMPAIGN: Robinson, Brant
CHICAGO: Adams, Delmore and Eugene
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
Daniels, Jimmy
Donaldson, Bill
Elders, Cleo
Evans, Jeop
Fine, Jack, Owner "Play Girls
of 1938," "Victory Pollies"
Gayle, Tim
Glen, Charlie
Hale, Walter, Promoter
Mackie, Robert, of Savoy Ball-
room
Majestic Record Co.
Mason, Leroy
Mays, Chester
Mickey Weinstein Theatrical
Agency
Monte Carlo Lounge, Mrs. Ann
Hughes, Owner
Moore, H. B.
Musaris Concert Management,
and George Wildeman
Music Bowl, and Jack Peters
and Louis Cappanola, Em-
ployers
Music Bowl (formerly China
Doll), and A. D. Blumenthal
O'Connor, Pat L., Pat L.
O'Connor, Inc.
Silhouette Club, and Joe Salotta

INTERNATIONAL MUSICIAN

Stoner, Marian I.
Teichner, Charles A., of T. N. T. Productions
Whitehead, J. Preston
DECATUR:
Pace, James (Buster)
EAST ST. LOUIS:
Davis, C. M.
Playdum, and Stuart Tambor, Employer, and Johnny Perkins, Owner
FREESPORT:
Marabel, George
HOMERWOOD:
Cherry Hill Country Club, and Walter Wallace
KANKAKEE:
Hlavener, Mrs. Theresa
LA GRANGE:
Hart-Van Recording Co., and H. L. Hartman
MOLINE:
Anker's Inn, and Francis Weaver, Owner
MOUND CITY:
Club Winchester, and Betty Gray and Buck Willingham
MT. VERNON:
Plantation Club, Archie M. Haines, Owner
PERKIN:
Candlelight Room, and Fred Boname
PEORIA:
Davis, Oscar
Humane Animal Association
Rutledge, R. M.
Simson, Eugene
Streeter, Paul
Thompson, Earl
Wayner, Lou
PRAIRIE VIEW:
Green Duck Tavern, and Mr. and Mrs. Stiller
ROCKFORD:
Palmer House, Mr. Hall, Owner
Trocadere Theatre Lounge
White Swan Corp.
ROCK ISLAND:
Harnes, Al
Greyhound Club, and Tom Davelis
SPRINGFIELD:
Face, James (Buster)
Shrum, Cal
Terra Plaza, and Elmer Bart Ho, Employer
URBANA:
Jay's Ranch, and Jay Scott, owner and operator
WASHINGTON:
Thompson, Earl
ZEIGLAR:
Zeiglar Nite Club, and Dwight Allsup, and Jason Wilkas, Owners

INDIANA

ANDERSON:
Lanant, Bob and George
Levit's Supper Club, and Roy D. Levitt, Proprietor
BEECH GROVE:
Mills, Bud
FAST CHICAGO:
Harnes, Tiny Jim
East Chicago American Enterprises, and James Dawkins
ELWOOD:
Yankee Club, and Charles Sullivan, Manager
EVANSVILLE:
Adams, Jack C.
FORT WAYNE:
Hrommel, Emmett
GREENSBURG:
Club 46, Charles Holzhouse, Owner and Operator
INDIANAPOLIS:
Bentlow, William, and his All-American Brownskin Models
Carter, A. Lloyd
Dickerson, Matthew
Donaldson, Bill
Fate Entertainment Enterprises, Inc., and Frederick G. Schatz
Harris, Rupert
Koller Rondo Skating Rink, and Perry Flick, Operator
William C. Powell Agency
IAPAYETTE:
Club 52, Charles Gibson, Prop.
MUNCIE:
Hailey, Joseph
NEWCASTLE:
Harding, Stanley W.
RICHMOND:
Newcomer, Charles
Puckett, H. H.
SOUTH BEND:
Childers, Art (also known as Bob Cagney)
Palais Royale Ballroom, and Eddie Makar
SPENCERVILLE:
Kelly, George M. (Marquis)
SYRACUSE:
Waco Amusement Enterprises

IOWA

CLARION:
Miller, J. L.
CLINTON:
American Legionnaire Club, and Virgil Abbe, Manager
DENISON:
Larby Ballroom, and Curtis Larby, Operator

DLS MOINES:
Brookins, Tommy
HARLAN:
Gibson, C. Res
POWERSVILLE:
Dance Hall, and Henry Patterson
SIENANDDAH:
Aspinwall, Hugh M. (Chick Martin)
SPENCER:
Free, Ned
WATERLOO:
Siepco, Benton L.
Woodbine, J. W. (Red) Drummer, Manager

KANSAS

BREWSTER:
Whirlwind Ballroom, G. M. Dinkel, Operator
COFFEYVILLE:
Ted Blake
DOUGLASS:
Graham, Lyle
HOLCOMB:
Golden Key Club, and H. R. Allen (also known as Bert Talon, Bert Talon, Bert Allen)
KANSAS CITY:
White, J. Cordell
LIBERAL:
Liberal Chapter No. 17, Disabled American Veterans, and H. R. Allen
LOGAN:
Graham, Lyle
MANHATTAN:
Stuart, Ray
PRATT:
Clements, C. J.
Wibsy, L. W.
RUSSELL:
Russell Post 6240, VFW, Gus Zercher, Dance Manager
SALINA:
Kern, John
TOPEKA:
Mid-West Sportsmen Association
WICHITA:
Aspinwall, Hugh M. (Chick Martin)
Holiday, Art
Key Club, and/or G. W. Moore

KENTUCKY

BOWLING GREEN:
Rountree, Upton
Taylor, Roy D.
LEXINGTON:
Harper, A. C.
Rankin Enterprises, and Preston P. Rankin
LOUISVILLE:
Bramer, Charles
Imperial Hotel, Jack Woolems, Owner
King, Victor
Spaulding, Preston
PADUCAH:
Vickers, Jimmie

LOUISIANA

ALEXANDRIA:
Smith, Mrs. Lawrence, Proprietor
Club Plantation
Stars and Bars Club (also known as Brass Hat Club), A. B. Conley, Owner, Jack Tyson, Manager
Weil, R. W.
CROWLEY:
Young Men's Progressive Club and J. L. Buchanan, Employer
GONZALES:
John Camille
LAFAYETTE:
Hadacol Caravan
LeBlanc Corporation of Louisiana
Velin, Toby
Venables Cocktail Lounge
LEESVILLE:
Capell Brothers Circus
MONROE:
Club Delicia, Robert Hill
Keith, Jesse
Thompson, Son
NATCHITOCHE:
Burton, Mrs. Pearl Jones
NEW ORLEANS:
Barker, Sand
Berna, Harry B., and National Artists Guild
Callico, Giro
Dog House, and Grace Martinez, Owner
Hurricane, The, Percy Seovall
LeBlanc, Dudley J.
OPELOUSAS:
Cedar Lane Club, and Milt Delmas, Employer
SHERBOURNE:
Reves, Harry A.
Stewart, Willie
SPRINGHILL:
Capers, C. L.

MAINE

BIDDEFORD:
Old Orchard Beach Playhouse, and Edward Gould
FORT FAIRFIELD:
Paul's Arena, Gibby Seaborn

MARYLAND

BALTIMORE:
Byrd, Olive J.
Carter, Charles
Cox, M. L.
Forbes, Kenneth (Skin)
Gay 90's Club, Lou Belmont, Proprietor, Henry Epstein, Owner
Greber, Ben
Jolly Post, and Armand Moisinger, Prop.
LeBlanc Corporation of Maryland
Perkins, Richard, of Associated Enterprises
Weiss, Harry
BLADENSBURG:
Crossroads Supper Club, and Sam Schanker, Employer
CHESEAPEAKE BEACHES:
Chesapeake Beach Park Ballroom, and Alfred Walters, Employer
CORAL HILLS:
Hilltop Restaurant, and Theodore J. Schendel
CUMBERLAND:
Waingold, Louis
EASTON:
Hannah, John
FENWICK:
Reppch, Albert
HAGERSTOWN:
Bauer, Harry A., Glass, David
OCEAN CITY:
Nelson, 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., Edgewater Beach
MASSACHUSETTS

AMHERST:
Murphy, Charles
Russell, William
BILLERICA:
One-U-One Club, Nick Ladoulis, Proprietor
BLACKSTONE:
Stefano, Joseph
BOSTON:
Bay State News Service, Bay State Amusement Co., Bay State Distributors, and James H. McIlvaine, President
Broshaban, 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 Mouton
BUZZARDS BAY:
Blue Moon, and Alexander and Chris Byron, Owners
King Midas Restaurant, Mutt Aretovskis, manager, and Canal Enterprises, Inc.
CAMBRIDGE:
Salvato, Joseph
FALL RIVER:
Royal Restaurant (known as the Riviera), William Andrade, Proprietor
FITCHBURG:
Boulduc, Henry
HAYVERHILL:
Assis, Joe
HOLYOKE:
Holyoke Theatre, Bernard W. Levy
LOWELL:
Carney, John F., Amusement Company
Francis K. Crowe
MILLERS FALLS:
Rhythm Inn, and R. M. Thabault
MONSON:
Caneyallo, Leo
NEW BEDFORD:
The Derby, and Henry Correia, Operator
NEWTON:
Thiffault, Dorothy (Mimi Chevalier)
SALEM:
Larkin Attractions, and George Larkin
SHERBURN:
Veterans Council
WAYLAND:
Steele, Chauncey Dewey
WILMINGTON:
Blue Terrace Ballroom, and Anthony DeTorto

MICHIGAN

ANN ARBOR:
McLaughlin, Max
BATTLE CREEK:
Smith, David
BAY CITY:
Walter, Dr. Howard
DETROIT:
Adler, Caesar
Bel Air (formerly Lee 'N Eddie's), and Al Wellman, Ralph Wellman, Philip Flan, Sam and Louis Bernatzen, Owners
Bibb, Allen
Briggs, Edgar M.
Claybrook, Adolphus
Connors Lounge, and Joe Pallizolo, Operator
Daniels, James M.
Dustin Steamship Company, M. M. Constan
Gay Social Club, and Eric Scriven
Green, Goldman
Hoffman, Sam
Johnson, Ivory
Kosman, Hyman
Minaudo, Nono
Payne, Edgar
Papadimas, Babis
Pyle, Howard D., and Savoy Promotions
Royal Sack House
Thomas, Matthew B.
ESSEXVILLE:
House of Fogarty, and John F. Fogarty, Owner
FERRIS:
Club Plantation, and Doc Washington
GRAND RAPIDS:
Club Chez-Ami, Anthony Scalice, Proprietor
Power Theatre
Universal Artists, and Phil Simon
KAWKAWLIN:
Old Mill Dance Hall, Ernest Fortin, Owner
MUSKOGON HEIGHTS:
Giffen, James
Wilson, Leslie
PONTIAC:
Henry's Restaurant, and Charles Henry
Sandy Beach Inn
SISTER LAKE:
Rendezvous Bowl, and Bendevous Inn (or Club), Gordon J. "Boss" Miller
TRAVERS CITY:
Lawson, Al
UTICA:
Spring Hill Farms, and Andrew Sneed
WAYLAND:
Macklin's Dixie Inn, and Wm. and Laura Macklin
MINNESOTA

DETROIT LAKES:
Johnson, Allan V.
EASTON:
Hannah, John
MANIATO:
Rathskeller, and Carl A. Becker
MINNEAPOLIS:
International Food and Home Shows
Northwest Vaudeville Attraction, and C. A. McEvoy
Speedorama, Inc., and E. A. Jones and Gene Jensen, Officers
PIPESTONE:
Coopman, Marvin
Stolmann, Mr.
RED WING:
Red Wing Grill, Robert A. Nybo, Operator
ROCHESTER:
Co. B., State Guard, and Alvin Costello
SLATTON:
E. E. Iverson
Iverson Manufacturing Co., Bud Iverson
WINONA:
Interstate Orchestra Service, and L. Foster Jung
MISSISSIPPI

BIDOX:
El Rancho Club, and John Wesley
Joyce, Harry, Owner Pilot House Night Club
Thompson, Bob
CLEVELAND:
Hardin, Drizel
GREENVILLE:
Pollard, Flenord
GULFPORT:
Plantation Manor, and Herman Burger
HATTIESBURG:
Jazzy Gray's (The Pines), and Howard Homer Gray (Jazzy Gray)
JACKSON:
Carpenter, Bob
Poor Richards, and Richard K. Head, Employer
Royal Steak House

MISSOURI

Smith, C. C., Operawr, Bob
Bing Bros. Circus (Pine Bluff, Ark.)
KOSCIUSKO:
Fisher, Jim S.
LELAND:
Lillo's Supper Club and Jimmy Lillo
MERIDIAN:
Bishop, James E.
NATCHEZ:
Colonial Club, and Ollie Koerber
VICKSBURG:
Blue Room Nite Club, and Tom Wince
BOONEVILLE:
Bowden, Rivers
Williams, Bill
CHILLICOTHE:
Haver, H. H.
FORT LEONARD WOOD:
Lawhon, Sgt. Harry A.
GREENFIELD:
Gilbert, Paul and Paula (Raye)
INDEPENDENCE:
Casino Drive Inn, J. W. Johnson, Owner
JOPLIN:
Silver Dollar, Dick Mills, Manager-Owner
KANSAS CITY:
Babbitt, William (Bill) H.
Canton, L. R.
Equire Productions, and Kenneth Yates, and Bobby Hess
Main Street Theatre
Red's Supper Club, and Herbert "Red" Drye
Zelma Rada Club, Emmett J. Scott, Prop., Bill Christian, Manager
MACON:
Macon County Fair Association, Mildred Sanford, Employer
NORTH KANSAS CITY:
Schult-Krocker Theatrical Agency
OAKWOOD (HANNIBAL):
Club Belvedere, and Charles Mastlock
POPULAR BLUFFS:
Brown, Merle
ST. LOUIS:
Barnholtz, Max
Beaumont Cocktail Lounge, Ella Ford, Owner
Brown Bomber Bar, James Caruth, and Fred Guinayard, co-owners
Caruth, James, Operator Club Rumbogae, Cafe Society, Brown Bomber Bar
Caruth, James, Cafe Society
D'Agostino, Sam
Graf, George
Haynes, Lillard
Markham, Doyle, and Tunc
Towa Ballroom
New Show Bar, and John W. Green, Walter V. Lay
Nieberg, Sam
Shapiro, Mel
VERSAILLES:
Trade Winds Club, and Marion Buchanan, Jr.
MONTANA

ANACONDA:
Reno Club, and Mrs. Vidich, Owner
BUTTE:
Carnival Room, and Chris Martin, Employer
Webb, Eric
GREAT FALLS:
J. & A. Rollercoade, and James Austin
NEBRASKA

ALEXANDRIA:
Alexandria Volunteer Fire Dept., and Charles D. Davis
FREMONT:
Wes-Ann Club, and Tanya June Barber
KEARNEY:
Field, H. E.
LODGEPOLE:
American Legion, and American Legion Hall, and Robert Sprengel, Chairman
MCNECOE:
Gayway Ballroom, and Jim Corcoran
Junior Chamber of Commerce, Richard Gruver, President
OMAHA:
Louie's Market, and Louis Paperay
Suchart, J. D.
PENDER:
Pender Post No. 55, American Legion, and John P. Kai, Dance Manager
RUSHVILLE:
American Legion Post No. 161, and Ken Daird and Bill Chaney
SCOTTSBLUFF:
Biggers Ballroom (Pavilion), and Floyd Bigger and Gene Purnell

NEVADA

LAS VEGAS:
Gordon, Ruth
Holtzinger, Kathy
Lawrence, Robert D.
Ray's Cafe
Stoney, Milo B.
Warner, A. H.
LOVELOCK:
Fischer, Harry
PITTMAN:
All-American Supper Club and Casino, and Jim Thorpe
RENO:
Blackman, Mrs. Mary
Club Harlem, and Wm. Bailey and Lonnie W. Johnson
Tomzey, Don
NEW HAMPSHIRE

PABIAN:
Zaks (Zackers), James
JACKSON:
Nelson, Eddy
Sheir, James
NEW JERSEY

ABSECON:
Hart, Charles, President, and Eastern Mardi Gras, Inc.
ASSUR PARK:
Gilmore, James E.
Richardson, Harry
ATLANTIC CITY:
Bobbins, Abe
Casper, Joe
Cheatham, Shelby
Club 15, and Henry Koster and Max Olshon, Owners
Goodleman, Charles
Lockman, Harvey
Morocco Restaurant, G. Passa, and G. Dantzer, Operators
Pilgram, Jacques
Yacht Club, and Nate Goldberg, owner
BLOOMFIELD:
Thompson, Patti
CAMDEN:
Embassy Ballroom, and George E. Chips (Gen. DeCerolesimo), Operator
CAPE MAY:
Anderson, Charles, Operator
CLIFTON:
August E. Buchner
EAST ORANGE:
Hutchins, William
EAST RUTHERFORD:
Club 199, and Angelo Pucci, Owner
ELIZABETH:
Billy's Tavern, and William Zwick
HOBOKEN:
Red Rose Inn, and Thomas Monno, Employer
Sportsman Bar and Grill
JERSEY CITY:
Bonito, Benjamin
Burco, Ferruccio
Triumph Records, and Gerry Queen, present Owner, and G. Statira (Grant) and Bernice Levine, former Owners
LAKE HOPATCONG:
Dunham, Oscar
LAKEWOOD:
Seldin, S. H.
LITTLE FERRY:
Scarac, John
LONG BRANCH:
Hoover, Clifford
Kitty, Marvin
Rappaport, A., Owner The Blue Room
Wright, Wilbur
MANAHAWKIN:
Jimmy's Tavern, and Jimmy Mascola, Owner
MONTCLAIR:
Cos-Hay Corporation, and Thos. Hayes, and James Costello
MORRISTOWN:
Richard's Tavern, and Raymond E. Richard, Proprietor
NEWARK:
Coleman, Melvin
Graham, Alfred
Hall, Emory
Hays, Clarence
Harris, Earl
Holiday Corner, and Jerry Foster, employer
Johnson, Robert
Jones, Carl W.
Levine, Joseph
Lloyds Manor, and Smokey McAllister
Mariano, Tom
"Panda," Daniel Scriver
Prestwood, William
Red Mirror, and Nicholas Grande, Proprietor
Rollison, Eugene
Simmons, Charles
Tucker, Frank
Wilson, Leroy
Zaracardi, Jack
NEW BRUNSWICK:
Jack Ellet
NORTH ARLINGTON:
Petruzzi, Andrew
ORTLEY:
Loyal Order of Moose Lodge 399, and Anthony Checchia, employer

PASADENA:
Time Tico Club, and Gene Di-
Vergio, owner
PATERSON:
Hatch, Sam
Frost, Joseph
Ventravigna, Joseph
PEORIA:
Belle, Jack
PLAINFIELD:
McGowan, Daniel
Nathanson, Joe
BONNEVILLE:
Harrison, Bob
SPRING LAKE:
Broadacres and Mrs. Josephine
Ward, Owner
SUMMIT:
Abbot, Mitchell
TRUSTON:
Crossing Inn, and John Wyrick,
Employer
VAUX HALL:
Carillo, Manuel R.
VINELAND:
Green, David
WEST NEW YORK:
B'Nai B'rith Organization, and
Sara Note, Employer, Harry
Boornstein, President
WILLIAMSTOWN:
Talk of the Town Cafe, and
Rocco Pippo, Manager

NEW MEXICO

ALBUQUERQUE:
Halliday, Fina
LaLoma, Inc., and Margaret
Ricardi, Employer
Mary Green Attractions, Mary
Green and David Timm. Pro-
moters
CLOVIS:
Deaton, J. Earl, Owner Plaza
Hotel
ELMORA:
Monte Carlo Gardens, Monte
Carlo Inn, Euben Gonzalez
BOSWELL:
Russell, L. D.
RUIDOSO:
Davis, Deany W.
SANTA FE:
Smith's Night Club, and Emil
Migardo, Owner
Valdes, Daniel T.

NEW YORK

ALBANY:
400 Casino, and Herman
Halpern, Proprietor
Johnson, Floyd
O'Meara Attractions, Jack
Richard's Bar-B-Que, David
Richard
Snyder, Robert
Staten, Jonathan
ALDIE CHIEF:
Berke's Manor, and Harold A.
Berke
AUSABLE CHASM:
Ander, Max
Young, Joshua P.
BRONX:
Aloha Inn, Pete Mancuso, Pro-
prietor and Carl Rainford,
Manager
Atman, Martin
Club Delmar, Charles Marc-
tino and Vincent Delostia,
Employers
Jugarden, Jacques I.
Metro Anglers Social Club, and
Aaron Murray
Miller, Joe
New Royal Mansion (formerly
Royal Mansion), and Joe
Miller and/or Jacques I.
Jugarden
Ferry Records, and Sam
Richman
Sensuro, E. J.
Sincis, Carlton (Carl Parker)
Williams, J. W.
BROOKLYN:
Aurelia Court, Inc.
Crescent Restaurant, and Phil
and Tarte Corbisiero
Ferdinand's Restaurant, and
Mr. Ferdinand
Globe Promoters of Heckelbach
Beves, Harry Dixon and
Elmo Ober
Hall, Edwin C.
Jehanson, Clifford
Kingsborough Athletic Club,
George Chandler
Morris, Philip
Ocean Grotto Restaurant, and
Albert Santapio, Proprietor
Reade, Michael
Rozenberg, Paul
Sensura, Gus, Hollywood Cafe
Sandrovita, Leonard
Sener, Eliot
1024 Club, and Albert Fried
Thompson, Ernest
Villa Antiques, Mr. P. Antico,
Proprietor
Williams, Melvin
BUFFALO:
Boerne, Edward
Calato, Joe and Teddy
Comano, Frank and Anthony
Harmon, Lisa (Mrs. Rosemary
Humphrey)
Jackson, William

Neilon, Art and Mildred
Ray's Bar-D, and Raymond C.
Demperio
Twentieth Century Theatre
IRYDIN:
Dryden Hotel, and Anthony
Vera, Manager
FAR ROCKAWAY, L. I.:
Tow's House Restaurant, and
Bernard Kurland, Proprietor
FERRIDALE:
Pollack Hotel, and Elias Pol-
lack, Employer
Stier's Hotel, and Philip Stier,
Owner
FLERSCHMANN:
Churs, Irene (Mrs.)
FLANSPORT:
Blue Skies Cafe, Frank Reile
and Lesny Tyler, Proprietors
GLENS FALLS:
Gottlieb, Ralph
Newman, Joel
Bright, Don
GLENS SPRT:
Glen Acres Hotel and Country
Club, Jack W. Boese, Em-
ployer
GLENSWILD:
Glenwild Hotel and Country
Club, and Mack A. Lewis,
Employer
GRAND ISLAND:
Williams, Owsen V.
RUDSON:
Goldstein, Benny
Gutro, Samad
ILION:
Wick, Phil
ITHACA:
Bened. Jack
JACKSON HEIGHTS:
Griffith, A. J., Jr.
LAKE PLACID:
Carrigan Club, and C. E.
Southworth
LARCHMONT:
Sechs, R.
LIMESTONE:
Seck House, and Dave
Oppenbeim, Owner
LOCH SHIELDS:
Chesser, Abe
Marsdenfeld, Isadore, Jr., Estate
MT. VERNON:
Raphin, Harry, Proprietor,
Wagon Wheel Tavern
NEW YORK CITY:
Allegro Records, and Paul Piner
Alexander, Wm. D., and Asso-
ciated Producers of Negro
Music
Amidor, Jack
Andu, John R. (Indonesian
Cafe)
Bachelor's Club of America, and
John A. Talbot, Jr., and
Leonard Karmar
Benzari, Ben
Beverly Green Agency
Blue Note, and J. C. Clarke,
Employer, 227 Restaurant
Corp.
Broadway Hofbrau, Inc., and
Walter Kirsch, Owner
Broadway Sewing Publications,
L. Frankel, Owner
Bruice, Isaac
Calman, Carl, and the Calman
Advertising Agency
Canora, Rocco
Canfield Productions, and Spis-
tic Canfield
Carac, Raymond
Channon, Inc., Monte Gardner
and Mr. Rodriguez
Charles, Marvin, and Knights
of Magic
Coffery, Jack
Cohen, Morris
Collectors' Items Recording Co.
Maurice Spinack and Kath-
erine Gregg
"Come and Get It" Company
Common Cause, Inc., and
Payne
Cook, David
Courtney, Robert
Crocker, Mr.
Cross, James
Crosset, Ken, and Ken Cros-
set Associates
Crown Records, Inc.
Currie, Lou
Delta Productions, and Leonard
M. Burton
Dubois-Friedman Production
Corporation
Dubonnet Records, and Jerry
(Jerome) Liptak
Dynamic Records, Ulysses Smith
Fontaine, Lem & Don
Goldberg (Garrett), Samuel
Goldstein, Robert
Grasob, Budd
Gray, Lew, and Magic Record
Company
Gross, Gerald, of United Artists
Management
Hemaway, Phil
Hewe's Famous Hippodrome
Circus, Arthur and Hyman
Sircus
Isley, William
Johnson, Donald E.
Kaye-Martin, Kaye-Martin Pro-
ductions

Kenay, Herbert C.
Kent Music Co., and Nick
Kestros
King, Gene
Knight, Raymond
Kushner, Jack and David
Lew, Jerry
Lery, John
Low Leslie and his "Black-
birds"
Little Gypsy, Inc., and Ross
Hirschler and John Lobel
Manhattan Recording Corp., and
Walker H. Brown, Jr.
Mannin, Sam
Merham, Dewey "Pigment"
Mayo, Melvin E.
McCaffrey, Neill
McMahon, Jess
Meiro Coal and Suit Co., and
Joseph Lapin
Meyers, Johnny
Millman, Mort
Montana, Pedro
Moody, Philip, and Youth
Movement to the Future
Organization
Murray's
Nassau Symphony Orchestra,
Inc., Benjamin J. Fiedler
and Clifton P. Sheehy
Neill, William
Newman, Nathan
New Friends of Music, and
Hortense Month
New York Civic Opera Com-
pany, Wm. Reutemann
New York Ice Fantasy Co.,
James Blizard and Henry
Robinson, Owners
Orpheus Record Co.
O'Shaughnessy, Meg
Pargas, Orlando
Parmenter, David
Phillips, Robert
Place, The, and Theodore
Costello, Manager
Pollard, Eric
Prince, Hughie
Rain Queen, Inc.
Ralph Cooper Agency
Regan, Jack
Robinson, Charles
Rogers, Harry, Owner "Prison
Police"
Rosen, Philip, Owner and Op-
erator Penthouse Restaurant
Sandy Hook S. Co., and
Charles Gardner
Schwartz, Mrs. Morris
Singer, John
Sloyer, Mrs.
South Seas, Inc., Abner J.
Rubiea
Southland Recording Co., and
Rose Santos
Spotlite Club
Steve Murray's Mahogany Club
Stromberg, Hunt, Jr.
Strouse, Irving
Sunbrock, Larry, and his Rodeo
Show
Talent Corp. of America,
Harry Weissman
Teddy McKee Theatrical
Agency, Inc.
Television Exposition Produc-
tions, Inc., and Edward A.
Corney, President
Thomson, Sava and Valenti,
Incorporated
United Artists Management
Variety Entertainers, Inc., and
Herbert Rubin
Venus Star Social Club, and
Paul Earlington, Manager
Walker, Aubrey, Maimonette
Social Club
Wanderman, George
Watercraps, Inc.
Wee and Leventhal, Inc.
Wellish, Samuel
Wilder Operating Company
Zaha (Zackers), James
NIAGARA FALLS:
Boulevard Casino, and Frank
and Victor Rotundo
Flory's Melody Bar, Joe and
Nick Florio, Proprietors
Greene, Willie
Kiment, Robert P.
NORWICH:
McLean, C. P.
PATCOGUE:
Kay's Swing Club, Kay
Angelo
ROCHESTER:
Boston Harbor Cafe, and Mr.
Casey, Proprietor
Quonset Inn, and Raymond J.
Moore
Valenti, Sam
ROME:
Maris, Al
SABATTS:
Sabbatis Club, and Mrs. Vera
V. Coleman
SARANAC LAKE:
Birches, The, Mose LaFontaine,
Employer, C. Randall, Mgr.
Durgans Grill
SARATOGA SPRINGS:
Clark, Stevens and Arthur
SCHENECTADY:
Edwards, M. C
Fretto, Joseph

Rudds Beach Nite Klub or Cow
Shed, and Magnus E.
Edwards, Manager
Silverman, Harry
SOUTH PALM BEACH:
Seldin, S. H., Operator (Labe-
wood, N. J.), Grand View
Hotel
Silvers Hotel, and Abraham
Silvers
SUFFERN:
Armitage, Walter, President,
Country Theatre
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
Mati, Proprietor
WATER TOWN:
Duffy's Tavern, Terrace Duffy
WATERVILLE:
Cortes, Rita, James E. Stratos
Shows
Kille, Lyman
WHITEFALLS:
Jerry-Ann Chatman, and
Jerry Rumania
WHITE PLAINS:
Brod, Mario
WOODBRIDGE:
Waldorf Hotel, and Morris
Signer
YONKERS:
Babner, William

LONG ISLAND (New York)

ASTORIA:
Hirschler, Rose
Lobel, John
ATLANTIC BEACH:
Bel Aire Beach and Cabana
Club (B. M. Management
Corp.), and Herbert Month,
President
Normandie Beach Club, Alexan-
der DeCicco
BAYSIDE:
Mirage Room, and Edward S.
Friedland
BELMORE:
Baber, William I.
GLENSDALE:
Waters, Paul S.
MANNHESSET:
Caro's Restaurant, and
Miri Caro

NORTH CAROLINA

BEAUFORT:
Marley, Charles
BURLINGTON:
Mayflower Dining Room, and
John Loy
CAROLINA BEACH:
Stokes, Gene
CHARLOTTE:
Amusement Corp. of America
Edon E. Blckman, Jr.
Jones, M. P.
Karlson, Joe
Southern Attractions, and
E. D. Kemp, Jr.
DURHAM:
Gordon, Douglas
FAYETTEVILLE:
Highland Bowl, and Walter
Wallace (Homewood, Ill.)
Parker House of Music, and
S. A. Parker
GREENSBORO:
Fair Park Casino, and Irish
Horsan
Ward, Robert
Weingarten, E., of Sporting
Events, Inc.
GREENVILLE:
Hagan, William
Ruth, Therman
Wilson, Sylvester
HENDERSONVILLE:
Livingston, Buster
KINSTON:
Parber, David
RALEIGH:
Club Carlyle, Robert Carlyle
REIDSVILLE:
Ruth, Therman
WALLACE:
Strawberry Festival, Inc.
WILSON:
McCann, Roosevelt
McCann, Sam
McExahan, Sam

NORTH DAKOTA

SIEMARCK:
Lefor Tavern and Ballroom.
Att and John Zecker,
Operators
DEVILS LAKE:
Beeson Club, Mrs. O. J.
Christianson
WABEN:
Wragg, Herbert, Jr.
OHIO
Bauford, Doyle

Buddies Club, and Alfred
Scratchings, Operator
Esquire Lounge, and Nick
Thomas and Robert Naman
Pullman Cafe, George Subrin,
Owner and Manager
CANTON:
Huff, Lloyd
CINCINNATI:
Anderson, Albert
Bayless, H. W.
Charles, Mrs. Alberta
Wonder Bar, James McPatrick,
Owner
Smith, James R.
Sunbrock, Larry, and his Rodeo
Show
Wallace, Dr. J. H.
CLEVELAND:
Atlas Attractions, and Ray
Grair
Bender, Harvey
Bonds, Andrew
Club Ebony, and M. C. Styls,
Employer, and Phil Gary
Club Roa-day-Vee, and U. S.
Dearing
Dixon, Forrest
Lindsay Skybar, and Phil Bash,
Owner
Lowry, Fred
Manuel Bros. Agency, Inc.
Salanci, Frank J.
Spero, Herman
Stutz, E. J., and Circle Theatre
Tucker's Blue Grass Club, and
A. J. Tucker, Owner
Walthers, 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
McLade, Phil
Mallory, William
Paul D. Robinson Fire Fighters
Post 567, and Captain G. W.
McDonald
Turk Club, and Ralph Steves-
son, Proprietor
DAYTON:
Boucher, Roy D.
Daytona Club, and William
Carpenter
Rec Club, and Wm. L. Jackson,
James Childs and Ms. Stone
Taylor, Earl
ELYRIA:
Dance Theatre, Inc., and A. W.
Jewell, President
EUCLED:
Rado, Gerald
PINDLAY:
Wilson, Mr. and Mrs. Karl,
Operators Paradise Club
GERMANTOWN:
Beechwood Grove Club, and Mr.
Wilson
LIMA:
Colored Elks Club, and Gus
Hall
MASSILLON:
Lincoln Lounge, and David
Frankel
PIQUA:
Sedgewick, Lee, Operator
PROCTORVILLE:
Terrace Club, and Paul D.
Reese, Owner
SANDUSKY:
Eagles Club
Mathews, S. D.
Salice, Henry
SPRINGFIELD:
Jackson, Lawrence
Terrace Gardens, and H. J.
McCall
TOLEDO:
LaCasa Del Rho Music Publish-
ing Co., and Don B. Owens,
Jr., Secretary
National Athletic Club, Roy
Finn and Archie Miller
Nightingale, Homer
Triposi, Joseph A., President
Italian Opera Association
VIENNA:
Hull, Russ
Russ Hull
YOUNGSTOWN:
Colony Night Club, and
Floyd Hayes
Summer, Virgil (Vic)
ZANESVILLE:
Venner, Pierre

OKLAHOMA

ARDMORE:
George R. Anderson Post No.
65, American Legion, and
Floyd Loughbridge
ENID:
Norris, Gene
HUGO:
Stevens Brothers Circus, and
Robert A. Stevens, Manager
MUSKOGEE:
Gutrie, John A., Manager Rodeo
Show, connected with Grand
National of Muskogee, Okla.
OKLAHOMA CITY:
Randolph, Taylor
Simms, Aaron

Southwestern Attractions, M. E.
Baldwin and Jack Swiger
OKMULGEE:
Masonic Hall (colored), and
Calvin Simmons
SHAWNEE:
DeMarco, Frank
TULSA:
Berna, Harry B.
Love's Cocktail Lounge, and
Clarence Love
Williams, Cargile

OREGON

RUGENE:
Granada Gardens, Shannon
Shaffer, Owner
Wainstein, Archie, Commercial
Club
HERMISTON:
Rosenberg, Mrs. E. M.
LAKE SIDNEY:
Bates, E. P.
PORTLAND:
Acme Club Lounge, and A. W.
Deaton, Manager
Ozark Supper Club, and Fred
Baker
Yank Club of Oregon, Inc., and
R. C. Bartlett, President
ROGUE RIVER:
Arnold, Ida Mae
SALEM:
Lope, Mr.
SHERIDAN:
American Legion Post No. 75,
Melvin Asper

PENNSYLVANIA

ALTIQUIPPA:
Guanco, Otis
ALLENTOWN:
Hugo's and George Fidler and
Alexander Alveri, Props.
BEWERTON:
Maun Line Civic Light Opera
Co., Nat Burns, Director
BLAINSVILLE:
Italian Club, and Sam
Esposito, Manager
Moose Club, and A. P. Sundry,
Employer
BRABURN:
Mauz, John
BRANDONVILLE:
Vanderbilt Country Club, and
Terryl McGowran, Employes
BRYN MAWR:
K. P. Cafe, and George Papias
CHESTER:
Blue Heaven Room, Bob Lager,
Employer
Fishes, Samuel
Pyle, William
Reindollar, Harry
DEVON:
Jones, Martin
DONORA:
Bedford, C. D.
EVERSON:
King, Mr. and Mrs. Walter
FAIRMOUNT PARK:
Riverside Inn, Inc., Samuel
Ottenberg, President
GLENOLDEN:
Barone, Joseph A., Owner,
202 Musical Bar (West
Chester, Pa.)
HARRISBURG:
Ichen, Robert N.
Knipple, Ollie, and Ollie
Knipple's Lounge
P. T. K. Fraternity of John
Harris High School, and
Robert Spitzer, Chairman
Reeves, William T.
Waters, B. N.
JOHNSTOWN:
Boots and Saddle Club, and
Evelyn McCall
KENNETT SQUARE:
Hotel Kennett
KINGSTON:
Johns, Robert
LANCASTER:
Freed, Murray
Samuels, John Parker
LEWISTOWN:
Temple Theatre, and
Carl E. Temple
MEADVILLE:
Noll, Carl
Power, Donald, Jr.
Simmons, Al, Jr.
MIDLAND:
Mason, Bill
NANTICOKE:
Hamilton's Night Club, and
Jack Hamilton, Owner
Carithers, Harold
Chavez, Chick
NEW CASTLE:
Natalie, Tommy
OIL CITY:
Friendship League of America,
and A. J. Nelson
PHILADELPHIA:
Allen, Jimmy
Associated Artists Bureau
Billocore Hotel, and Wm. Clorr,
Operator
Bubeck, Carl P.
Click Club
Davis, Russell
Daproc, Hiram K.
DuPree, Reace

Fri
Me
Mo
Mu
Ph
Pio
Raj
E
Sta
Stu
TIT
Cla
Fro
Ma
W
Ore
Per
Ret
Sal
C
FOIT
Sch
SCRA
McI
SHEN
Mih
SLAT
Pic
STEA
Pote
TANN
Toff
UNIO
Poli
A
UPPEI
Wal
WASH
Ativ
in
Lee
WEST
202
Ba
Pa
co
WILLI
Pine
WIKEL
KABA
WORT
Conn
YORK:
Dani
SO
CHEST
Mack
and
COLUB
Block
Sov
FLOREI
City
and
GREEN
Foree
400
K
for
Haric
MARIE
"Brin
Doo
MOULI
Wurt
the
Sou
MYRTL
Hewk
SPART
Holco
UNION
Dale
80
SIOUX
Mstay
CLARK:
Harr
JOHNS
Burto
KNOX
Cavak
Den
Gra
Hayes
Zam
Jackso
Noctu
Purt
AMARI
May
AUSTIN
El M
Von
Willie
Willie
D E C

Erlanger Ballroom
Melody Records, Inc.
Montalvo, Santos
Muziani, Joseph
Philadelphia Lab. Company, and
Louis Colantuono, Manager
Pinsky, Harry
Raymond, Don G., of Creative
Entertainment Bureau
Stanley, Frank
Stiefel, Alexander
PITTSBURGH:
Claire, George
Ficklin, Thomas
Matthews, Lee 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 III
Chico Cafe
POTTSTOWN:
Schmoyer, Mrs. Irma
SCRANTON:
McInnough, Frau
SHENANDOAH:
Mikita, John
SLATINGTON:
Flick, Walter H.
STRAFFORD:
Poinette, Walter
TANNERSVILLE:
Tuffel, Adolph
UNIONTOWN:
Polish Radio Club, and Joseph
A. Zelasko
UPPER DARBY:
Wallace, Jerry
WASHINGTON:
Athens, Pete, Manager Wash-
ington Cocktail Lounge
Lee, Edward
WEST CHESTER:
202 Musical Bar, and Joseph A.
Barone, owner (Glenolden,
Pa.), and Michael Iezzi,
co-owner
WILLIAMSPORT:
Pinella, James
WILKES-BARRE:
Kahan, Samuel
WORTHINGTON:
Conwell, J. R.
YORK:
Daniels, William Lopez

DEAUMONT:
Bishop, E. W.
BOLING:
Fails, Isaac A., Manager Spot-
light Band Booking Cooperative
(Spotlight Bands Book-
ing and Orchestra Man-
agement 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 Askew,
and James L. Dixon, Sr., co-
owners
Lee, Don, Owner of Script and
Score Productions and Oper-
ator of "Sawdust and Swing-
time"
Linskie (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:
Bowden, Rivers
Marlin, Coyal J.
Williams, Bill
Walker, C. F.
PORT WORTH:
Clemons, James F.
Famous Door, and Joe Earl,
Operator
Florence, F. A., Jr.
Main Lounge, and J. W. Jenkins
Owner and Operator
Snyder, Chic
Stripling, Howard
GALVESTON:
Evans, Bob
Shiro, Charles
GONZALES:
Dailey Bros. Circus
GRAND PRAIRIE:
Club Bagdad, R. P. Bridges and
Marian Teague, Operators
HENDERSON:
Wright, Robert
HOUSTON:
Coats, Paul
Peterson, Oscar
McMullen, E. L.
Revis, Bouldin
Singleterry, J. A.
World Amusements, Inc., Thos.
A. Wood, President
LEVELLAND:
Collins, Dee
LONGVIEW:
Club 26 (formerly Rendezvous
Club), and B. D. Holman,
Employer
Ryan, A. L.
MEXIA:
Payne, M. D.
PALESTINE:
Earl, J. W.
Griggs, Samuel
Hovey, Charles
PARIS:
Ron-De-Voo, and Frederick J.
Merkle, Employer
PORT ARTHUR:
Demland, William
SAN ANGELO:
Specialty Productions, Nelson
Scott and Wallace Kelton
Valadez, Joe and Rudy
SAN ANTONIO:
Forest, Thomas
Leathy, J. W. (Lee), Rockin'
M Dude Ranch Club
Obledo, F. J.
Rockin' M Dude Ranch Club,
and J. W. (Lee) Leathy
VALASCO:
Fails, Isaac A., Manager Spot-
light Band Booking Cooperative
(Spotlight Bands Book-
ing and Orchestra Man-
agement Co.)
WACO:
Corenfeld, Lou
WICHITA FALLS:
Dibbles, C.
Johnson, Thurmon
Whately, Mike

LYNCHBURG:
Bailey, Clarence A.
MARTINSVILLE:
Hutchens, M. E.
NEWPORT NEWS:
Isaac Burton
McClain, B.
Terry's Supper Club
NORFOLK:
Big Trax Diner, Perc.
Simon, Proprietor
Cashvan, Irwin
Meyer, Morris
Rohanna, George
Winfree, Leonard
PORTSMOUTH:
Rountree, G. T.
RICHMOND:
American Legion Post No. 151
Knight, Allen, Jr.
Rendzevous, and Oscar Black
SUFFOLK:
Clark, W. H.
VIRGINIA BEACH:
Bass, Milton
Melody Inn (formerly Harry's
The Spot), Harry L. Sizer,
Jr., Employer
White, William A.
WASHINGTON
SEATTLE:
Grove, Sirless
Harvison, R. S.
908 Club, and Fred Baker
SPOKANE:
Lyndel, Jimmy (James Delagel)
WEST VIRGINIA
CHARLESTON:
Club Congo, Paul Daley, Owner
El Patio Boat Club, and Charles
Powell, Operator
White, Ernest W.
CHARLES TOWNS:
Miler, George E.
Orchard Inn, and Mrs. Sylvia
Bishop
HUNTINGTON:
Brewer, D. C.
INSTITUTE:
Hawkins, Charles
LOGAN:
Coats, A. J.
MARTINSBURG:
Reinke, Mr. and Mrs.
MORGANTOWN:
Niner, Leonard
WHEELING:
Mardi Gras
WISCONSIN
BEAR CREEK:
Schwaecler, Leroy
BOWLER:
Reinke, Mr. and Mrs.
GREEN BAY:
Galst, Erwin
Franklin, Allen
Peadley, Charles W.
GREENVILLE:
Reed, Jimmie
HAYWARD:
The Chicago Inn, and Mr.
Louis O. Runner, Owner
and Operator
HUBLEY:
Club Francis, and James Francis
Fontecchio, Mrs. Eley, Club
Fiesta
IA CROSSE:
Tooke, Thomas, and Little
Dandy Tavern
MARSHFIELD:
Uptown Bar, and Eddie Arnett
MILWAUKEE:
Reinha, Nick Williams
Continental Theatre Bar
Cupps, Arthur, Jr.
Dimaggio, Jerome
Genelli, Nick
Maniacci, Vince
Rizzo, Jack D.
Singers Rendezvous, and Joe
Sorco, Frank Bialistrieri and
Peter Orlando
Weinberger, A. J.
NEOPIT:
American Legion, Sam Dick-
son, Vice-Commander
RACINE:
Miller, Jerry
RHINELANDER:
Kendall, Mr., Manager Holly
Wood Lodge
ROSHOLT:
Akavikas, Edward
SHEBOYGAN:
Scilia, N.
SUN PRAIRIE:
Hulsizer, Herb, Tropical
Gardens
Tropical Gardens, and Herb
Hulsizer
TOMAH:
Veterans of Foreign Wars
WISCONSIN DELLS:
Chula Vista Resort, and Joe P.
and Vera Kaminski
WYOMING
CASPER:
S & M Enterprises, and Syl-
vester Hill
CHRYENNE:
Shy-Ann Nite Club, and Hazel
Kline, Manager

DUBOIS:
Rustic Pine Tavern, and
Bob Harter
ROCK SPRINGS:
Smoke House Lounge, Del E.
James, Employer
**DISTRICT OF
COLUMBIA**
WASHINGTON:
Adelman, Ben
Alvus, Ray C.
Archer, Pat
Cabana Club, and Jack Staples
China Clipper, Sam Wong.
Owner
Clare's Musical Bar, and Iean
Clare
Club Afrique, and Charles
Liburd, employer
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
3 Ring Circus
Kirsch, Fred
Mansfield, Emanuel
Moore, Frank, Owner Star
Dust Club
Murray, Lewis, and Lou and
Alex Club, and Club Beogasi
Perruso's Restaurant, and Vito
Perruso, Employer
Purple Iris, Chris D. Cami-
mus and Joseph Cannon
Robinson, Robert L.
Romany Room, Mr. Weintraub,
Operator, and Wm. Biron,
Manager
Rosa, Thomas N.
Rumpus Room, and Elmer
Cooke, Owner
Smith, J. A.
Spring Road Cafe, and
Casimer Zera
T. A. W. Corporation, Al
Simmons, Paul Mann
Walters, Alfred
Wong, Hing
CANADA
ALBERTA
CALGARY:
Fort Brisbane Chapter of the
Imperial Order Daughters of
the Empire
Simmons, Gordon A.
EDMONTON:
Eckersley, Frank J. C.
BRITISH COLUMBIA
VANCOUVER:
Gaylord Enterprises, and L.
Carrigan, Manager
H. Singer and Co. Enterprises,
and H. Singer
Stars of Harlem Revue, and B.
Lyle Baker and Joseph Kowan
Attractions, Operator
ONTARIO
CHATHAM:
Taylor, Dan
COBOURG:
International Ice Revue, Robt.
White, Jerry Rayfield and J.
J. Walsh
GALT:
Duval, T. J. "Dubby"
GRAVENHURST:
Summer Gardens, and James
Webb
GUELPH:
Naval Veterans Association, and
Louis C. Janke, President
HAMILTON:
Nutting, M. R., Pres. Merrick
Bros. Circus (Circus Produc-
tions, Ltd.)
HASTINGS:
Baasman, George, and Riverside
Pavilion
LONDON:
Merrick Bros. Circus (Circus
Productions, Ltd.), and M.
R. Nutting, President
SOUTH SHORE:
MUSSELMAN'S LAKE:
Glendale Pavilion, Ted Bing-
ham
NEW TORONTO:
Leslie, George
OTTAWA:
Parker, Hugh
ITWEN SOUND:
Thomas, Howard M. (Doc)
PORT ARTHUR:
Curtis, M.
TORONTO:
Ambassador and Monogram
Records, Messrs. Darwya
and Sokoloff
Hahler, Peter
Kesten, Bob
Langford, Karl
Local Union 1452, CIO Steel
Workers Organizing Com-
mittee

Miquelon, V.
Mittord, Bert
Radio Station CHUM
Webster, Katherine
Weinberg, Simon
WEST TORONTO:
Ugo's Italian Restaurant
WINCHESTER:
Bilow, Hilliare
QUEBEC
DRUMMONDVILLE:
Granik, Marshall
MONTREAL:
Association des Concerts Clas-
siques, Mrs. Edward Blouin,
and Antoine Dafor
Auger, Henry
Beriau, Maurice, and LaSociete
Artistique
Coulombe, Charles
Daoust, Hubert and Raymond
Emond, Roger
Gypsy Cafe
Haskett, Don (Martin York)
LeRoy, Michel
Lussier, Pierre
Norbert, Henri
Sunbrock, Larry, and his Rodeo
Show
Viel's Restaurant
POINTE-CLAIRE:
Oliver, William
QUEBEC:
Sunbrock, Larry, and his Rodeo
Show
QUEBEC CITY:
LaChance, Mr.
SASKATCHEWAN
KENOSAE LAKE:
Kenosae Gardens, H. Clark,
owner
REGINA:
Judith Enterprises, and
G. W. Haddad
CUBA
HAVANA:
Sant Souci, M. Triny
ALASKA
ANCHORAGE:
Capper, Keith
FAIRBANKS:
Casa Blanca, and A. G. Mel-
doon
Glen A. Elder (Glen Alvin)
Swing Club, and Beany Johnson
HAWAII
HONOLULU:
Kennison, Mrs. Ruth, Owner
Pango Pango Club
Thomas Puna Lake
WAIKIKI:
Walker, Jimmie, and Marine
Restaurant at Hotel Del Mar
SOUTH AMERICA
BRAZIL
SAO PAULO:
Alvarez, Baltasar
MISCELLANEOUS
Abernathy, George
Alberts, Joe
Al-Dean Circus, F. D. Freedland
Andros, George D.
Anthe, John
Arwood, Ross
Augler, J. H.,
Augler Bros. Stock Co.
Bacon, Paul, Sports Enterprises,
Inc., and Paul Bacon
Ball, Ray, Owner All Star Hit
Parade
Baugh, Mrs. Mary
Bert Smith Revue
Blumenfeld, Nate
Bologhino, Dominich
Bolster, Norman
Bosserman, Herbert (Tiny)
Brandhorst, E.
Braunstein, B. Frank
Brice, Howard, Manager
"Crazy Hollywood Co."
Brydon, Ray Marsh, of the Dan
Rice 3-Ring Circus
Buffalo Ranch Wild West Circus,
Art Mix, R. C. (Bob) Grooms,
Owners and Managers
Burns, L. L., and Partners
Bur-Ton, John
Capell Brothers Circus
Carlson, Ernest
Carroll, Sam
Cheney, Al and Lee
Chew, J. H.
Collina, Dec
Conway, Stewart
Dale Bros. Circus
Davis, Clarence
Davis, Oscar
deLys, William
Deviller, Donald
DiCarlo, Ray
Drake, Jack B.
Eckhart, Robert
Edwards, James, of James Ed-
wards Productions
Feehan, Gordon P.
Ferris, Mickey, Owner and Mgr.
"American Beauties on Parade"
Field, Scott
Pinklettine, Harry

Forrest, Thomas
Fox, Jennie Lee
Friendship League of America,
and A. L. Nelson
Freich, Joe C.
Gibbs, Charles
Gilbert, Paul and Paula (Raye)
Goldberg (Garrett), Samuel
Goodenough, Johnny
Garnes, C. M.
George, Wally
Gould, Hal
Gutter, John A., Manager Rodeo
Show, connected with Grand
National of Muskogee, Okla.
Hewlett, Ralph J.
Hoffman, Edward F.,
Hoffman's 3-Ring Circus
Hollander, Frank,
D. C. Restaurant Corp.
Horan, Irish
Horn, O. B.
Hoskins, Jack
Howard, LeRoy
Howe's Famous Hippodrome
Circus, Arthur and Hyman
Sturmak
Huga, James
International Ice Revue, Robert
White, Jerry Rayfield and J. J.
Walsh
Johnson, Sandy
Johnston, Clifford
Jones, Charles
Kay, Bert
Kelton, Wallace
Kimball, Dude (or Romaine)
Kirk, Edwin
Kosman, Hyman
Larson, Norman J.
Law, Edward
Leveson, Charles
Levin, Harry
Low Leslie and his "Blackbirds"
Mack, Bee
McCarthy, E. J.
McCaw, E. E., Owner
Horse Polies of 1946
McGowan, Everett
Mages, Floyd
Magen, Roy
Mann, Paul
Markham, Dewey "Pigment"
Matthews, John
Maurice, Ralph
Meeks, D. C.
Merry Widow Company, Eugene
Haskell, Raymond E. Mauro,
and Ralph Paonessa, Managers
Miller, George E., Jr., former
Bookers License 1129
Ken Miller Productions, and
Ken Miller
Miquelon, V.
Montalvo, Santos
N. Edward Beck, Employer
Rhapsody on Ice
New York Ice Fantasy Co., Scott
Chalfant, James Blizzard and
Henry Robinson, Owners
Olsen, Buddy
Osborn, Theodore
O'Toole, J. T., Promoter
Otto, Jim
Ouellette, Louis
Patterson, Charles
Peth, Iron N.
Pflau, William H.
Pinter, Frank
Pope, Marion
Rayburn, Charles
Rayfield, Jerry
Rea, John
Reid, Murray
Reid, R. R.
Rhapsody on Ice, and N. Edw.
Beck, Employer
Roberts, Harry E. (Hap Roberts
or Doc Mel Roy)
Robertson, T. E.,
Robertson Rodeo, Inc.
Rogers, C. D.
Ross, Hal J., Enterprises
Salzman, Arthur (Art Henry)
Sargent, Selwyn G.
Scott, Nelson
Shuster, Harold
Shuster, H. H.
Shuster, Leo, Singer's Midgets
Six Brothers Circus, and
George McCall
Smith, Ora T.
Specialty Productions
Stevens Bros. Circus, and Robert
A. Stevens, Manager
Stone, Louis, Promoter
Stover, William
Straus, George
Summerlin, Jerry (Marry)
Sunbrock, Larry, and his Rodeo
Show
Taber, Jacob W.
Taylor, R. J.
Thomas, Mac
Travers, Albert A.
Waltner, Marie, Promoter
Ward, W. W.
Watson, N. C.
Weilin, Charles
White, Robert
Williams, Bill
Williams, Cargile
Williams, Frederick
Wilson, Ray
Young, Robert

UNFAIR LIST of the American Federation of Musicians

INDIVIDUALS, CLUBS, HOTELS, Etc.

This List is alphabetically arranged in States,

Canada and Miscellaneous

ALABAMA

MOBILE: Cargyle, Lee, and his Orchestra Club Manor, and Arnold Parks

ARIZONA

DUNCAN: Apache Grove
PHOENIX: Plantation Ballroom

TUCSON: Gerrard, Edward Bertram Hula Hut

ARKANSAS

NOT SPRINGS: Forest Club, and Haskell Hardware, Prop.

CALIFORNIA

BAKERSFIELD: Jules Selon, and George Beaton
BEVERLY HILLS: White, William B.

BIG BEAR LAKE: Creasman, Harry E.
BOULDER CREEK: Brookdale Lodge, Barney Morrow, Manager

LAKE COUNTY: Cobb Mountain Lodge, Mr. Montmarquet, Prop.

LONG BEACH: Chamber Box Cafe, and Robert Holstun, Prop.
Cinderella Ballroom, John A. Burkey and Jack P. Merrick, Proprietors

LOS ANGELES: Fonce Enterprises, and Millon Dollar Theatre and Mayan Theatre

OCEANSIDE: Town House Cafe, and James Casazza, Owner

PINOLE: Pinole Brass Band, and Frank E. Lewis, Director

PITTSBURG: Lirenta, Bennie (Tlay)
POST CHICAGO: Bank Club, and W. E. Williams, Owner

SACRAMENTO: Capps, Roy, Orchestra
SAN DIEGO: Cobra Cafe, and Jerome O'Connor, Owner

SAN FRANCISCO: Kelly, Noel
Fretts, Carl (also known as Anthony Carl)
Jones, Cliff

SAN LUIS OBISPO: Seaton, Don
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: Seaw Villa

HARTFORD: Buck's Tavern, Frank S. DeLuco, Prop.

MOOSUP: American Legion Club 91
NORWICH: Polish Veteran's Club
Wooler Bar, and Roger A. Bevier, Owner

SOUTH LYME: Colton's Restaurant

DELAWARE

WILMINGTON: Brandywine Post No. 12, American Legion
Cossin Lee and his Hill Billy Band

FLORIDA

CLEARWATER: Crystal Bar
Musical Bar
Sea Horse Grill and Bar

CLEARWATER BEACH: Sandbar
DAYTONA BEACH: Moose Lodge
Tic Tac Bar & Grill
Martinique Club
Towa Club

HALLANDALE: Ben's Place, Charles Dreison
JACKSONVILLE: Standoe Bar and Cocktail Lounge
KEY WEST: Cecil's Bar
Duffy's Tavern, and Mr. Seera, owner
Jack and Bonnie's
Starlight Bar

NEW SMYRNA BEACH: New Smyrna Beach Yacht Club
ORLANDO: El Patio Club, and Arthur Karw, Owner

PENSACOLA: Stork Club, and P. L. Doggett, owner
SARASOTA: "400" Club
TAMPA: Diamond Horseshoe Night Club,
Joe Specola, owner and manager
Grand Oregon, Oscar Lena, Manager

GEORGIA

MACON: Jay, A. Wigan
Lowe, Al
Weather, Jim
SAVANNAH: Sportsmen's Club, Ben J. Alexander

IDAHO

BOISE: Simmons, Mr. and Mrs. James L. (known as Chico and Connie)
LEWISTON: Bollinger Hotel, and Sportsman's Club
Lewiston Country Club

MOUNTAIN HOME: Hi-Way 30 Club
Manhattan Club
TWIN FALLS: Radio Rendezvous

ILLINOIS

BENTON: Clover Club, and Sam Sweet, owner
CAIRO: The Spot, Al Dennis, Prop.
CHICAGO: Chicago Defender, and John H. Sengstacke
Kryl, 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: Trictebach Brothers Orchestra
OLIVE BRANCH: 44 Club, and Harold Bobb
ONIDA: Roy's Amvet Hall
STERLING: Bowman, John E.
Sigman, Arlie

WEST CITY: Whitehouse Tavern
WEST FRANKFORT: Moose Club

INDIANA

ANDERSON: Adams Tavern, John Adams, Owner
Romany Grill
MUNCIE: Delaware County Fair
Muncie Fair Association

SOUTH BEND: Downtowner Cafe, and Richard Cogan, and Glen Lutes, Owners

WHITING: Lodge 1189, Loyal Whiting
Lodge of Moose

IOWA

BOONE: Miner's Hall
CIDAR FALLS: Armory Ballroom
Women's Club
COUNCIL BLUFFS: Smoky Mountain Rangers

WILLMORE: Fillmore School Hall
KEY WEST: Ray Hanten Orchestra

PEOSTA: Peosta Hall
SIoux CITY: Eagles Lodge Club
WEBSTER CITY: Loyal Order of Moose Lodge
735, J. E. Black

ZWINGLE: Zwingle Hall

KANSAS

TOPEKA: Boley, Don, Orchestra
Downs, Red, Orchestra
Vinewood Dance Pavilion

KENTUCKY

ASHLAND: Amvets Post No. 11, and Carl (Red) Collins, Manager
BOWLING GREEN: Jackson, Joe L.
Wade, Golden G.
MAYFIELD: Fancy Farms Picnic, W. L. Cash
PADUCAH: Copa Cabana Club, and Red Thrasher, Proprietor

LOUISIANA

LEESVILLE: Capell Brothers Circus
NEW ORLEANS: Opera House Bar
Five O'Clock Club
Forte, Frank
418 Bar and Lounge, and Al Brenahan, Prop.
Fun Bar
Happy Landing Club
Treasure Chest Lounge

SHREVEPORT: Majestic Theatre
Majestic Theatre
Strand Theatre

MARYLAND

BALTIMORE: Blue Room, of the Mayfair Hotel
Knowles, Nolan P. (Actra Music Corp.)
State Theatre
Summit
BLADENBURG: America on Wheels
EASTON: Start, Lee and his Orchestra

MASSACHUSETTS

FALL RIVER: Durfee Theatre
Florence Rangers Band
Heywood-Wakefield Band
GARDNER: Youth Council, YMCA, and Floyd J. (Chuck) Farrar, Secretary
HOLYOKE: Wake's Inn
LYNN: Pickball Cafe, Rinaldo Cheverri, Prop.
METHUEN: Central Cafe, and Messrs. Yano-honia, Dittcoll and Gagnon, Owners and Managers
NEW BEDFORD: Polka, The, and Louis Garston, Owner
SPENCER: Spencer Fair, and Bernard Reardon
WEST WARREN: Quabog Hotel, Viola Dadel, Operator
WORCESTER: Gedymin, Walter
Theatre-in-the-Round, and Alan Gray Holmes

MICHIGAN

HOUGHTON LAKE: Johnson's Rustic Dance Palace
INTERLOCHEN: National Music Camp
ISHPEMING: Congress Bar, and Guido Bonetti, Proprietor
MUSKEGON: Circle S. Ranch, and Theodore (Ted) Schmidt
MARQUETTE: Johnston, Martin M.
MIDLAND: Eagles Club
NEGAUNEE: Bianchi Bros. Orchestra, and Peter Bianchi

MINNESOTA

BRainerd: 210 Taverna
DEER RIVER: Hi-Hat Club
DULUTH: Dahl, Don
MINNEAPOLIS: Miles, C. C.
Twin City Amusement Co., and Frank W. Patterson
ST. PAUL: Burk, Jay
Twin City Amusement Co., and Frank W. Patterson

MISSOURI

KANSAS CITY: Coates, Lou, Orchestra
El Capitan Tavern, Marvin King, Owner
Gay Pad Club, and Johnny Young, Owner and Prop.
Green, Charles A.
Mell-O-Lane Ballroom, and Leonard (Mell-O-Lane) Robinson
POPLAR BLUFF: Lee, Duke Doyle, and his Orchestra "The Brown Bombers"
ST. JOSEPH: Rock Island Hall

MONTANA

GREAT FALLS: Civic Center Theatre, and Clarence Goldner
HAVRE: Havre Theatre, Emil Don Tigny
SHELBY: Alibi Club, and Alan Turk

NEBRASKA

HASTINGS: Brick Pile
KEARNEY: American Legion Club
Fraternal Order of Eagles
LINCOLN: Dance-Mor
OMAHA: Bachman, Ray
Famous Bar, and Max Delrough, Proprietor
Pochek, Frank
Marsh, Al
Melody Ballroom
Pianca Bar, and Irene Boltski

NEVADA

ELI: Little Casino Bar, and Frank Pace
NEW HAMPSHIRE

BOSCAWEN: Colby's Orchestra, Myron Colby, Leader
PITTSFIELD: Community Band,
George Proese, Leader
WARNER: Orchestra, Hugh Flanders, Leader

NEW JERSEY

ATLANTIC CITY: Clock Bar
Moorman Cafe
Surf Bar
BAYONNE: Soany's Hall, and Sonny Montance
Starke, John and his Orchestra
CAMDEN: Polish American Citizens Club
St. Lucius Choir of St. Joseph's Parish
CLIFFSIDE: Merletto's Garden Grill and Restaurant

CLIFTON: Borchman, Jacob
DENVILLE: Young, Buddy, Orchestra
EATONTOWN: Phil's Turf Club
ELIZABETH: Coral Lounge, Mrs. Agresta, Owner
HACKENSACK: Mancinni Concert Band,
M. Mancinni, leader
HACKETTSTOWN: Hackettstown Fireman's Band
JERSEY CITY: Band Box Agency, Vince Giacinto, Director
LAKEWOOD: Morgan, Jerry
MAPLEWOOD: Maplewood Theatre
MONTCLAIR: Montclair Theatre
MORRISTOWN: Community Theatre
Jersey Theatre
Palace Theatre
Park Theatre
NEWARK: House of Brides
Kiernan's Restaurant, and Frank Kiernan, Prop.
NETCOING: Kiernan's Restaurant, and Frank Kiernan, Prop.
OAK RIDGE: Van Brundt, Stanley, Orchestra
PASSAIC: Blue Room, and Mr. Jaffe
Haddon Hall Orchestra,
J. Baron, leader
La Tauraine Club
PATERSON: American Legion Band,
E. Sellitti, leader
Paterson Symphonic Band and F. Panatiere, leader
St. Michael's Grove
WANAMASSA: Stage Coach and Lou Vaccaro

NEW MEXICO

ANAPRA: Sunland Club
CARLEBAD: Lobby Club
ROSWELL: Western Sportatorium, and Wallace Moss
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 Gillespie
BUFFALO: Hall, Art
Jesse Clipper Post No. 430,
American Legion
Lafayette Theatre
Wells, Jack
Williams, Buddy
Williams, Ossian
CANANDAIGUA: Yacht Club
CATSKILL: Jones, Stevie, and his Orchestra
COHOES: Grenadiers Bugle and Drum Corps
Sports Arena, and Charles Oepfitt
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. Theatre Circuit, including Colvin Theatre
KINGSTON: Killmer, Paul, and his Orchestra (Lester Marks)
MAMARONECK: Seven Pines Restaurant
MECTIANVILLE: Cole, Harold

MOHAWK: Hardie, Leslie, and Vineyards Dance Hall
NEW YORK CITY: Disc Company of America (Asch Recordings)
Embassy Club, and Martin Nale, Vice-Pres., East 57th St., Amusement Corp.
Manor Record Co., and Irving N. Bertram
Morales, Cruz
Richman, William L.
Solidaires (Eddy Gold and Jerry Juscon)
Tramer's Restaurant
Willis, Stanley

NORFOLK: Joe's Bar and Grill, and Joseph Briggs, Prop.
RAVENA: VFW Ravenna Band
ROCHESTER: Mack, Henry, and City Hall Cafe, and Wheel Cafe
SALAMANCA: Lime Lake Grill
State Restaurant
SCHENECTADY: Polish Community Home (PNA Hall)
Top Hats Orchestra
SYRACUSE: Miller, Gene

UTICA: Russell Ross Trio, and Salvatore Corio, leader, Frank Piccarra, Angelo Ficarra
Scharf, Roger, and his Orchestra
Ventura's Restaurant, and Rufus Ventura

NORTH CAROLINA

ASHEVILLE: Proves, 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: Jewel's Dance Hall
CANTON: Palace Theatre
CINCINNATI: Cincinnati Country Club
Copper Station Restaurant, and Mr. and Mrs. Claude Jackson
Highland Country Club
Steamer Avalon
Summit Hills Country Club
Twin Oaks Country Club
COLUMBUS: Fraternal Order of Eagles,
Aerie 297
DAYTON: The Ring, Maurs Paul, Op.
ELYRIA: Palladium Ballroom
GENEVA: Blue Bird Orchestra, and Larry Parks
Municipal Building
HARRISBURG: Harrisburg Inn
Hubba-Hubba Night Club
IRONTON: Club Riviera
JEFFERSON: Larko's Circle I. Ranch
LIMA: Bilger, Lucille
MASSILLON: VFW
MANSFIELD: Ringside Night Club
MILON: Ady's, Ralph Ackerman Mgr.
PIERPONT: Lake, Danny, Orchestra
RAVENNA: Ravenna Theatre
RUSSELL'S POINT: Indian Lake Roller Rink, and Harry Lawrence, Owner
VAN WERT: E. P. O. Elks
Underwood, Don, and his Orchestra
YOUNGSTOWN: Shamrock Grille Night Club,
and Joe Stuphar

INTERNATIONAL MUSICIAN

OKLAHOMA

OKLAHOMA CITY:
 das, Al, Orchestra
 Ellis, Harry B., Orchestra
 Hughes, Jimmy, Orchestra
 Palladium Ballroom, and Irvin
 Parker
 Orwig, William, Booking Agent

VINITA:
 Rodeo Association

OREGON

GRANTS PASS:
 Fruit Dale Grange

SAMS VALLEY:
 Sams Valley Grange, Mr. Pe-
 ter, Grange Master

SEASIDE:
 Monterey Club, and Jack
 Deany

PENNSYLVANIA

AMBRIDGE:
 Loyal Order of Moose No. 77
 VFW Post 165

ANNVILLE:
 Washington Band

ASHLAND:
 Eagles Club
 VFW Home Association,
 Post 7654

BADEN:
 Byersdale Hotel

BARTONSVILLE:
 Hotel Bartonville

BEAVER FALLS:
 VFW Post No. 48
 White Township Inn

BRADFORD:
 Evan's Roller Rink, and
 John Evan

CARBONDALE:
 Loftus Playground Drum Corps,
 and Max Levine, President

CENTERPORT:
 Centerport Band

CLARITON:
 Schmidt Hotel, and Mr. Harris,
 owner, Mr. Kilgore, mgr.

FALLSTON:
 Valley Hotel

FORD CITY:
 Atlantic City Inn

FREEDOM:
 Sully's Inn

GIRARDVILLE:
 St. Vincent's Church Hall

ISERLIN:
 Riverview Ranch

McKESPORT:
 Swingland, and Roy Walker,
 owner

NEW CASTLE:
 Cahler Hotel, and
 Frank Giannirio

NEW KENSINGTON:
 Gable Inn

PHILADELPHIA:
 Dupree, Hiram

PITTSBURGH:
 Club 22
 New Penn Inn, Louis, Alex and
 Jim Passarella, Props.

READING:
 Beer, Stephen S., Orchestra

ROCHESTER:
 Loyal Order of Moose No. 331

ROULETTE:
 Bremer, Edgar, Roulette House

SHAMOKIN:
 Maine Fire Co.

SIGEL:
 Sigel Hotel, and Mrs. Tillie
 Newhouse, Owner

SUNBURY:
 Shamokin Dam Fire Co.

UNIONTOWN:
 Melody Rink, and W. Guestman,
 Owner

YORK:
 14 Karat Room, Gene Spangler,
 Prop.
 Reliance Cafe, Robert Kline-
 kinst, Prop.
 WILKINSBURG:
 Lunt, Grace

RHODE ISLAND

NEWPORT:
 Frank Simmons and his
 Orchestra

WOONSOCKET:
 Jacob, Valmore

SOUTH CAROLINA

CHARLESTON:
 Five O'Clock Club, and
 Mose Sabel

FOLLY BEACH:
 Folly Pier

SOUTH DAKOTA

SCOTLAND:
 Scotland Commercial Club

TENNESSEE

BRISTOL:
 Knights of Templar

CHATTANOOGA:
 Alhambra Shrine

NASHVILLE:
 Hippodrome Roller Rink

TEXAS

BEEVILLE:
 Beeville Country Club

CORPUS CHRISTI:
 The Lighthouse
 Santikos, Jimmie

PORT WORTH:
 Crystal Springs Pavilion, H. H.
 Cunningham

PORT ARTHUR:
 DeGrasse, Lenore

SAN ANGELO:
 Club Acapulco

SAN ANTONIO:
 Rodriguez, Oscar

UTAH

SALT LAKE CITY:
 Vel-Vet Club, and M. P.
 Sutherland, Manager

VIRGINIA

ALEXANDRIA:
 America on Wheels
 Nightingale Club, and Geo.
 Davis, Prop., Jas. Davis,
 Manager

BRISTOL:
 Knights of Templar

NEWPORT NEWS:
 Heath, Robert
 Off Beat Club
 Victory Supper Club

NORFOLK:
 Holiday Inn, and Les
 Hoggard, operator

RICHMOND:
 Starlight Club, and William
 Eddleton, Owner and Oper-
 ator

ROANOKE:
 Kirsch, Adolph

WASHINGTON

SEATTLE:
 Tuxedo Club, C. Bator, Owner

WEST VIRGINIA

CHARLESTON:
 Savoy Club, "Flop" Thompson
 and Louie Risk, Operators

FAIRMONT:
 Amvets, Post No. 1
 Fireside Inn, and John Boyce
 Gay Spot, and Adda Davis and
 Howard Weekly
 West End Tavern, and
 A. B. Ullom

KEYSTONE:
 Calloway, Franklin

WISCONSIN

APPLETON:
 Koehne's Hall

ARKANSAW:
 Arkansas Recreation Dance
 Hall, George W. Bauer,
 Manager

BEAVER DAM:
 Beaver Dam American Legion
 Band, Frederick A. Parfrey

BLOOMINGTON:
 McLane, Jack, Orchestra

BOSCOBEL:
 Peckham, Harley
 Sid Earl Orchestra

COTTAGE GROVE:
 Cottage Grove Town Hall, John
 Galvin, Operator

CUSTER:
 North Star Ballroom, and John
 Bembenek
 Truda, Mrs.

DUBAND:
 Weiss Orchestra

EAST DEPERE:
 Northwestern Wisconsin Pair
 Association

EAU CLAIRE:
 Conley's Nite Club
 Wildwood Nite Club, and
 John Stone, Manager

NORTH FREEDOM:
 American Legion Hall

MANITOWOC:
 Herb's Bar, and Herbert
 Duvalle, Owner

MENASHA:
 Trader's Tavern, and Herb
 Trader, Owner

MINERAL POINT:
 Midway Tavern and Hall,
 Al Laverty, Proprietor

OREGON:
 Village Hall

PARDEEVILLE:
 Fox River Valley Boys Orchestra

REWEY:
 High School
 Town 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:
 "Finnell, Kermit and Ray,
 Orchestras"

DISTRICT OF COLUMBIA

WASHINGTON:
 America on Wheels
 Club Nightingale
 20th Century Theatrical Agency,
 and Robert B. Miller, Jr.
 Rustic Cabin
 Star Dust Club, Frank Moore,
 Proprietor
 Wells, Jack

HAWAII

HONOLULU:
 49th State Recording Co.
 Kewalo Inn

CANADA

BRITISH COLUMBIA

VANCOUVER:
 International Musicians Book-
 ing Agency, Virgil Lane

MANITOBA

BRANDON:
 Palladium Dance Hall

ONTARIO

AYR:
 Ayr Community Theatre
 Hayseed Orchestra

CUMBERLAND:
 Maple Leaf Hall

GREEN VALLEY:
 Green Valley Pavilion, Leo
 Lajoie, Prop.

KINGSVILLE:
 Lakeshore Terrace Gardens, and
 Messrs. S. McManus and V.
 Barrie

KITCHENER:
 Pellow, Ross, and Royal Vaga-
 bonds Orchestra

NIAGARA FALLS:
 Niagara Falls Memorial Bugle
 (or Trumpet) Band
 Radio Station CHVC, Howard
 Bedford, President and
 Owner

OWEN SOUND:
 Scott, Wally, and his Orchestra

SARNIA:
 Polish Hall
 Polymer Cafeteria
 Sarnia Golf Club

TORONTO:
 Columbus Hall
 Echo Recording Co., and
 Clement Hamburg
 Mitford, Bert
 Three Hundred Club

WOODSTOCK:
 Capitol Theatre, and Thomas
 Naylor, Manager

QUEBEC

BERTHIER:
 Chateau Berthier

BERTHIERVILLE:
 Manoir Berthier, and Bruce
 Cardy, Manager

GRANBY:
 Riiz Social Club
 Windsor Hotel

MONTREAL:
 Burns-Goulet, Teddy
 Gypsy Cafe
 Mexico Cafe
 Moderne Hotel
 Village Barn, and O. Gaucher
 and L. Gagnon

QUEBEC:
 Canadian and American Book-
 ing Agency
SHERBROOKE:
 Sherbrooke Arena

ST. JEROME:
 Maurice Hotel, and Mrs. Bleau,
 Prop.

MEXICO

MEXICO CITY:
 Maria, Pablo, and his Tipica
 Orchestra

MISCELLANEOUS

Capell Brothers Circus
 Kryl, Bohumir and his Symphon
 Orchestra
 Marvia, Eddie
 Wells, Jack

FOR SALE or EXCHANGE

FOR SALE—Symphony Grand Accordion, black,
 140 buses; minor counter bass; 18 tone com-
 binations, 4 acts treble reeds; 6 sets bass reeds.
 \$850.00. Philip Di Figlia, 492 Logan St., Brooklyn,
 N. Y.

FOR SALE—Kay bass, with case and stand; Am-
 peg amplifier; DeArmond bass microphone; King
 valve trombone, all used. M. Miller, 106 West
 Kent, Streator, Ill.

FOR SALE—Bass, violin, mandocello, baritone,
 celeste, rumba drums, Chinese gongs, Swiss
 bells, bulb horns, ringide gongs, sound effects,
 tympani, Vega lute, harp-guitar, musical wash-
 boards, trap drums, Tenor sax, Italian automobile.
 All used. Emil Huber, 3506 Vine St., Cincinnati,
 Ohio.

FOR SALE—5-valve Bb Geyer French horn, \$375;
 also double Gehr. Alexander F and Bb, \$575.
 All are used. E. C. Bennett, 2311 32nd Ave.,
 San Francisco, Calif.

FOR SALE—Solovox, Hammond 18 tube model,
 also Jenco portable celeste, three octaves. Both
 are used. Mort King, 414 West 120th St., New
 York 27, N. Y. MO 2-4948.

FOR SALE—Genuine Friedrich Pletzschner violin,
 1690, price \$400.00. Also used classical orches-
 trations. L. H. Bartos, 908 DeKalb St., Norrit-
 own, Pa.

FOR SALE—Italian string bass; also German string
 bass, swell backs; Bbb upright Buescher tuba.
 All are used. Vincent DeFulvio, 666 Rhineland
 Ave., Bronx 62, N. Y.

FOR SALE—Used French Meha Beson Trumpet,
 Bb, medium large bore, \$200.00. Evening phone
 Beachview 2-6810. Allan Segal, 8405 Bay Parkway,
 Brooklyn 14, N. Y.

FOR SALE—Wm. S. Haynes Db silver flute, closed
 C sharp, for band; Dr. Carle of London flute,
 \$100. Both used. Dr. M. Etelson, Jamestown,
 N. Y.

FOR SALE—Double bass with swell back, fine
 tone. A. G. Haines, 175 Dartmouth St., Boston,
 Mass.

FOR SALE—Used Wm S. Haynes flute, "C,"
 sterling silver, closed G-sharp; also double case
 for Haynes flute and piccolo. Wm. Heinrich,
 1125 Grand Concourse, New York 52, N. Y.

FOR SALE—Used library of 100 special manu-
 script arrangements (standards), Hal Kemp style
 —3 tenor saxes, double clarinets, flutes, 2 trum-
 pets, trombone, piano, bass, guitar doubling
 electric, accordion, drums. W. Davis, 810 Biscayne
 St., Miami Beach, Fla.

FOR SALE—King super "20" tenor sax, late
 model, serial No. 320866, case and case cover
 included (used). H. L. Alexander, 895 West
 Main, Decatur, Illinois.

FOR SALE—Lyon & Healy harp, style No. 22 with
 broad sounding board, \$1,195.00; also Wuritzer
 harp, medium size, \$500.00. Both are used.
 John Romano, 7 Metropolitan Oval, Bronx 62,
 N. Y. Tel. TA 9-3204.

FOR SALE—Used classical and concert arrange-
 ments; also Eb Albert system clarinet with case,
 \$35.00. F. Vincen, 3553 Broad St., Philadelphia
 40, Pa. RA 5-3788.

FOR SALE—French Selmer alto sax, cigar cutter
 model; also French Selmer alto sax, balanced
 action model. Bettonney sterling silver C flute.
 All are used. C. Johns, 1521 East 86th St., Cleve-
 land 6, Ohio.

FOR SALE—Used E-Harp, ten-string electronic
 guitar with new strings, bar and pedal. F. E.
 Emde, 2765 Alleghany Ave., Columbus 9, Ohio.

FOR SALE—Italian bass violin, swell back, made
 by Radizza; also used King trumpet. John
 A. Roskoski, 1906 Dumas Blvd., Astoria 5, N. Y.
 Phone AS 4-6548.

AT LIBERTY

AT LIBERTY—Korean vets, tenor sax and piano,
 members Local 47, wish to join name band. Will
 travel. Larry Reichart, 742 N. Gramercy Pl.,
 Los Angeles, Calif. HO 5-5998.

AT LIBERTY—Pianist, many years experience in
 concert, dance, shows, etc. Seeks long term
 engagement with congenial orchestra in resort
 hotels or single dates. W. Marks, 922 East 15th
 St., Brooklyn 30, N. Y.

AT LIBERTY—Fiddle player, Western or modern;
 prefer cowboy unit. Will consider only work
 in Wisconsin, Illinois, Iowa or Minnesota. Ray
 Steele, 518 N. Michigan St., Prairie du Chien,
 Wisconsin. Phone 455J.

AT LIBERTY—Electric guitar player wishes to
 join traveling unit; also doubles on Conga
 drums for rumbas. Charles Savona, 151 Spring
 St., Paterson, N. J. Arlington 4-0570.

AT LIBERTY—Pianist, all-round experience, also
 plays Solovox; wishes work at A-1 resort hotel
 in Florida or Lakewood, N. J. Plays concert, show,
 dance, Jewish and modern music. H. L. Forman,
 Hotel Mainfield Hall, 260 West 50th St., New
 York, N. Y. COLUMBUS 5-070.

WANTED

WANTED—Wood flute, Boehm system. State make
 and key. Les Flounders, 5635 Upland Way,
 Philadelphia 31, Pa.

WANTED—C. F. Schmidt double French horn,
 F and Bb. E. C. Bennett, 2311 32nd Ave., San
 Francisco, Calif.

WANTED—Virgil Clavier practice board with
 tension control; must have full keyboard. G.
 Golub, % Roosevelt College, 430 South Michigan
 Ave., Chicago 5, Illinois.

WANTED—2 1/2 octave Deagan song bells, with
 resonators. Stanley Castelli, 418 Park Ave.,
 Utica, N. Y.

HELP WANTED—Accordionist, female preferred,
 chord style right hand, also vocals, for enter-
 taining and dance trio with good working con-
 tracts. January opening. Trumpet, tenor sax,
 vibes, violin (swing style) also answer please.
 Write Miss Julie Huth, 5929 General Haig Street,
 New Orleans, La.

SUSPENSIONS, EXPULSIONS, ERASURES**ERASURES**

Omitted last month due to lack of space.

Boston, Mass., Local 9—Robert J. Lake, Serge
 Chloff, George Lane.

Cleveland, Ohio, Local 4—Cliford J. Ainsworth,
 William Arvy, Harold M. Becker, Alex Gelles,
 Henry J. Guzel, Kenneth O. Harper, John E.
 Hrvatin, Stanley Jaworski, John O. Olsen, Jr.,
 Mark Y. Ota, Donald J. Peterson, Jerry Pole,
 Marie Redella, Richard H. Shalvoy, Ralph A.
 Sibert, Bruce Stevenson, Albert Talan, Arthur Tira-
 bassi, Frank Vondrak, John Fallier, Jerry Lacey.

El Paso, Tex., Local 466—J. F. Sullivan.

Honolulu, Hawaii, Local 677—Alfred Apaka,
 John Costello, Dick Cho, William Kalsma, Lu-
 cille Koehler, Claude Malani, Clement Marciel,
 Edward Shikata, Chester Vause, Richard War-
 field, Ernest Wilks.

Los Angeles, Calif., Local 47—Ralston E. Ayers,
 Robert (Bumpy) Blackwell, Luther Chamberless,
 Wm. T. (Sonny) Criss, Harold McGrath (Camp-
 bell), E. Lalo Guccerro, T. Texas Tyler, Tommy
 Askew, Alex Clipper, Joan Curtis, Walter G.
 (Pec Wee) Hunt, Jack Lewis.

Newark, N. J., Local 16—Ulyses Thorpe,
 William Jeter.

New Brunswick, N. J., Local 204—James Laya-
 cano.

Omaha, Neb., Local 70—Harold L. Black.
 Richmond, Calif., Local 424—H. Keith.

Rochester, N. Y., Local 66—Stanley D. Green.

Roswell, N. Mex., Local 640—Morris A. Mauldin,
 L. B. Hite, Willie Bell Hite, Johnny Arvin.

San Francisco, Calif., Local 6—Jo Ann Mapes,
 Sam Jose, Local 153—Richard Parodi,
 Ray Mendenhall, Ellis Shepherd, Grady Joe
 O'Neal, Albert Garcia, Eleanor McCleese Petro-
 celli, John L. Jobe, James Anderson, John Merry-
 man, Mancel Tierney.

Toronto, Ont., Can., Local 149—Reg. W. Allen,
 Norman Andrews, Chas. Baldauf, Jr. (Baudou),
 David A. R. Barfoot, Geoffrey W. Barker, Sir
 Thomas Beecham, Don Blackburn, Bernard By-
 field, Ronald Cameron, Jack Charendoff, Douglas
 H. Churchward, Peter Cole, Frank Contini, Lucia
 Corcelli (Gene Corday), Edw. Cowie, Lon Du-
 combe, Archie Ferris, A. J. Foxall, Caroline Pro-
 lick, Russ Gerow, Keith Girard, Rena Goodman,
 Harold L. Hall, Earle Heise, Mary E. Hennings,
 Lola Himbury, Rankin B. Hicock, Alice Holstein-
 Rathlow, Betty Humby, Alex Hunter, Stuart
 Irving, Miss M. Arletta Jardine, David Johnston,
 Thos. I. Jones, Arthur Kalmusky, Ilene Keeler,
 Gordon S. Kerr, Joyce Killmaster, Wm. Kline,
 John H. Lewis, Sydney C. Low, Wm. John Mac-
 Bride, Donald MacLeod, Leslie Maddford, Stanley
 Mazer, Douglas Milligan, Edgar L. Moore, Pearl
 Hyacinth Neilson, Thos. A. Nutt, Mrs. Doris L.
 Osley, Irving Pancer, Audrey Parota, Jas. Pear-
 son, A. Penycad, Jr., Chas. Perrett, Fred Powell,
 Eustachy Radian, Roy Railey, Mrs. Lucille (Ellian)
 Reuben, Mrs. Muriel (Lieber) Reuben, Ruth
 Rober (Bochner), Marshall Romanick, Wm. J.
 Rowland, Nancy Shriff, Helen L. Shklar, Minna
 Shklar, Olga Shklar, Stella Shklar, Earl Shore,
 Harry Shvman, Terry Spencer, Albert J. Spooner,
 Wm. Stevens, John C. Stretton, Wm. E. Switzer,
 Wm. E. Taylor, Roy Thomas, Watson Vaughan,

WE COMPOSE original music or make special
 arrangements for Symphony Orch., En-
 semble, Band and Choir. Your work is
 assigned to a specialist and becomes your
 property when completed. State instru-
 mentation, degree of difficulty, length and
 character of composition or arrangement that
 you desire.

COMPOSERS AND ARRANGERS SERVICE
 1395 Shasta San Jose, California

DERU REEDS



A French Made Product
with Grade A Cane!

DERU REEDS are most dependable!
Try a DERU . . . and convince yourself.

Graded in 5 Strengths

H. Chiron Co., Inc.

1650 Broadway

New York 19, N. Y.

Free
ELECTRIC
GUITAR
CATALOG
Write Today!

SUPRO & NATIONAL GUITARS
VALCO MFG CO

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

NEED OLD TIME ARRANGEMENTS?
POLKAS - WALTZES - SCHOTTISCHES
NOW AVAILABLE
\$2.00 PER ARRANGEMENT
Write to "OOMPA"
1120 Selby Avenue St. Paul 4, Minnesota

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
8109 West Apollo Ave., Chicago 26, Ill.

Clarinetists Attention

My new CRYSTAL CLARINET MOUTHPIECE with OB-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 \$18.00. 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.

TRUMPET PLAYERS! You can have

Good High Notes—Endurance
Accurate Intonation.

Scientific Training for Professionals

Write or Call

R. N. BURCH

207 W. 62nd St., Chicago 21 - WE 6-6510

Walter Waddington, Melville J. Watson, Richard N. West, Wilford M. Williams, Geo. R. Wright.

SUSPENSIONS

Akron, Ohio, Local 24—James H. Adcock, Jack A. Bernhart, Charles J. Cox, Robert D. Dennis, Josiah H. Dixon, Walter C. Erickson, Raymond S. Fowler, Roland E. Gamble, Marie G. Groat, Dale L. Heiser, Robert E. Hevener, James E. Jacoby, Albert S. Lynch, Jos. Dan Merlo, Wm. G. Rich, Sterling G. Sechrist, Jr., Jos. E. Sengler.

Danville, Ill., Local 90—Marvin Morgan, Clinton Yurwe.

Greenville, S. C., Local 694—Wm. A. Carpenter, J. O. Edwards, Furman Neal.

Grand Forks, N. Dak., Local 485—Vernon Mason, Bythel O. Friend, Emil L. Forsythe, Bruce B. Burr, Lillian Kelly, Vance G. Ralston.

Hazleton, Pa., Local 139—Herbert Elkind, Eugene Lombardo, Patrick Lutz, Jr.

Jersey City, N. J., Local 526—Chas. Adamkiewicz, Adelaide Adams, M. Assael, Anthony Barbero, W. Braisted, Aclrod Briggs, Edw. Bruno, Richard Bulling, John S. Corcoran, C. Cortorillo, Jos. Cunha, Gloria DeGross, Pat DeMario, A. DiNardi, Matty Golizio, Chas. Mangieri, Newton Mansfield, Rocco Martino, Joe Morgillo, Willi Oltmann, Aldo Palmerino, Angelo Prinzo, F. (Leone) Richards, Nick Ronchi, M. Sangastino, Bruce Slade, James Spidella, Otis Thayer, Peter White, Anthony Wolinski.

Jamestown, N. Y., Local 134—Eldred Griffith, Jr., Joseph Carlton, Allan Paige.

Minneapolis, Minn., Local 73—Bertil E. Anderson, Helen H. Anderson, Charles H. Banning, (Wibert) L. Berg, Harold K. Berry, George (Budd) Boldice, Beverly Jean Bond, John R. Chermak, L. W.inda, T. H. J. Jahnke, Lester C. Kittleson, Genevieve Liberty, Leopold Liegl, Richard E. Miller, Earl R. Peterson, Eugene E. Pool, Donald L. Poulbot, Aldred Sahlin, Edward Schmalz, Richard E. Schoeller, Mercedes Schreiner, Dean C. Simmons, Keith R. Spors, Charles H. Terrell, Donald T. Thompson, Wallace Wein, Jack E. Wezel, Harry F. Zetle.

Montreal, Que., Local 406—Linda Drake, Vladimir Vassilief, Louise Trotts, Wm. LeBerre, Giclé Gagnon, Wm. Ridley, Guy Charron, Frederick Wilkinson.

Pittsburgh, Pa., Local 60—Beatrice Ruth D. Bahler (Ruth Devan), Donald D. Caligiuri, Chester DeLuca, William F. DeStefano, Henry J. Farnsworth, John W. Garber, Jeanne Gibbons, Walter E. Gingrich, Joseph P. Gloeckner, Matt L. Gouze, Eugene A. Greco, Edward Horgan, Wm. W. Hutchins, Louis G. LaRocca, Robert Laurie, Jr., Charles W. Maurice, Jack R. Olson, Donald A. Palmieri, Ernest J. Pavlock, Jr., Kenneth F. Porterfield, Ray O. Sardello, Cecile Z. Weusberg, Kenneth F. Williams.

Roseville, N. M., Local 640—Pat Eponiza.

San Jose, Calif., Local 153—Joe North.

Santa Rosa, Calif., Local 292—Wynonah Petry, St. Paul, Minn., Local 30—James G. Heywood.

Wheeling, W. Va., Local 142—William Anonick, Jr., Walter Giega, Charles Boyer, Eva V. Burke, William L. Butler, John Canestraro, Francis W. Ciszewski, Harry G. Coggins, Hershel E. Coaner, Joseph E. Day, Leo C. Doty, Ralph Dyke, Rufus Fleetwood, Muriel R. Gantzer, Mary E. Ghaphery, Robert F. Hughes, Donald Kidwell, Lawrence Klettner, Robert Kloss, Earl Langland, David Leach, Raymond Lowther, Margaret McCaul, John A. Majeski, Erwin J. Markle, Ellis Miller, Alda Perry, Joseph C. Picchi, Carlo Roush, Stephen Simko, Clancy E. Sperry, John Talick, Charles Tobin, Warren A. White, Joseph Yudasz, Peter Zia.

Worcester, Mass., Local 143—Bradford L. Pratt, Dominic N. Pennucci, Norman R. Allen, Frederick P. Bowles, Paul J. Butler, Silvester P. Condon, George J. Jaffarian, Andrew La Conto, Alma Markey, Julius A. Wade.

Wilkes-Barre, Pa., Local 140—John Jos. Evans, Edw. P. Hodoud, Minerva Joseph (Mrs. Paul Jones), Albert Keiper, Walter Kostloski, John L. Lehet, Paul Minnelli, Fred W. Post.

Wausau, Wis., Local 400—Ray Larsh.

York, Pa., Local 472—Richard P. Betts, Richard P. Barbor, Charles A. Williams, Dewitt A. Harp, Jerome H. Keller, Gordon H. Kohler, James C. Kunkle, Paul W. Miller, Wm. R. Ogden, C. Harold Kaufman, Wm. H. Schafer, Truman R. Smith, Clarence W. Strickler, Chester Cunningham.

EXPULSIONS

Bradford, Pa., Local 84—Edward Allen, Lawrence Echrich, Vera Echrich, Archie Lamb, Jr.

Boston, Mass., Local 9—Tofis G. Stephen.

Detroit, Mich., Local 5—Albert S. Dudley.

Fitchburg, Mass., Local 173—Chester C. Keogh, Raymond Grimes, Ralph H. Winslow, Camille Letellier.

Montreal, Que., Can., Local 406—Gabriel Du-rocher (Norman Dahl).

ERASURES

Los Angeles, Calif., Local 47—Manuel R. Aguilar, Phil Brooks, Irving Dempsey, Lary Deuschel, Curt Garrett, Trinidad Hernandez, Hershey Himmelstein, Ruby Whitaker, Chas. M. Brown, Joe Burton, Pee Wee Crayton, Douglas Dalton, Floyd Dixon, Rolf Erick, Albert Garbus, Wm. (Billy) May, Percy Mayfield, Herbert R. Sawyer.

Watauga, La., Local 538—Don Ray Coates, Ovie H. Daniels, Rathe Karrer, Kenneth Thomas Larsen, Billy A. Masling, Hezekiah H. Sinuel.

Cincinnati, Ohio, Local 1—Paul Price, Wm. Harkness, Richard Getz, Robert Gibson, Robert Rammes, Arby James (Ann Moeller), Tom Mccler, Andrew May, James Duvall, Alton Delmore, Wm. Dahlenburg, Herbert Seltz, Jimmy Lindsey, Walter Whitehouse, Stan Woodside, Albe Wickner, Bernard Wullkotte, Harry O. Dean, Kenny White.

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.

Be a Top Pianist! Modernize!

SEVEN NEW BOOKS—BY Hollywood's
Teacher of Professional Pianists

1. Black chords exercises for the modern pianist.
2. Single finger figures for the modern pianist.
3. Substitute chords and voicings by mastery of modern progressions.
4. Substitute chords and voicings by mastery of modern scales.
5. Solo style figures for the modern pianist.
6. Left hand ideas for the modern pianist.
7. Runs for the pianist.

EACH BOOK OF 15 STUDIES—\$3.00
Send Postal or Bank Money Order only

SAM SAXE

6513 De Longpre Ave., Hollywood 28, Cal.

SAXOPHONISTS

Two sensational books by

Jay Arnold

introduce a new system of showing all
fingerings and help you to a MASTER
TECHNIQUE in the regular register and
High Harmonic Register (above high F).

TEACHERS—These remarkable books
simplify your work. MODERN FINGER-
ING SYSTEM, \$1.50. FINGERED SCALES
(48 pages), \$1.50. Send money order to
FUTURA PUBLICATIONS, Box 301, Lynchburg, Va.

OTTO CESANA

Correspondence or Studio Instruction in
ARRANGING and COMPOSITION

Books Available:

- Course in Modern Harmony (complete).....\$3.
- Course in Modern Dance Arranging (comp.)\$2.
- Course in Modern Counterpoint (complete).....\$4.
- Voicing the Modern Dance Orchestra.....\$4.

Studio: 29 W. 57th St., New York 19, N. Y.

FOR SALE

Lendolphi CoNo. 1742. Accredited by
Lewis and Sons and others, Chicago.
Excellent condition. Papers possible.

PRICE: \$3,000.00

O. R. KLINE

2011 W. Locust St. Davenport, Iowa
Phone: 2-0591

9 JAZZ FOLIOS

Any 4 for \$3.00.
Ad lib the melody, arrange at
sight, 100 Licks, 50 Piano, Accordion or Guit-
tar intro., Walking Bass, 25 Riff Choruses,
Scales and Chord Ad lib . . . any inst.
COMBO Folio, 3-7 piece, \$3.00. 30
Intro., 50 Endings, 30 Chorus, 6 Combo
Riffs . . . Be Bop system . . . \$2.00. Send
50c for C. O. D. Free circulars.
WIN NEHER - LAURELDALE, PA.

INTERNATIONAL MUSICIAN

PIANO TUNING PAYS

Learn this Independent Profession
AT HOME



Our patented **TONOMETER** simplifies learning and assures accuracy, with or without knowledge of music. Action Model and tools furnished. Diploma granted. Great shortage of tuners makes this a **PROFITABLE** and **UN-CROWDED** field. 50th year. **G. I. APPROVED**. Write for free booklet. **SALES BRYANT SCHOOL**, 11 Bryant Bldg., Washington 16, D. C.

ARRANGING — COMPLETE COMMERCIAL LIBRARIES WRITTEN FOR TENOR BANDS AND COMBOS

RICK SHEREY

Tamiami Trailer Park, Sarasota, Florida

SYMPHONY CONDUCTORS

Vary your programs with a work for brass by the Venetian master, **GIOVANNI GABRIELI**. We publish nine Gabrieli works ranging from four-part canzonas to a triple-chor composition of fifteen parts. Write for details.

ROBERT KING MUSIC COMPANY
Canton Street North Easton, Mass.

MUSICIANS—We ship accessories for all instruments anywhere at popular prices. Reeds—min. 1 doz. (except oboe, bassoon). Specify brand and strength desired. Write us for anything you need for any instrument.

Mouthpieces for all instruments. Strings, mutes, oil, drum heads, etc. Specify brands. **PROGRESSIVE MUSIC CO.**
1472 Mosely Drive, Atlanta, Ga. AM 5966

Greenville, S. C., Local 694—Earl H. Burrell, Robert Foster, Adger L. Hardrick, John E. Major.
Miami, Fla., Local 655—Ervin T. Rouse, Gordon Rouse.

New York, N. Y., Local 802—Vincent Abbiatiello, Buddy Arnold, James G. Buchanan, John D. Bonafede, Ford L. Buck, C. Chooljian, Norman Cogan, Miles D. Davis, Felix Fernandez, King Guion, Ray Johnson, Wesley Johnson, Henry Jones, Jr., Benjamin Litrenta, Rodger Mendes, Al Peratin, John H. Perry, Ike Quebec, Charles Rouse, Isaac N. Vosk, John G. Vohs, Clelia C. Wilson, Jerry Wald, John R. Ware, Sabina Ginsberg, Vincent Gambella, Ace Harris, Noru Morales, Anthony Notaro, Lee T. Parker, Aldo J. Pellegrino, Gene Williams, Ethel White, Edward Clark, Charles Cohen, Morton Haber, Donald F. Joseph, Victor J. Kontos, A. Lawrence Martin, Harold Montgomery, Lucius Millinder, Anthony Persico, Roland H. Samber, David Schildkraut, Leonard M. Solomon, James M. Synes, Albert Stevenson, Jr., Prince Wooten, Antonio Ferrer, Christopher Rouse, Jules M. Schinz, Arnold R. New.

Rochester, N. Y., Local 66—John Bryce, Alfred Cavaleri, Fmclio Iovino, Ronald B. Mancuso, Roger Pugsley.

Richmond, Calif., Local 424—J. Williams.
St. Louis, Mo., Local 197—James (Jimmy) Forest.

Washington, D. C., Local 161—Russell L. Brown, Barnarr G. Busbice, Ned J. Costner, Kenneth H. Fisher, John W. Gray, O. B. Howell, Jr., David L. Ketchum, James E. Lancaster, Eugene A. Lauer, Donald E. Skiles, Jack M. Stoneman, Harry R. Switzer, Richard Truette, Stan D. Zimmerman.

NEWS NUGGETS

Four Bach concerts will be presented by the Bach Aria Group at Town Hall and Carnegie Hall, New York, this season, the dates: December 9th, January 6th, February 17th and March 24th.

Stanley Weiner, former concert master of the Indianapolis Symphony, who has been concertising in Europe since April, has decided to remain there to fill further concert engagements. His winter tour will take him to Denmark, Finland, Luxembourg, Holland, Germany, Austria, Portugal, Spain and Italy.

Have you changed your address?

MAIL THIS COUPON TO YOUR LOCAL SECRETARY

CHANGE OF ADDRESS: Give New and Old Addresses

Name _____
FIRST MIDDLE LAST

New Address:
Street and No. _____

City _____ Zone _____ State _____

Local No. _____ Date _____

Phone: _____ Instrument _____ Card No. _____

*If new name, show former name here:

Old Address:
Street and No. _____

City _____ Zone _____ State _____

PLEASE TYPE OR PRINT PLAINLY

NOTICE TO LOCAL SECRETARY

After you correct your local roster you may forward this coupon to Leo Cluesmann, International Secretary, 39 Division Street, Newark 2, N. J., or use the regular white change of address form IBM-2 to report this change of address.

GUILD'S REVOLUTIONARY NEW "RITE-SLANT" STRINGS!

GREATEST GUITAR STRING INNOVATION EVER!

MAKES ALL OTHER "WRONG ANGLE" STRINGS
OUTDATED!



- Guild "Rite-Slant" strings give amazing tonal dimension & depth
- Preserves "Fresh String" brilliance twice as long as ordinary-type strings
- Frays last longer — because string friction is minimized with Guild "Rite-Slant" strings
- Softer to the touch — easier to play.

SPECIAL INTRODUCTORY "BONUS" OFFER — FOR A LIMITED TIME ONLY!

Two sets of strings for the price of one. Buy one set — get one set absolutely free! Just fill in this coupon and mail today!

----- FILL OUT — CUT OUT — MAIL TODAY! -----

Guild Guitars
220 Fourth Ave., N. Y. C., N. Y.

Please send me the strings I have checked. It is understood I pay for just one set — and get another set **ABSOLUTELY FREE!**

Name _____
Address _____
City _____ State _____

Check which set you want:
SPANISH GUITAR STRINGS lt. gauge med. gauge heavy gauge Set \$2
ELECTRIC SPANISH GUITAR semi-polished Set \$2
hi-polish, mirror finish Set \$3

POSTAGE FREE — IF YOU REMIT WITH ORDER!
PURCHASE PRICE REFUNDED ON REQUEST.

"A Distinctive Achievement"

SAYS ARTIE SHAW

Artie Shaw, most eminent of modern clarinet artists, says—"The first American clarinet that I can heartily endorse. Its tone, intonation and response are wonderful."



THE NEW CONN
280N

Constellation

Beautiful Resonant Tone and Ease of Response in all Registers

A fine clarinet is usually measured by its sonority, ease of response and tone diffusion . . . qualities which heretofore have been almost impossible to blend together properly in one clarinet. Now, for the first time, here is a clarinet with instant, easy response, beautiful "non-spreading" tone AND fine intonation in all registers!

Try it at your earliest convenience . . . give it every conceivable test and you'll understand why today's foremost clarinetists are switching to the new Conn Constellation.

CONN BAND INSTRUMENT DIVISION;
C. G. Conn Ltd., Elkhart, Indiana.



An Entirely
NEW BORE
FROM BARREL JOINT TO BELL

Designed to give the maximum carrying power and the right resistance in all registers (U.S. Patent). Typical of comments by those who are playing the 280N: "It will take all you can give it. The tone will not shatter and the intonation is wonderful . . . all with minimum effort."



Write FOR FOLDER ON
NEW 280N CLARINET

Get the complete story about this amazing all-new instrument, the features and advantages that make it the "world's finest." Address department 1093.



WORLD'S LARGEST MANUFACTURER OF BAND INSTRUMENTS

