

international musician

October 1956



Dave Brubeck • see page 13

KEEP MUSIC ALIVE — INSIST ON LIVE MUSICIANS

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



Fender FINE ELECTRIC INSTRUMENTS PREFERRED BY AMERICA'S FINEST MUSICIANS



Precision Bass and Bassman Amp



Stratocaster and Twin Amp



Telecaster and Super Amp



Four-Neck Stringmaster



Three-Neck Stringmaster



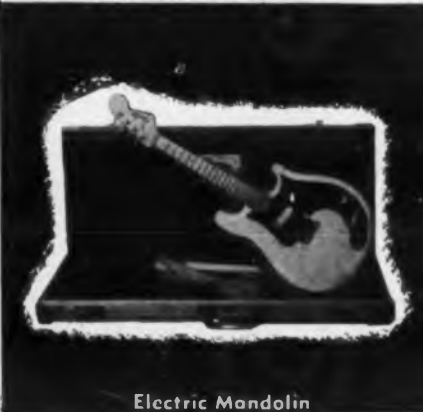
Two-Neck Stringmaster



Duo-Sonic 3/4 Guitar & Vibrolux Amp



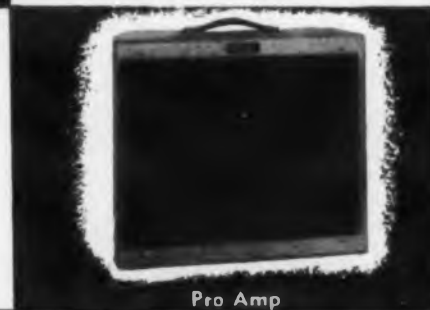
Studio Deluxe Set



Electric Mandolin



Tremolux Amp



Pro Amp



Bondmaster Amp

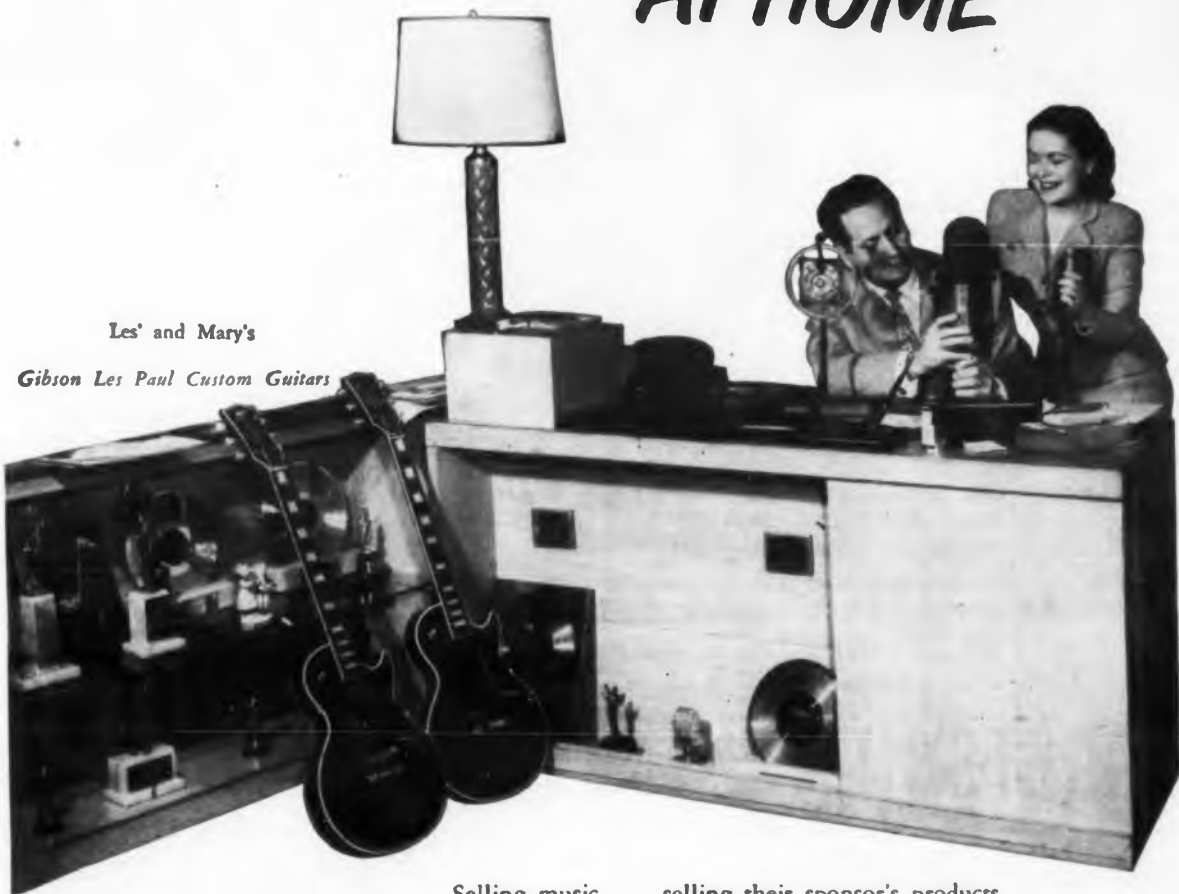
DISTRIBUTED EXCLUSIVELY BY **FENDER SALES, INC.** 308 E. Fifth St., SANTA ANA, CALIF.



Les Paul, Mary Ford and their Gibsons

ENTERTAIN ON RADIO AND TV

"AT HOME"



Les' and Mary's
Gibson Les Paul Custom Guitars

Selling music . . . selling their sponsor's products . . . selling records—and *Selling Gibsons*, these super salesmen appear on TV shows in over 50 markets and on over 500 radio stations! An important part of their programs are the famous LES PAUL MODEL GIBSONS, an important part of music since their inception. Leading artists, hopeful amateurs, all eagerly select Gibson guitars—many hitch their talents to one of the Les Paul models; all find a new inspiration and a greater response in their musical ability. How about you?

Gibson

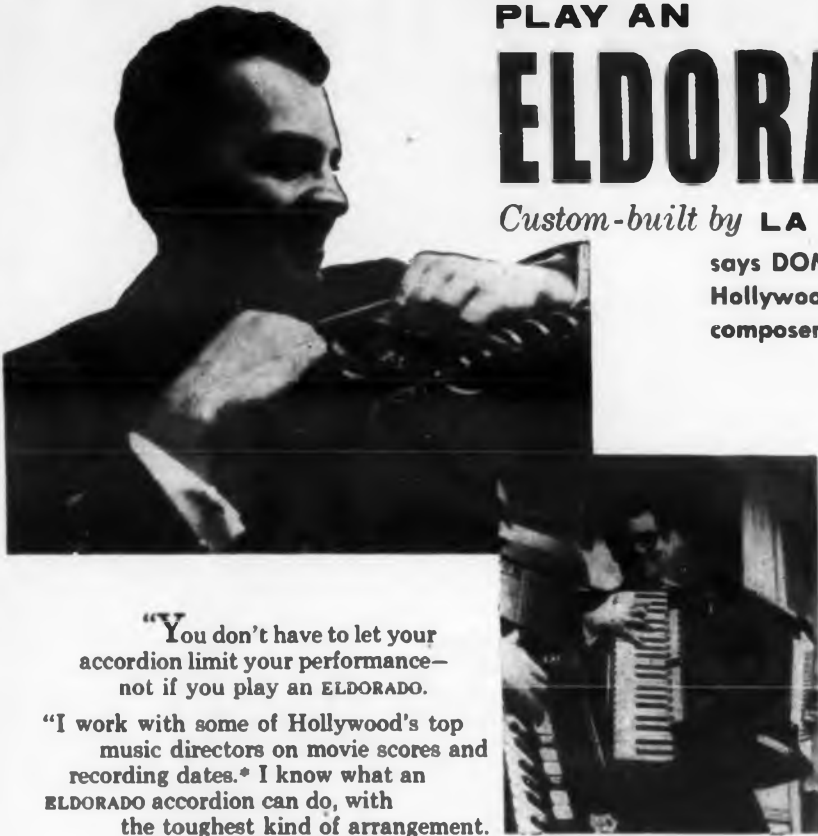
GIBSON, INC. KALAMAZOO, MICHIGAN

"Why limit yourself?"

PLAY AN ELDORADO™

Custom-built by **LA TOSCA**

says **DOM FRONTIERE**
Hollywood artist
composer and arranger



"You don't have to let your accordion limit your performance—not if you play an ELDORADO.

"I work with some of Hollywood's top music directors on movie scores and recording dates.* I know what an ELDORADO accordion can do, with the toughest kind of arrangement.

"ELDORADO has everything you could want — truly magnificent tone; fast action you can always count on, and a bass mechanism that's really silent, even with the most sensitive microphone.

"Give ELDORADO your own test—see what it does for the music you play. Then take a good look at the design and the craftsmanship—inside too. ELDORADO is custom-built all the way, right through to its superb hand-made, hand-tuned reeds.

"It won't take you long to find out why the ELDORADO is the finest accordion investment you can make."

Write for your **FREE** copy of the new *La Tosca* accordion catalog.
Complete descriptions of all Eldorado and La Tosca models.

GRETSCH

The FRED GRETSCH Mfg. Co., Dept. IM-1056
60 Broadway, Brooklyn 11, N. Y.

Statement required by the Act of August 24, 1912, as amended by the Acts of March 3, 1933, and July 2, 1946 (Title 39, United States Code, Section 233) showing the Ownership, Management, and Circulation of

International Musician, published monthly at 39 Division Street, Newark 2, N. J., for October 1, 1956.

1. The names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher: Leo Cluesmann, Newark 2, N. J.

Editor: Leo Cluesmann, Newark 2, N. J.

Managing Editor: None.

Business Manager: None.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 per cent or more of total amount of stock. If not owned by a corporation, the

names and addresses of the individual owners must be given. If owned by a partnership, or other unincorporated firm, its name and address, as well as that of each individual member, must be given.) American Federation of Musicians, James C. Petrillo, president, 570 Lexington Avenue, New York 22, N. Y.; Charles L. Bagley, vice-president, 408 South Spring St., Los Angeles 13, Calif.; Leo Cluesmann, secretary, 39 Division Street, Newark 2, N. J.; George V. Clancy, treasurer, 220 Mt. Pleasant Ave., Newark 4, N. J.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None other than American Federation of Musicians.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the

affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above was 226,000.

LEO CLUESMANN

Sworn to and subscribed before me this 17th day of September, 1956

RAYMOND F. HAMTIL,
Notary Public of New Jersey.

(SEAL)

My commission expires February 26, 1959.

Save the **EASY** Way . . . Buy **YOUR**
Bonds Through **PAYROLL** Savings

international
musician

Vol. LV OCTOBER, 1956 No. 4

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

44

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. L. BAGLEYVice-President
300 Continental Bldg., 408 So. Spring St.
Los Angeles 13, California

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

GEORGE V. CLANCYTreasurer
220 Mt. Pleasant Ave., Newark 4, N. J.

Executive Committee

HERMAN D. KENNIN359 South West
Morrison St. Portland 4, Oregon

STANLEY BALLARD32 Glenwood Ave.
Minneapolis 3, Minnesota

WILLIAM J. HARRIS418½ N. St. Paul St.
Dallas 1, Texas

LEE REPP2200 E. 21st St.
Cleveland 15, Ohio

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

CONTENTS

The President Acts on Resolutions.....	6
The Treasurer Acts on Resolution No. 36	7
20 Per Cent Amusement Tax Repeal Live Music—Neuborger	8
Recording Companies Signed	8
New Senators and Representatives Voted	9
Lined Up for the 1956-57 Season.....	10
Over Federation Field	11
Executive Board Minutes	12
Dave Brubeck	13
William Steinberg	14
Where They Are Playing	16
Lessons on Schillinger System Arranging—Bonds	18
Closing Chord	22
Trumpet Talk—Tetzlaff	26
Violin: Views and Reviews—Babitz	28
Bands in the Spotlight	30
Technique of Percussion—Stone.....	34
Official Business	36
Defaulters List	40
Unfair List	44

INTERNATIONAL MUSICIAN

PIANO TEACHERS

Increase your income by selling all music to your students. We supply teaching music at wholesale cost (50% of retail price). WRITE FOR FREE LIST TODAY!

LOOK FOR OUR SECOND AD ON PAGE 37

MUSIC THEORY

Cat. No.

522—INNOVATIONS IN MODERN HARMONY—for pianists, arrangers, composers, organists. 33 pages of new concepts in music styling\$1.25

985—ARRANGING I. Fundamentals to 7-part Harmony and extended tonality\$1.00

986—ARRANGING II. New methods of chord structures, modulation\$1.00

987—ARRANGING III. New harmonic devices, ensemble writing, passing tones, etc.....\$1.00

354—COMPLETE SONGWRITING COURSE. Melody, rhythm, chords, piano scores, rhyming patterns, song marketing, etc. 58 pages\$2.00

375—ULTRA-MODERN HARMONIZATIONS. How to create new style effects through unconventional uses of harmony\$1.00

MODERN PIANO TRENDS

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

—STRICTLY PROFESSIONAL—

8 BACK ISSUES\$3.00

12 BACK ISSUES\$4.00

16 BACK ISSUES\$5.00

FOR ORGAN

68—EFFECTIVE HAMMOND ORGAN COMBINATIONS, chart of special sound effects and novel tone combinations\$0

30—HAMMOND NOVELTY EFFECTS, a collection of amusing trick imitations for "entertaining" organists\$0.75

33—COMPLETE DICTIONARY OF HAMMOND STOPS, correct interpretation of organ sounds.....\$0.75

906—POPULAR ORGAN STYLING. How to arrange popular sheet music for the organ; effective voicing, contrasting styles of playing, etc. Hammond Organ registration\$0.30

59—CHORD SYSTEM OF POPULAR ORGAN PLAYING. Explaining the principles of popular organ improvisation, using only melody and chord diagrams.....\$0.50

GUITAR PUBLICATIONS

806—WALKING BASS FOR GUITAR.....\$0

303—CHORD ROUTINES. The most used chord sequences as found in all popular music. The "Formula" of all chord progressions\$0.50

342—GUITAR RUNS. Modern technique for improvisation on all chords\$0.75

353—SINGLE NOTE IMPROVISATIONS. Ad-lib jazz phrases to fit the most used chord progressions\$0.50

42—GUITAR CHORDS, in diagram as well as musical notation. Also includes correct fingering, guitar breaks and transposing instructions\$1.25

962—GUITAR INTRODUCTIONS. Professional material\$0

Cat. No.

903—HOW TO USE 11th and 13th CHORDS. Examples of modern chords applied to popular songs.....\$0.50

901—PROGRESSIVE PIANO PATTERNS. Modern style jazz phrases in all popular keys\$0.50

980—MODERN JAZZ ACCOMPANIMENTS. How to play off-beat bop piano backgrounds\$0.50

521—HOW TO DEVELOP A MODERN CHORD TECHNIQUE. 24 pages of innovations in full chord piano technique, studies that develop a contemporary jazz style. The only course of its kind\$1.25

344—LEFT HAND IDEAS FOR MODERN PIANISTS and how to apply them\$0.75

915—DICTIONARY OF 13th CHORDS. A chart of 132 extremely modern 7-part chords\$0.50

63—PROGRESSIONS IN 13th CHORDS. Examples and exercises showing all variations of 13th chords as used in modern music.....\$0.50

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

376—MODERN CHORD PROGRESSIONS FOR PIANO. How to transform sheet music chords into modern extended chord positions.....\$1.00

11—MODULATIONS, 2 and 4 measure bridges leading from and to all popular keys\$1.00

379—PROGRESSIVE JAZZ PIANO INTRODS. Professional introductions in the modern manner\$1.00

492—PIANO FILLERS. 32 pages of Runs, Intros, Breaks, Endings, that can be used with all current and standard song hits\$1.25

354—MODERN CHORD APPLICATION. How to use fourth chords, 9th, 11th and 13th chords in modern jazz piano styling\$0.75

495—MODERN NINTH CHORD POSITIONS, and how to use them. New, unusual chord ideas for pianists\$0.50

496—BITONAL CHORD PROGRESSIONS. Exciting modern sounds, created by the polytonal system of playing in two keys simultaneously\$0.50

940—NEW CHORDS FOR STANDARD HITS. Exciting, different harmonizations of all the best known all-time hits\$1.00

344—11TH CHORDS FOR GUITAR and how to use them. 650 modern chords, diagrams, fingerings, notation\$0.50

355—NOVEL GUITAR ACCOMPANIMENTS. New, different guitar rhythms for interesting small combo effects\$0.50

367—UNUSUAL CHORD POSITIONS FOR GUITAR. 744 chords in diagram and notation (by Norman Elliott)\$0.75

358—GUITAR STYLING IN TENTHS. An unlimited new source of interesting effects\$0.50

344—OCTAVE UNISON STYLIZING FOR GUITAR. Modern double and triple string solo technique and how to apply it\$0.75

Cat. No.

369—PLAY POPULAR PIANO BY CHORDS. The sensational Walter Stuart system of piano instruction without bass clef. Complete "18 lesson—40 song course" teaches playing from lead sheets. For semi-advanced pianists and music teachers. Formerly \$5.95, now only\$1.25

914—11th CHORD INVERSIONS. A modern chord study for the progressive pianist, showing over 300 positions of 11th chords.....\$0.50

64—NEW CHORD STRUCTURES. This chart shows the basis for 1152 unorthodox modern chord structures that can be used in place of conventional chords.....\$0.50

497—INTERESTING PIANO VOICING. Examples and studies for the modern pianist\$0.50

66—PROGRESSIVE PIANO HARMONIZATIONS. The modern way of harmonizing any melody note using unconventional chord formations\$0.50

377—PROGRESSIVE JAZZ PIANO SOLOS. Perfect examples of the new contemporary styles\$1.25

373—EXPERIMENTAL JAZZ IDEAS. Polytonality, counterpoint and the 12 tone system applied to a jazz beat\$1.00

493—MAMBO PIANO BASS. Authentic left-hand mambo styling\$0.50

345—MAMBO RHYTHM PATTERNS FOR PIANO\$0.50

65—MODERN PARALLEL CHORD PROGRESSIONS. The harmonic background for modern piano styles. How to create the "New Sound" in harmonizing basic scales\$0.50

509—NEW DIRECTIONS IN MODERN JAZZ. 21 pages of contemporary fresh ideas for the modern pianist and composer. Interesting harmonic innovations, new styles and techniques\$1.25

808—THE GEORGE SHEARING PIANO STYLE. Illustrations of his typical chord progressions, copied from his recordings\$0.50

504—ANALYSIS OF CHORD SEQUENCES, as used on recordings by George Shearing and Billy Taylor\$1.00

89—MODERN PIANO INTRODUCTIONS, in all popular keys.....\$1.00

64—PIANO ENDINGS. Two and one measure endings in all popular keys\$0.50

Cat. No.

49—DESCENDING PIANO RUNS. For the right hand. Modern runs to fit the most used chord combinations\$0.50

904—ASCENDING PIANO RUNS. For the right hand. In all popular keys\$0.50

48—11th CHORD ARPEGGIOS. 132 11th chord runs, the modern substitute for 7th chords\$0.50

69—PIANO BASS PATTERNS. A variety of left-hand figures on all chords\$0.75

380—EXPERIMENTAL JAZZ SOLOS. Fresh, beyond the conventional shopworn phrases, looking to the future (For piano)\$1.25

353—SINGLE NOTE IMPROVISATIONS. Ad-lib jazz phrases to fit the most used chord progressions\$0.50

370—SINGLE NOTE FIGURATIONS FOR STANDARD HITS. Typical modern piano ad-lib variations applied to songs\$0.75

10—MODERN PIANO RUNS, 180 professional runs on all chords.....\$1.00

50—LATIN-AMERICAN RHYTHMS. How to apply over 30 Latin rhythms to the piano. Also includes instructions in playing Latin-American instruments\$1.25

80—THE BLOCK CHORD STYLE. Full explanation and examples of this modern piano style, including a block chord harmony chart.....\$1.00

88—MODERN BLOCK CHORD PROGRESSIONS. Examples and exercises for the progressive pianist\$0.50

Progressive style Intros, Breaks and endings for Standard Hits. Melodies Not Included

932—SELECTION "A." Star/ant, Tea For Two, Talk of the Town, Ain't Misbehavin'\$0.50

933—SELECTION "B." Body and Soul, All of Me, I Surrender Dear, If I Had You\$0.50

934—SELECTION "C." Embraceable You, Honeyuckle Rose, Out of Nowhere, The Sunny Side of the Street\$0.50

935—SELECTION "D." I'm in the Mood for Love, These Foolish Things, Don't Blame Me, Someone to Watch Over Me\$0.50

936—SELECTION "E." April Showers, How High the Moon, I Only Have Eyes for You, I Were Meant for Me\$0.50

937—SELECTION "F." Dancing in the Dark, My Blue Heaven, Five Foot Two, Once in a While\$0.50

938—SELECTION "G." Laura, September in the Rain, Night and Day, The Very Thought of You.....\$0.50

MONEY BACK GUARANTEE ON EVERYTHING I

WALTER STUART music studio, inc. 421-A CHESTNUT ST. UNION, NEW JERSEY

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

Please send (list by number) _____

_____ Free Catalog

PLEASE PRINT

NAME _____

STREET _____

CITY _____ STATE _____

The President Acts on Resolutions

The following resolution, which was passed by the Convention, calls for the International Executive Board to formulate a code to regulate terms and conditions for alien Mexican musicians entering the United States to play. After discussion, the Board referred the resolution to the President.

RESOLUTION No. 24

ORGANIZATION AND LEGISLATION

WHEREAS, The territorial jurisdiction of member locals of the A. F. of M. extends contiguous to the International Boundary of the Republic of Mexico, and

WHEREAS, Alien Mexican musicians are increasingly invading the territory of such locals and are creating serious competitive employment problems within the jurisdiction of the locals affected, and

WHEREAS, The Immigration Service of the United States has failed to take any steps in order to stop or to fairly regulate the terms upon which alien musicians may perform within the jurisdiction of such member locals, but such Service has adopted a general rule that permits the entry of Mexican musicians for professional engagements upon the sole condition that said musicians are not paid a salary, and which general rule permits and encourages alien Mexican musicians to enter the United States for payment of expenses, gratuities and other substantial benefits in lieu of salary and thereby deprive members of the Federation from employment and loss of earnings from their profession, therefore,

BE IT RESOLVED, That the International Executive Board, in consultation with the member locals involved, be directed to formulate with the proper governmental agency a practical and protective code which would define, limit, regulate and control the type of engagements, terms and conditions under which alien Mexican musicians would be permitted to enter the United States for either professional performance or gratuitous entertainment.

A few years ago an agreement was reached with the Immigration Department concerning the importation of foreign musicians. It was a difficult agreement to enforce because "artists" are permitted to enter this country under a special artist's visa without clearance of any kind except the State Department.

We are arranging further meetings with the Immigration Department in an attempt to clarify this agreement, with special attention being given to the intent of this resolution.

The following resolution was referred to the President by the Convention:

RESOLUTION No. 37

GOOD AND WELFARE

WHEREAS, At every Convention we have an opportunity to listen to Mr. Kaiser, our very able counsel, and

WHEREAS, During his informative talk there are many questions the delegates would like to discuss, and

WHEREAS, During the regular sessions of the Convention such a discussion would be impractical, and

WHEREAS, A forum type of discussion with counsel would help many of us to do a more efficient job as local leaders, therefore,

BE IT RESOLVED, That President Petrillo study the possibility of putting into effect such a plan at the same time during Convention Week.

I am in favor of this resolution, and appropriate announcement will be made concerning this forum during the Convention.

The following resolution was referred to the President by the Convention:

RESOLUTION No. 45

LAW

WHEREAS, Certain locals of the Federation engage in the practice of denying to their members in good standing the right to employment in their home local by reason of their residence in the jurisdiction of another local, therefore,

BE IT RESOLVED, That effective immediately all locals hereby be instructed and ordered to desist from this practice.

I have given a great deal of consideration to this resolution and find that it is in direct conflict with the last sentence of Section 23, Article 18, which provides that a local may prohibit a traveling member of its own local from performing as a local member within the minimum number required by such local. Also, Section 31 of Article 16 contains a provision protecting the employment of local members in a situation of this kind.

Therefore, I feel that this resolution should not be adopted.

The following resolution was referred to the President by the Convention:

RESOLUTION No. 61

MEASURES AND BENEFITS

WHEREAS, The ground work in preparing the 20 per cent cabaret tax relief has been so carefully prepared by the Tax Relief Committee for pre-legislation in the United States Congress,

BE IT RESOLVED, That the above committee continue pressing this tax relief should the "clock run out" before

it is introduced to Senate floor or should only a 50 per cent relief be granted before Congress adjournment.

The campaign for repeal of the 20 per cent tax is already being handled in conformity with this resolution and the Committee will continue its efforts to repeal this tax.

The following resolution was referred to the President by the Convention:

RESOLUTION No. 64

MEASURES AND BENEFITS

WHEREAS, There is no provision in our by-laws directly attributed to the definitions of terms contained therein and in common usage in the Federation, and

WHEREAS, Some terms and/or words have more than one connotation in particular usage in phrases and constituent counterparts, therefore,

BE IT RESOLVED, That Section 24, of Article 33, be added to provide for definitions of incongruous terms so that concise interpretations can be made in those instances where several inferences can be drawn from the usage of those terms, and

BE IT FURTHER RESOLVED, That the following be defined as set forth to clarify their usage:

LEADER: An individual musician who directs the performance of a group of musicians during an engagement contracted for who may or may not be owner of or contractor for the group under direction.

INDEPENDENT CONTRACTOR: Any member or members who negotiate an approved A. F. of M. contract with a purchaser of music for the performance of musical services notwithstanding contract negotiations of a licensed agent.

AGENT: A person or firm who acts as negotiator approved by a principal (leader, owner, or contractor) for the purpose of negotiating bookings in advance and contracts for the benefit of said principal.

EMPLOYER: An employer is a purchaser of musical services through negotiations with an independent contractor who is owner of or representative for a musical group.

PRINCIPAL: A leader, owner or representative of a musical group empowered to delegate authority to an agent for the benefit of a musical group or individual.

BE IT FURTHER RESOLVED, That cognizance be taken of other terms of a like nature and that they be included in this section appropriately defined as heretofore set forth.

This resolution has received a great deal of consideration but I cannot concur in same as there does not appear to be any real need for it.

KEEP MUSIC ALIVE - - - INSIST ON LIVE MUSICIANS

The Treasurer Acts on Resolution No. 36

This Resolution was referred to George V. Clancy, Treasurer, by action of the 59th Annual Convention held at Atlantic City, June 11-14, 1956.

This proposed legislation, as originally introduced, reads as follows:

RESOLUTION No. 36 GOOD AND WELFARE

WHEREAS, In many localities, members belong to more than one Local, due to the proximity of Locals, and many orchestras are composed of members of more than one Local, and are not considered "Traveling Orchestras", and

WHEREAS, It is possible for such orchestras to contract work using the names of its various members as leaders in their Locals to avoid paying the 10 per cent surcharge, and

WHEREAS, Locals can force leaders to use Local men even though it means breaking up organized units for such engagements, as per Section 4, Article 12, therefore,

BE IT RESOLVED, That all dance orchestras which are composed of members of more than one Local, shall be considered an orchestra playing a "Miscellaneous out-of-town engagement" even though the engagement takes place in the jurisdiction of the Local in which the leader is a member, and thereby subject to the 10 per cent surcharge. This shall not apply where permission

is granted a leader for use of members of other Locals.

The Treasurer is heartily in accord with the intent of this law as submitted. An intensive study of the proposal was made by myself and staff. Several conferences were held with numerous Local Officials, and some slight adjustments in wording were worked out to avoid any conflicts with existing laws. Accordingly, favorable consideration is hereby given to the Resolution, amended as follows. This law shall become known as Section 2A of Article 15 and will be effective immediately upon publication.

SECTION 2A, ARTICLE 15

Any orchestra composed of members of more than one Local shall be considered an orchestra playing a "Traveling" or "Miscellaneous out-of-town" engagement, and is hereby subject to the 10% Traveling Surcharge. The Surcharge applies even though the engagement takes place in the jurisdiction in which the leader is a member.

The 10% Traveling Surcharge shall NOT apply when engagement is exempt under provisions of Article 15, Section 3.

The 10% Traveling Surcharge shall NOT apply where permission is granted to a leader to use members of other Locals under provisions of Article 12, Section 9.

In view of the adoption of the above law, I feel it should be pointed out that such action automatically nullifies the instructions sent to all Locals from the Office of the Treasurer, dated February 10, 1956, which were in direct contravention of the law as now established.

The new law in no way deprives Locals of any rights to grant or to deny permission for Local leaders to import musicians from other Locals, in accordance with Section 4 and Section 9 of Article 12, nor does it prevent a Local from preferring charges against its leaders and punishing those guilty of using musicians from other Locals without the express permission of the Local.

All local unions are urged to specifically and immediately notify their members, leaders, contractors and booking agencies of the adoption of the new law so that contracts can be correctly priced on engagements to be affected by its adoption.

20 Per Cent Amusement Tax Repeal Program

● The Eighty-fourth Congress has adjourned. However, effort to win repeal or reduction of the 20 Per Cent Cabaret Tax continues.

The Subcommittee which brought in a recommendation for a 50 per cent cut in the tax has been continued and is preparing to introduce the repeal early next January. We have been promised early consideration by this Subcommittee. A majority of the members of this Subcommittee have already pledged for repeal of the 20 per cent tax.

The Federation has completed one of the most extensive campaigns ever conducted, and many old-timers of Congress say it is the best in all their experience. The Federation delivered more than enough pledged votes to insure success at the past session had not Treasury opposition to the proposal been strong enough to prevent it coming to a vote. Our Tax Committee has reasons to believe that such concerted opposition will not be applied to our new effort in the next Congress.

This tax repeal program started by the Federation has been extensive and expensive. We feel, however, that our labors will bring results and that, come January, the tax will either be wiped out completely or reduced 50 per cent.

OCTOBER, 1956



Catching Up??

LIVE MUSICAL PROGRAMS OF THE NATIONAL BROADCASTING COMPANY

STATEMENT INCLUDED IN THE CONGRESSIONAL RECORD FOR JULY 25, 1956

EXTENSION OF REMARKS

of

HON. RICHARD L. NEUBERGER

of Oregon

IN THE SENATE OF THE UNITED STATES

Wednesday, July 25, 1956

Mr. NEUBERGER. Mr. President, I ask unanimous consent to have printed in the Appendix of the *Record* a statement on the live musical programs of the National Broadcasting Co.

There being no objection, the statement was ordered to be printed in the *Record*, as follows:

Statement by Senator Neuberger

On Monday morning, July 30, 1956, the National Broadcasting Co. will initiate a new daily radio network program which will present the Nation's outstanding popular orchestras in two hours of "live" musical entertainment. This program, which will be titled the "NBC Bandstand," will be broadcast through the facilities of the National Broadcasting Co., and its affiliated stations and will reach virtually every home in the Nation.

This program deserves our attention, I think, not only because of the magnitude of its conception, but because it is "live"—that is to say, the music is transmitted directly to listeners at the very instant it is played by the musicians. Moreover, the Nation's foremost handleaders will be in personal touch with the listeners during the show. Such a presentation, in this age of recorded sound, should serve to stimulate and heighten interest in the popular music which is so much a part of our heritage.

The National Broadcasting Co.'s inauguration of NBC Bandstand and the consequent return of the "live" band to the radio network after years of transcriptions and record-

ings is particularly noteworthy because of the sensational interest it has created among the leaders in the world of music. NBC Bandstand has the enthusiastic support and backing of the American Federation of Musicians, James E. Petrillo, president; the American Society of Composers, Authors, and Publishers; Broadcast Music, Inc.; as well as leading music publishers and musicians everywhere.

This is true Americana. Popular music has been woven into the fabric of life in this country ever since the days of the American Revolution, when the fifes and the drums of the Continental Army struck up the tune of Yankee Doodle. Down through history, we have always found songs to celebrate our victories, mourn our losses and mark the stages of our growth across the continent. Songs like "Tenting Tonight," "Over There," "Home on the Range"—all these and many more call up memories of the Nation's past.

In the same way, popular music has served to strengthen and preserve our distinctive regional cultures. The chanties that were sung by our seafaring men can still be heard today, and so can the immortal melodies of Stephen Foster, the songs of the prairies and the ballads of the mountains. Only in recent years, have we begun to appreciate the value of this vast body of music and now we see our musical scholars laboring to collect and preserve such songs lest they be lost forever.

Serious students and critics of popular music seldom give it much attention until it has ceased to be popular. So it is that today we read learned critiques of the same jazz music that was at the height of its popularity 30 or 40 years ago. It has taken about the same length of time for jazz to reach beyond the United States and make itself known in other countries. Today jazz can be heard

everywhere outside the Iron Curtain and it has made us millions of friends.

In recognition of the vitality of popular music as a part of our history and culture, I consider the NBC Bandstand an important new landmark in American entertainment.

President Petrillo's Letter of
Thanks to Senator Neuberger.

American Federation of Musicians

PRESIDENT'S OFFICE

September 6, 1956

Honorable Richard L. Neuberger
Senate Office Building
Washington, D. C.

Dear Senator Neuberger:

Through the kindness of Executive Officer Kenin, I have received copy of the statement which you included in the Congressional Record of July 28th concerning the move of the National Broadcasting Company in adopting a policy of providing live music on some of its key programs.

I want you to know that we in the American Federation of Musicians are deeply grateful for your continued interest in the field of live music and I personally agree most heartily with you that programs such as the NBC Bandstand are a forward step towards preserving America's great cultural heritage in the field of music.

Again expressing our deep appreciation and with best wishes for your continued success, I am

Sincerely yours,

James C. Petrillo,
President.

JCP:vds

Additional Recording Companies That Have Signed Agreements With The American Federation of Musicians

The following companies have executed recording agreements with the Federation, and members are now permitted to render service for these companies. This list, combined with those lists published in the *International Musician*, monthly since June, 1954, contains the names of all companies up to and including September 17, 1956. Do not record for any company not listed herein, and if you are in doubt as to whether or not a company is in good standing with the Federation, please contact the President's office. We will publish names of additional signatories each month.

Local 10, Chicago, Illinois

Custom Records
Ping Record Co.

Local 11, Louisville, Ky.

Benjon Music, Inc.

Local 47, Los Angeles, Calif.

Adelphi Records
Debb Record Co.
Encino Records
Rendezvous Record Co.
Recotape
Winco Music Enterprises
Z-O-O-M Records

Local 77, Philadelphia, Pa.

Bernard Lowe Enterprises, Inc.
(Cameo Records)

Local 94, Tulsa, Okla.

Leonard O. Green Recording Co.
(La Vern Records)

Local 166, Madison, Wis.

Monona Music Company

Local 199, Newport News, Va.

York Record Co.

Local 369, Las Vegas, Nev.

Fanfare Recording Co.

Local 802, New York, N. Y.

Aleph, Inc.

Club Records

Creations Unlimited

Flair Records

Majestic Records

Rem-en Records

Treasure Record Co.

Twig Productions, Inc.

CANCELLED COMPANIES

Local 10, Chicago, Illinois

Deed Records

Local 72, Fort Worth, Texas

Word Records

Local 369, Las Vegas, Nev.

Hamcor Magnetic Recording Studios

INTERNATIONAL MUSICIAN



How Your Senators and Representatives Voted

1947 -- 1956

If the voters have full information about the record of candidates running for office, they will vote for the best ones. On that belief is built the political education program of the American Federation of Labor and Congress of Industrial Organizations.

AFL-CIO members have a right to know how their Congressmen and Senators actually voted on the important national issues. That is why the AFL-CIO Committee on Political Education has distributed a record of key Congressional roll call votes prior to each national election. The votes included in this record have been prepared in joint cooperation with the Legislative Committee.

The first number (after the name of the Senator or Representative) indicates the votes which meet the approval of the AFL-CIO, and the number after the dash indicates those which are disapproved.

ALABAMA: Senate—Lister Hill (D) 19-1, John Sparkman (D) 18-2. House—Frank W. Boykin (D) 5-11, George M. Grant (D) 5-11, George W. Andrews (D) 10-9, Kenneth A. Roberts (D) 10-1, Albert Rains (D) 13-4, Armistead Selden, Jr. (D) 8-4, Carl Elliott (D) 14-2, Robert E. Jones, Jr. (D) 16-3, George Huddleston, Jr. (D) 4-1.

ARIZONA: Senate—Carl Hayden (D) 18-2, Barry M. Goldwater (R) 0-12. House—John J. Rhodes (R) 1-11, Stewart Udall (D) 4-1.

ARKANSAS: Senate—John L. McClellan (D) 7-12, J. W. Fulbright (D) 11-8. House—E. C. Gathings (D) 5-14, Wilbur D. Mills (D) 10-9, James W. Trimble (D) 12-7, Oren Harris (D) 9-9, Brooks Hays (D) 8-10, W. F. Norrell (D) 8-11.

CALIFORNIA: Senate—William F. Knowland (R) 3-17, Thomas H. Kuchel (R) 3-9. House—Hubert B. Scudder (R) 1-16, Clair Engle (D) 14-5, John E. Moss, Jr. (D) 12-0, William S. Mailiard (R) 6-5, John F. Shelley (D) 13-1, John Baldwin, Jr. (R) 3-2, John J. Allen (R) 2-17, George P. Miller (D) 17-1, J. Arthur Younger (R) 0-11, Charles S. Gubser (R) 2-10, Leroy Johnson (R) 2-15, B. F. Sisk (D) 5-0, Charles Teague (R) 0-5, Harland Hagen (D) 10-2, Gordon L. McDonough (R) 2-17, Donald L. Jackson (R) 1-17, Cecil R. King (D) 17-2, Craig Hosmer (R) 1-11, Chet Holifield (D) 18-1, Carl Hinshaw (R) 2-14, Edgar W. Hiestand (R) 0-12, Joseph M. Holt (R) 0-12, Clyde Doyle (D) 15-2, Glenard Lipscomb (R) 1-7, Patrick J. Hillings (R) 0-8, James Roosevelt (D) 5-0, Harry R. Sheppard (D) 15-3, James B. Utt (R) 0-11, John Phillips (R) 0-18, Robert C. Wilson (R) 1-10.

COLORADO: Senate—Eugene D. Millikin (R) 2-18, Gordon L. Allott (R) 1-6. House—Byron G. Rogers (D) 13-0, William S. Hill (R) 4-15, J. Edgar Chenoweth (R) 4-10, Wayne N. Aspinall (D) 17-1.

CONNECTICUT: Senate—Prescott Bush (R) 3-8, William A. Purtell (R) 4-6. House—Thomas J. Dodd (D) 7-2, Horace Seely-Brown (R) 7-7, Albert Cretella, Sr. (R) 4-6, Albert P. Morano (R) 5-8, James T. Patterson (R) 7-11, Antoni N. Sadelak (R) 5-14.

DELAWARE: Senate—John J. Williams (R) 1-18, J. Allen Frear (D) 7-9. House—Harris McDowell, Jr. (D) 4-1.

FLORIDA: Senate—Spessard L. Holland (D) 4-16, George A. Smathers (D) 6-8. House—William Cramer (R) 0-4, Charles E. Bennett (D) 10-8, Robert L. F. Sikes (D) 10-9, Dante Fascell (D) 2-3, A. S. Herlong, Jr. (D) 7-11, Paul Rogers (D) 1-4, James A. Haley (D) 3-7, D. R. Matthews (D) 6-6.

GEORGIA: Senate—Walter F. George (D) 7-11, Richard B. Russell (D) 9-8. House—Prince H.

FOR THE INFORMATION OF THE MEMBERS

The Executive Council of the AFL-CIO met at Unity House, Forest Park, Pa., the week of August 27, 1956. The most important matter before the Council was the question of whether or not the AFL-CIO should endorse any candidates for President and Vice-President of the United States in the coming election.

After devoting an entire day to the deliberation of this question, the vote on whether or not to endorse any candidates resulted in fourteen in favor and eight opposed. Thus it was decided that candidates should be endorsed.

Following this, the vote was taken on whether to endorse Adlai Stevenson for President and Estes Kefauver for Vice-President, and their endorsement was passed by a vote of 17 to 5.

On September 12, 1956, a one-day meeting of the General Board of the AFL-CIO was held in Chicago. This Board is comprised of one top official from each of the 141 international unions affiliated with the AFL-CIO. The AFL-CIO now holds its Convention once every two years. The Board meets in alternate years in lieu of a Convention. At this General Board Meeting, the action of the Executive Council in endorsing Stevenson and Kefauver was approved by a voice vote with approximately six delegates voting against it, out of 141 delegates voting.

IDAHO: Senate—Henry C. Dworshak (R) 1-15, Herman Welker (R) 2-10. House—Gracie Pfost (D) 12-0, Hamer H. Budge (R) 2-11.

ILLINOIS: Senate—Paul H. Douglas (D) 18-0, Everett M. Dirksen (R) 0-12. House—William L. Dawson (D) 16-0, Barratt O'Hara (D) 17-0, James Murray (D) 5-0, William E. McVey (R) 1-12, John C. Kluczynski (D) 13-0, Thomas J. O'Brien (D) 19-0, James Bowler (D) 8-0, Thomas S. Gordon (D) 19-0, Sidney R. Yates (D) 17-1, Richard W. Hoffman (R) 2-16, Timothy J. Sheehan (R) 3-10, Charles Boyle (D) 5-0, Marguerite S. Church (R) 2-11, Noah M. Mason (R) 0-16, Leo E. Allen (R) 0-19, Leslie C. Arends (R) 0-18, Harold H. Velde (R) 0-18, R. B. Chipfield (R) 1-18, Sid Simpson (R) 2-17, Peter F. Mack, Jr. (D) 18-0, William L. Springer (R) 1-10, Charles W. Vursell (R) 0-19, Melvin Price (D) 19-0, Kenneth Gray (D) 4-1.

INDIANA: Senate—Homer E. Capehart (R) 5-15, William E. Jenner (R) 3-15. House—Ray J. Madden (D) 19-0, Charles A. Halleck (R) 0-19, Shepard J. Crumpacker, Jr. (R) 2-11, E. Ross Adair (R) 2-11, John V. Beamer (R) 3-10, Cecil M. Harden

(R) 1-16, William G. Bray (R) 6-6, Winfield Denton (D) 11-0, Earl Wilson (R) 2-16, Ralph Harvey (R) 2-15, Charles B. Brownson (R) 2-11.

IOWA: Senate—Bourke B. Hickenlooper (R) 2-14, Thomas E. Martin (R) 1-6. House—Fred Schwengel (R) 2-2, Henry O. Talle (R) 1-17, H. R. Gross (R) 10-8, Karl M. LeCompte (R) 2-17, Paul Cunningham (R) 6-13, James I. Dolliver (R) 3-13, Ben F. Jensen (R) 2-17, Charles B. Hoeven (R) 2-15.

KANSAS: Senate—Andrew F. Schoeppel (R) 2-14, Frank Carlson (R) 1-12. House—William Avery (R) 1-3, Errett P. Scrivner (R) 0-19, Myron V. George (R) 2-10, Edward K. Rees (R) 3-16, Clifford R. Hope (R) 4-15, Wint Smith (R) 2-17.

KENTUCKY: Senate—Earle C. Clements (D) 13-1, vacancy. House—Noble J. Gregory (D) 12-6, William Natcher (D) 6-2, John M. Robison, Jr. (R) 7-4, Frank L. Chelf (D) 14-5, Brent Spence (D) 17-1, John C. Watts (D) 9-4, Carl D. Perkins (D) 18-0, Eugene Siler (R) 1-4.

LOUISIANA: Senate—Allen J. Ellender (D) 9-10, Russell B. Long (D) 12-6. House—F. Edward Hebert (D) 8-11, Hale Boggs (D) 11-8, Edwin E. Willis (D) 8-9, Overton Brooks (D) 7-9, Otto E. Passaman (D) 5-12, James H. Morrison (D) 11-5, T. A. Thompson (D) 3-4, George S. Long (D) 7-3.

MAINE: Senate—Margaret Chase Smith (R) 8-10, Frederick C. Payne (R) 3-9. House—Robert Hale (R) 4-15, Charles P. Nelson (R) 4-10, Clifford G. McIntire (R) 2-11.

MARYLAND: Senate—John M. Butler (R) 1-12, J. Glenn Beall (R) 1-9. House—Edward T. Miller (R) 1-18, James P. Devereux (R) 0-13, Edward A. Garmatz (D) 18-0, George H. Fallon (D) 10-7, Richard Lankford (D) 5-0, DeWitt S. Hyde (R) 1-11, Samuel Friedel (D) 11-1.

MASSACHUSETTS: Senate—Leverett Saltonstall (R) 3-16, John F. Kennedy (D) 10-1. House—John W. Heeselt (R) 10-8, Edward P. Boland (D) 11-1, Philip J. Philbin (D) 16-3, Harold D. Donohue (D) 17-2, Edith Nourse Rogers (R) 6-13, William H. Bates (R) 0-15, Thomas J. Lane (D) 17-1, Torbert Macdonald (D) 4-1, Donald W. Nicholson (R) 1-17, Laurence Curtis (R) 3-9, Thomas P. O'Neill, Jr. (D) 11-1, John W. McCormack (D) 19-0, Richard B. Wigglesworth (R) 3-16, Joseph W. Martin, Jr. (R) 1-10.

MICHIGAN: Senate—Charles E. Potter (R) 3-8, Patrick V. McNamara (D) 7-0. House—Thaddeus M. Machrowicz (D) 13-0, George Meader (R) 3-10, August Johansen (R) 1-4, Clare E. Hoffman (R) 0-18, Gerald R. Ford, Jr. (R) 2-16, Don Hayworth (D) 4-0, Jesse P. Wolcott (R) 1-14, Alvin M. Bentley (R) 0-12, Ruth Thompson (R) 0-13, Elford A. Coderberg (R) 0-12, Victor A. Knox (R) 3-8, John B. Bennett (R) 11-6, Charles Diggs, Jr. (D) 5-0, Louis C. Rabaut (D) 17-0, John D. Dingell, Jr. (D) 2-0, John Leinski, Jr. (D) 13-0, Martha Griffiths (D) 5-0, George A. Dondero (R) 0-19.

MINNESOTA: Senate—Edward J. Thye (R) 6-14, Hubert H. Humphrey (D) 18-0. House—August H. Andresen (R) 2-16, Joseph P. O'Hara (R) 2-15, Roy W. Wier (D) 18-0, Eugene J. McCarthy (D) 18-0, Walter H. Judd (R) 6-13, Fred Marshall (D) 15-2, H. Carl Anderson (R) 4-15, John A. Blatnik (D) 19-0, Coya Knutson (D) 5-0.

MISSISSIPPI: Senate—James O. Eastland (D) 4-14, John C. Stennis (D) 8-10. House—Thomas G. Abernethy (D) 7-11, Jamie L. Whitten (D) 6-12, Frank E. Smith (D) 8-4, John Bell Williams (D) 6-13, Arthur Winstead (D) 4-10, William M. Colmer (D) 6-13.

MISSOURI: Senate—Thomas C. Hennings (D) 13-0, Stuart Symington (D) 12-0. House—Frank M. Karsten (D) 19-0, Thomas B. Curtis (R) 2-11, Mrs. John B. Sullivan (D) 12-0, George Christopher (D) 8-1, Richard Bolling (D) 17-0, W. R. Hull, Jr.

(D) 5-0, Dewey Short (R) 1-8, A. S. J. Carnahan (D) 17-0, Clarence Cannon (D) 18-0, Paul C. Jones (D) 12-6, Morgan M. Moulder (D) 17-1.

MONTANA: Senate—James E. Murray (D) 18-1, Michael J. Mansfield (D) 11-1. House—Lee Metcalf (D) 11-0, Orvin Fjare (R) 0-5.

NEBRASKA: Senate—Roman L. Hruska (R) 0-7, Carl T. Curtis (R) 1-6. House—Phil Weaver (R) 2-2, Jackson Chase (R) 1-4, R. D. Harrison (R) 1-12, A. L. Miller (R) 1-18.

NEVADA: Senate—George W. Malone (R) 7-12, Alan Bible (D) 5-1. House—Clifton Young (R) 1-10.

NEW HAMPSHIRE: Senate—Styles Bridges (R) 3-15, Norris Cotton (R) 0-7. House—Chester E. Merrow (R) 6-13, Perkins Bass (R) 4-1.

NEW JERSEY: Senate—H. Alexander Smith (R) 4-15, Clifford P. Case (R) 3-4. House—Charles A. Wolverson (R) 11-8, T. Millet Hand (R) 6-13, James C. Auchincloss (R) 5-14, Frank Thompson (D) 5-0, P. H. B. Frelinghuysen, Jr. (R) 4-8, Harrison Williams, Jr. (D) 7-1, William B. Widnall (R) 5-11, Gordon Canfield (R) 14-4, Frank C. Osmer, Jr. (R) 4-9, Peter W. Rodino, Jr. (D) 17-0, Hugh J. Addonizio (D) 18-0, Robert W. Kean (R) 5-14, Alfred D. Sieminski (D) 12-0, T. James Tumulty (D) 5-0.

NEW MEXICO: Senate—Dennis Chavez (D) 17-2, Clinton P. Anderson (D) 13-2. House—John J. Dempsey (D) 7-4, A. M. Fernandez (D) 11-8.

NEW YORK: Senate—Irving M. Ives (R) 9-9, Herbert H. Lehman (D) 16-0. House—Stuyvesant Wainwright (R) 2-9, Steven B. Derouanian (R) 2-10, Frank J. Becker (R) 3-7, Henry J. Latham (R) 3-16, Albert H. Bosch (R) 3-9, Lester Holtzman (D) 11-1, James J. Delaney (D) 16-1, Victor Anfuso (D) 4-1, Eugene J. Keogh (D) 19-0, Edna F. Kelly (D) 15-1, Emanuel Celler (D) 19-0, Francis E. Dorn (R) 8-4, Abraham J. Multer (D) 18-0, John J. Rooney (D) 19-0, John H. Ray (R) 2-10, Adam C. Powell, Jr. (D) 17-1, Fredric R. Coudert, Jr. (R) 3-14, James G. Donovan (D) 8-5, Arthur G. Klein (D) 19-0, Irwin Davidson (D) 5-0, Herbert Zelenko (D) 5-0, James C. Healey (D) 2-0, Isidore Dollinger (D) 18-0, Charles A. Buckley (D) 16-0, Paul A. Fino (R) 10-1, Ralph A. Gamble (R) 2-15, Ralph W. Cwinn (R) 0-19, Katherine St. George (R) 0-18, J. Ernest Wharton (R) 1-11, Leo W. O'Brien (D) 11-1, Dean P. Taylor (R) 4-13, Bernard W. Kearney (R) 2-14, Clarence Kilburn (R) 1-16, William R. Williams (R) 2-11, R. Walter Riehlman (R) 3-15, John Taber (R) 1-18, W. Sterling Cole (R) 0-19, Kenneth B. Keating (R) 5-14, Harold C. Ostertag (R) 3-9, William E. Miller (R) 1-11, Edmund P. Radwan (R) 7-5, John R. Pillion (R) 2-7, Daniel A. Reed (R) 0-17.

NORTH CAROLINA: Senate—Sam J. Ervin (D) 6-3, William Kerr Scott (D) 6-1. House—Herbert C. Bonner (D) 8-11, L. H. Fountain (D) 10-2, Graham A. Barden (D) 5-10, Harold D. Cooley

(D) 9-8, Thurmond Chatham (D) 6-10, Carl T. Durham (D) 7-10, F. Eriel Carlyle (D) 8-8, Charles B. Deane (D) 13-6, Hugh Q. Alexander (D) 5-7, Charles Raper Jonas (R) 2-10, Woodrow W. Jones (D) 3-9, George A. Shuford (D) 5-6.

NORTH DAKOTA: Senate—William Langer (R) 16-0, Milton R. Young (R) 8-9. House—Ushur L. Burdick (R) 14-3, Otto Krueger (R) 2-9.

OHIO: Senate—John W. Bricker (R) 1-17, George H. Bender (R) 3-3. House—Gordon H. Scherer (R) 1-11, William E. Hess (R) 2-12, Paul F. Schenck (R) 5-8, William M. McCulloch (R) 0-17, Cliff Clevenger (R) 0-16, James C. Polk (D) 18-0, Clarence J. Brown (R) 2-17, Jackson E. Betts (R) 1-12, Thomas Ashley (D) 5-0, Thomas A. Jenkins (R) 1-18, Oliver P. Bolton (R) 1-10, John M. Vorys (R) 3-16, Albert Baumbart, Jr. (R) 4-1, William H. Ayres (R) 5-8, John Henderson (R) 1-4, Frank T. Bow (R) 1-12, J. Harry McGregor (R) 1-17, Wayne L. Hays (D) 17-0, Michael J. Kirwan (D) 18-0, Michael A. Feighan (D) 18-0, Charles Vanik (D) 5-0, Frances P. Bolton (R) 3-15, William Minshall (R) 1-4.

OKLAHOMA: Senate—Robert S. Kerr (D) 14-3, A. S. Mike Monroney (D) 13-1. House—Page Belcher (R) 2-11, Ed Edmondson (D) 9-3, Carl Albert (D) 13-4, Tom Steed (D) 8-6, John Jarman (D) 7-6, Victor Wickersham (D) 10-6.

OREGON: Senate—Wayne L. Morse (D) 20-0, Richard L. Neuberger (D) 7-0. House—Walter Norblad (R) 3-13, Sam Coon (R) 1-9, Edith Green (D) 5-0, Harris Ellsworth (R) 1-17.

PENNSYLVANIA: Senate—Edward Martin (R) 2-18, James H. Duff (R) 4-8. House—William A. Barrett (D) 17-0, James A. Byrne (D) 11-0, Earl Chudoff (D) 18-0, William J. Green, Jr. (D) 17-0, Hugh D. Scott, Jr. (R) 8-7, Benjamin F. James (R) 2-16, Karl C. King (R) 1-12, Paul B. Dague (R) 3-16, Joseph L. Carrigg (R) 4-9, Daniel Flood (D) 11-0, Ivor D. Fenton (R) 1-17, Samuel K. McConnell, Jr. (R) 1-18, George M. Rhodes (D) 17-1, Francis E. Walter (D) 13-5, Walter M. Mumma (R) 1-10, Alvin R. Bush (R) 0-11, Richard M. Simpson (R) 9-19, James Quigley (D) 5-0, James E. Van Zandt (R) 6-12, Augustine B. Kelley (D) 5-0, John P. Saylor (R) 8-8, Leon H. Gavin (R) 1-17, Carroll D. Kearns (R) 2-16, Frank Clark (D) 4-1, Thomas E. Morgan (D) 18-0, James G. Fulton (R) 13-6, Herman P. Eberharter (D) 17-0, Robert J. Corbett (R) 15-4, Elmer J. Holland (D) 2-0.

RHODE ISLAND: Senate—Theodore F. Green (D) 19-1, John O. Pastore (D) 12-1. House—Aime J. Forand (D) 17-1, John E. Fogarty (D) 18-1.

SOUTH CAROLINA: Senate—Olin Johnston (D) 15-5, Strom Thurmond (D) 2-1. House—L. Mendel Rivers (D) 5-13, John J. Riley (D) 5-8, W. J. Bryan Dorn (D) 6-7, Robert Ashmore (D) 5-3, James P. Richards (D) 6-8, John L. McMillan (D) 7-11.

SOUTH DAKOTA: Senate—Karl E. Mundt (R) 3-15, Francis Case (R) 3-11. House—Harold O. Lovre (R) 3-15, E. Y. Berry (R) 3-10.

TENNESSEE: Senate—Estes Kefauver (D) 16-1, Albert Gore (D) 11-0. House—B. Carroll Reece (R) 0-8, Howard H. Baker (R) 6-6, James B. Frazier, Jr. (D) 14-2, Joe L. Evins (D) 13-3, J. Percy Priest (D) 14-5, Ross Bass (D) 4-1, Tom Murray (D) 8-11, Jere Cooper (D) 13-6, Clifford Davis (D) 9-7.

TEXAS: Senate—Lyndon B. Johnson (D) 10-6, Price Daniel (D) 6-5. House—Martin Dies (D) 4-8, Wright Patman (D) 9-4, Jack Brooks (D) 7-4, Brady Gentry (D) 1-9, Sam Rayburn (D) 6-1, Bruce Alger (R) 0-5, Olin E. Teague (D) 7-12, John Dowdy (D) 4-6, Albert Thomas (D) 9-9, Clark W. Thompson (D) 9-6, Homer Thornberry (D) 10-7, W. R. Poage (D) 5-12, James Wright (D) 2-3, Frank Ikard (D) 6-7, John Bell (D) 2-3, Joe Kilgore (D) 2-3, J. T. Rutherford (D) 2-3, Omar Burleson (D) 7-12, Walter Rogers (D) 5-7, George H. Mahon (D) 7-12, Paul J. Kilday (D) 6-12, O. C. Fisher (D) 2-14.

UTAH: Senate—Arthur V. Watkins (R) 2-18, Wallace F. Bennett (R) 0-14. House—Henry Dixon (R) 1-4, William A. Dawson (R) 3-10.

VERMONT: Senate—George D. Aiken (R) 9-8, Ralph E. Flanders (R) 4-16. House—Winston L. Prouty (R) 5-8.

VIRGINIA: Senate—Harry F. Byrd (D) 1-16, A. Willis Robertson (D) 3-17. House—Edward J. Robeson, Jr. (D) 6-7, Porter Hardy, Jr. (D) 8-11, J. Vaughan Gary (D) 7-12, Watkins M. Abbitt (D) 6-12, William Tuck (D) 4-7, Richard Poff (R) 2-10, Burr P. Harrison (D) 4-15, Howard W. Smith (D) 3-16, William Jennings (D) 3-2, Joel T. Broyhill (R) 3-9.

WASHINGTON: Senate—Warren G. Magnuson (D) 20-0, Henry M. Jackson (D) 12-0. House—Don Magnuson (D) 11-0, Thomas M. Pelly (R) 5-6, Jack Westland (R) 2-9, Russell V. Mack (R) 6-12, Hal Holmes (R) 5-14, Walt Horan (R) 3-16, Thor C. Tollefson (R) 14-5.

WEST VIRGINIA: Senate—Matthew M. Neely (D) 17-0, William R. Laird (D) 4-0. House—Robert H. Mollohan (D) 10-0, Harley O. Staggers (D) 17-1, Cleveland M. Bailey (D) 16-1, M. G. Burnside (D) 9-2, Elizabeth Kee (D) 13-0, Robert C. Byrd (D) 12-0.

WISCONSIN: Senate—Alexander Wiley (R) 6-10, Joseph R. McCarthy (R) 3-14. House—Lawrence H. Smith (R) 2-16, Glenn R. Davis (R) 1-18, Gardner W. Withrow (R) 13-5, Clement J. Zablocki (D) 18-0, Henry Reuss (D) 5-0, William K. Van Pelt (R) 0-13, Melvin R. Laird (R) 1-11, John W. Byrnes (R) 1-18, Lester Johnson (D) 8-0, Alvin E. O'Konski (R) 15-3.

WYOMING: Senate—Frank A. Barrett (R) 0-10, Joseph C. O'Mahoney (D) 11-3. House—E. Keit' Thomson (R) 0-5.

LINED UP FOR THE 1956-57 SEASON

● The *University of Miami Symphony*, conducted by John Bitter, in its thirtieth season, will have soloists Leonard Pennario (pianist), Beverly Silks (soprano), Raya Garbousova (cellist), Isaac Stern (violinist), Jorge Bolet (pianist), and Igor Gorin (baritone). The order given is the order of their appearance. Guest conductors will be Pierre Monteux, Andre Kostelanetz, Howard Hanson, and James Christian Pfohl.

● The *Philadelphia Orchestra*, in its fifty-seventh season, will present under Eugene Ormandy Carl Orff's *Trionfo di Aphrodite* and Verdi's *Requiem*.

● The *Portland (Oregon) Symphony* has announced that its conductor, Theodore Bloomfield, has been reengaged for the next two years. The orchestra's subscription series has been increased to twelve concerts, and there

will be an increase in its appearances outside of Portland. The Bach Mass in B Minor will be given its first Portland performance in conjunction with the Portland Symphonic Choir as the final work of the season.

● The *National Symphony* will present a Beethoven Festival under the direction of Howard Mitchell. All nine symphonies and several concertos will be given, with visiting orchestras, the Boston Symphony and the Philadelphia Orchestra, enthusiastically participating.

● The *Chicago Symphony Orchestra* in its sixty-sixth season—the fourth under the direction of Fritz Reiner—will comprise twenty-eight pairs of Thursday-Friday subscription concerts and twelve Tuesday afternoon subscription concerts. There will be fifteen Saturday evening concerts, twelve concerts on

Tuesday afternoons for young people and the traditional series of ten concerts in Milwaukee. During the eight weeks while music director Reiner is away from Chicago, the orchestra will be directed by four guests—Sir Thomas Beecham, Karl Böhm, George Szell and Bruno Walter.

● The *Indianapolis Symphony Orchestra* has announced engagement of soloists Isaac Stern (violinist), Edwin Biltcliffe (pianist), Leonard Warren (baritone), Margaret Harshav (soprano), Ramon Vinay (tenor), Grant Johanneson (pianist), Joseph Bloch (pianist), and Michael Rabin (violinist).

● The *Inglewood (Los Angeles) Symphony* will present six concerts in the 1956-57 season. Its conductor, Ernst Gebert, has just returned from spending the summer guest-conducting in Europe.

over
FEDERATION
 field

Our Federation is just sixty years old this month. It was organized at a Convention held in Indianapolis October 19 through 22, 1896. Decade by decade it has taken important stands on questions of the day. In 1906, it went on record as advocating international pitch and was instrumental in its adoption. In 1914 the problem of recorded music (the "music machine") first cropped up and by 1916 it was becoming a menace: ("The growth of the picture show business has proved an alarming opening for the introduction and use of the music machine"—report at 1916 Convention). In 1926 a new development known as the phono-film made its appearance and "canned" music began to chase live musicians out of the theaters. In 1939 the Federation came out with the demand that recorded music be announced as such when trans-

mitted over networks. In 1944 the recording industries agreed to bear part of the burden of unemployment created by the use of mechanical devices.

So through the years the Federation has forged ahead in spite of all but insuperable obstacles.

Howard G. Milne, president of Local 529, Newport, Rhode Island, writes us that the Newport Carnival of Music this year went over bigger than ever. The stage was built on a Navy barge anchored a few feet from the shore. During the playing of Tchaikovsky's "1812 Overture" a cannon fired twenty rounds and aerial bombs were sent up. It was a great success, and was enjoyed by about 8,000 people.

Conductor Edwin McArthur was recently the recipient of a gold honorary

membership card from Local 2, St. Louis, at a backstage surprise party. The presentation was made by Ken J. Farmer, president of that local. McArthur has just concluded his twelfth season as conductor for the Municipal Theater Association's orchestra in the Forest Park Playhouse there. He will be guest conductor of the St. Louis Symphony in the 1956-57 season.

Dan Tetzlaff, who has so ably been writing the department "Trumpet Talk" since 1952, is one of the busiest members of Local 73, Minneapolis. He has been active playing and teaching at the following institutions: Ohio State University, Morningside College, Bemidji State Teacher's College. In addition he contributes articles not only to the *International Musician* but to the *Le-Blanc Bandsman* and the *Instrumentalist*. Congratulations, Dan!

Carl A. Landrum, secretary of Local 265, Quincy, Illinois, writes us about the hometown band which is still after eighty-six years holding forth each summer in the parks of that city. In the '70's Quincy band concerts were played on Saturday afternoons "for only ladies and children." Police were on duty to keep men out of the park.

Then, through a succession of titles and personnel, the hometown band has continued to the present day. This year, under the direction of Brother Landrum, it presented its final concert of the summer season in Washington Park on Labor Day.

These band concerts are made possible by a grant of some \$3,000 from the trust funds of the recording industries obtained with the cooperation of Local 265.

Sign of the Times: The last theater organ in San Diego, California, has been sold by the North Park Theatre to a private party who will use it in his residence. Herbert Kirkwood who reported this transaction calls the organ "The Last of the Mohicans"—as well he might!

When a gigantic pops concert was held recently in Bridgeport, Connecticut, Samuel Bronerwein, president of Local 63 of that city, was introduced to the 5,000 children assembled and expressed the hope that they would return shortly again for another concert held in the Fairfield University Field. The conductor was John Pennington. The concert was a treat for the children from beginning to end. It got under way with the playing of "Happy Birthday" for all the children who had birthdays on that day. Then Mr. Pennington introduced the "Light Cavalry Overture" by Von Suppe. This was followed by Humperdinck's "Gingerbread Waltz." After a few more numbers, Mr. Pennington took out his violin and played it so that it sounded exactly like a bagpipe. This was a "come-on" for a real bagpipe band which came marching and playing down to the stage through the roped off section of the field. The

(Continued on page thirty-three)

LEADERS

Beginning January 1, 1957, the withholding rate for F.I.C.A. tax is increased to 2 1/4%.

Start the New Year Right!

BE SURE YOU COMPLY BY USING THE



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

E-Z Way Bookkeeping Record For Band Leaders

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.**

Note: For those leaders who require more individual records, we can bind the **E-Z WAY RECORD** to include individual pay roll sheets for 125 sidemen, at **\$4.50**, postpaid.

JUNO PUBLISHERS (I.M.—10-56)

P. O. BOX 301, CANTON 10, 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!"



"Love a quick, easy action"

MARY OSBORNE ON GUITARS

Wants a fast-responding guitar— one that "plays easy"... calls it a must for tricky styling. Prefers a slim neck... says it gives her fingers more reach with less effort.

Wants the best tone and finest looking instrument too... Chooses a GRETSCH guitar, naturally! Has two of them... Gretsch "Country Club" model in Cadillac Green and the fabulous Gretsch "White Falcon" (a real "show-stopper")— plays it on TV... both guitars in constant use for radio shows, recording sessions.

See Mary Osborne's guitars in Free Gretsch guitar catalog— yours for asking... try a GRETSCH guitar at your dealer's.

GRETSCH

The FRED. GRETSCH Mfg. Co., Dept. IM-1056
 60 Broadway, Brooklyn 11, N. Y.

BIG MAN ON DRUMS

GEORGE WETTLING



One of the most popular jazz drummers . . . known for work with such all-time greats as Bunny Berigan, Muggsy Spanier, Paul Whiteman. Gives his Gretsch Broadcasters eloquent treatment.

Exponent of old Chicago School of jazz . . . uses strong, vigorous beat—close attention to mood and interpretation. Provides sensitive, subtle backing for soloists . . . latest album "George Wettling's Trios" one of best new Dixieland releases.

Owens and plays Gretsch Broadcaster set finished in White Pearl—says "Gretsch Broadcasters always sound great—look terrific." Many big name jazz drummers agree.

Give Gretsch Broadcasters a tryout at your dealer's . . . your choice of sets and new colors. Write for FREE color illustrated Gretsch Drum Catalog.

GRETSCH The FRED. GRETSCH Mfg. Co., Dept. 1M 1056
60 Broadway, Brooklyn 11, N. Y.

A Perfect Left Hand Technique

with the
**YEHUDI MENUHIN
SHOULDEREST**
for Violin and Viola



Relieves the important and vulnerable muscles of the neck and shoulder from strain and tension. Encourages development of a free and rapid vibrato.

Fits any shoulder, cannot scratch your instrument, easy to attach or detach, light weight, fully adjustable.

Don't miss this greatest boon since the chinrest. The Yehudi Menuhin shoulderrest is extremely light, weighing only 60 grams, but extremely strong. Accounts for enormous improvement in quality and volume of tone. Aesthetically one piece with you and your instrument which can be pushed and pulled without losing the shoulderrest or the instrument, in the basic limbering up exercises. Each part of shoulderrest is interchangeable and replaceable. Descriptive folder available.

Violin Model \$7.00 Violin Model \$7.50

Order from nearest distributor

REMBERT WURLITZER
120 West 42nd St., New York 36, N. Y.

KENNETH WARREN & SON
28 East Jackson Blvd., Chicago 4, Ill.

MINUTES OF MEETING OF THE INTERNATIONAL EXECUTIVE BOARD

Atlantic City, New Jersey

June 7-15, 1956, inclusive

Traymore Hotel
Atlantic City, N. J.
June 7, 1956

Traymore Hotel
Atlantic City, N. J.
June 8, 1956

The meeting is called to order by Vice-President Bagley at 2:00 P. M.
Present: Cluesmann, Clancy, Kenin, Ballard, Harris, Repp, Murdoch, Honorary Executive Officer Parks.

President Petrillo excused.

Present were President Porcelli and Secretary Speciale and member Hurst of Local 661, and President Jacobs and Secretary Allen of Local 708, Atlantic City, N. J. They welcome the members of the Board on behalf of their locals.

There is a discussion by the Board together with the representatives of the host locals regarding the arrangements for the Convention.

President Shorter and Secretary Lowe of Local 274, Philadelphia, Pa., appear, together with William and Arthur Furness, members of that local. They request reopening of Case No. 1014, 1955-56 Docket: Claim of Associated Booking Corporation, New York, N. Y., Bookers' License No. 4, against The Keys (John—deceased—and William N. Furness) of Local 274, Philadelphia, Pa., for \$1,297.50 alleged commissions due and \$146.09 covering personal loan—total \$1,443.59, which claim was allowed against William N. Furness on behalf of The Keys in the amount of \$750.00. They make an explanation of certain circumstances in connection therewith. On motion made and passed it is decided to reopen the case.

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

Van Arkel and Kaiser, Counsel	
Expenses to May 1, 1956	\$1,210.22
Roosevelt & Freidin, Counsel	
Expenses for April, 1956	252.28
Leo M. Rosecrans	
Attorney "Kid Ory" case	509.00
Hal Leyshon & Assoc., Inc.,	
Public Relations	
Convention expense —	
mailing news releases	50.50
Miscellaneous Convention expenses	508.74
Expenses to June 2, 1956	1,690.01

There is a discussion of the situation existing in connection with the affairs of Local 47, Los Angeles, Calif.

Vice-President Bagley expresses the welcome of the Board to Honorary Executive Officer Parks, who makes a suitable response.

Other affairs of the Federation are discussed.

The session adjourns at 6:00 P. M.

The Board reconvenes at 2:00 P. M. Vice-President Bagley in the chair. All present except President Petrillo, who is excused.

Hal Leyshon reports on the progress of the campaign to repeal the 20% amusement tax. He points out that the cooperation of the locals has improved, inasmuch as some who were inactive in the situation are now doing their share.

The situation in connection with the election of Delegates to the AFL-CIO Convention is discussed. Inasmuch as these Conventions are held every two years, it is decided to recommend to the Convention that the Delegate be elected by the A. F. of M. at the Convention preceding that of the AFL-CIO.

Delegate Calkins of Local 369, Las Vegas, Nev., appears and requests reopening of Case No. 704, 1955-56 Docket: Claim of the Vocalaires (members Mike Phillips Cuseta, Arthur Blake, Sam Bari and Eileen Devlin of Local 802, New York, N. Y.), against The Flamingo Hotel, Las Vegas, Nev., for \$3,300.00 alleged salary due through cancellation of engagement, which claim was allowed in the amount of \$3,300.00. He feels that under the circumstances the booking agent should have been included as a defendant. The matter is discussed. On motion made and passed it is decided to reopen the case.

The request of Lud Gluskin for reinstatement in the Federation is considered. This is in connection with Case No. 378, 1955-56 Docket, in which Gluskin was expelled from membership in the Federation. On motion made and passed it is decided to postpone action.

There is a discussion by the Board regarding music composed by members of the Federation being recorded in Europe. It is decided to explore the matter further.

Resolution No. 17, of the 1955 Convention, which has been laid over at several meetings, is now considered. The Resolution follows:

WHEREAS, Article 19 has to do with transportation on traveling engagements and probably has not been clarified for many years,

WHEREAS, Many passenger trains have been eliminated in their entirety, and various others have eliminated sleeping accommodations.

WHEREAS, Air transportation has become a factor in long jumps.

WHEREAS, The majority of traveling bands now use buses or private automobiles,

WHEREAS, Most dance engagements end at 1:00 A. M. or later and
(Continued on page thirty-eight)

INTERNATIONAL MUSICIAN

DAVE BRUBECK

... Boogie-Woogie Meets Bartók



Dave Brubeck and Saxophonist Paul Desmond

● Dave Brubeck spent his youth partly in a small town, partly on a stock farm. His father was a rancher, his mother a music teacher. Their home in Concord, California, had five pianos, and the stream of pupils were set to learning the strict Tobias Matthay method. Whenever a piano was out of use, though, Dave would head for it and pick out pieces on his own. When the family moved to a ranch near Ione, the cowhands used to gather around to listen to him play. Sometimes his father would pick up his harmonica and together they'd run through one cowboy tune after another.

Dave liked being "partner" to his father, and in time learned how to rope, brand and vaccinate cattle.

After one year of studying to be a veterinarian at the College of the Pacific, the piano lured him again. He and some of his friends used to play hours on end in a cellar which they called "the bomb shelter." Then Dave began to play in night clubs and for a weekly campus show. The co-director of this latter was a pretty Miss Lola Marie Whitlock—later to be Mrs. Brubeck. Their courtship started when Brubeck, to open a conversation with

this "intellectual" date, asked her, "tell me about this Plato cat."

During the war Brubeck played in Army bands on the Coast and in the ETO. By the time he was released and at home again, that is, in 1946, he had decided to become a composer. He started studying with Darius Milhaud at Mills College. Milhaud brought him right back to jazz—filled him with the conviction that his improvisations in the jazz medium were as valid as the improvisations of toccatas and fugues of, say, Bach. From then on Dave had a goal: he'd play jazz—and show the world that it was music.

That year he organized the historic Octet which changed subsequently to the Trio then to the Quartet. Saxophonist Desmond, his sideman and one of his best friends, was with him in those days, too. Desmond didn't like the way things were going at first—almost walked out on Brubeck—but finally he, too, got imbued with the Brubeck idea.

In 1951, when Brubeck first formed his Quartet they chugged cross-country in Dave's old car, with the string bass strapped to the ceiling. Now things are easier—but he's still the intense, dedicated Brubeck. He and Des-

mond seem to be enveloped in a sort of electrical field through which messages dart without words.

It's all very simple, according to Brubeck. In *Time* magazine of November 8, 1954, he put it this way, "Everything we play is superimposed on the tune, and each chorus is superimposed on the one before it. If you don't goof, you're obliged to keep going farther out all the time."

Hearing the Quartet is a novel experience. Plaintively Desmond's horn breathes strange fancies, while Brubeck webs them with syncopated patterns, softly tapping off the tempo with one foot. When Desmond's frail phrase comes to an end, Brubeck picks it up, tosses it around, ripples it, flows it along into a lyrical strain, then blurs it out in a murky pool of discords. Next he brings out a contrapuntal voice, whips a dissonant inversion across it, then garbles the whole with completely unrelated rhythms.

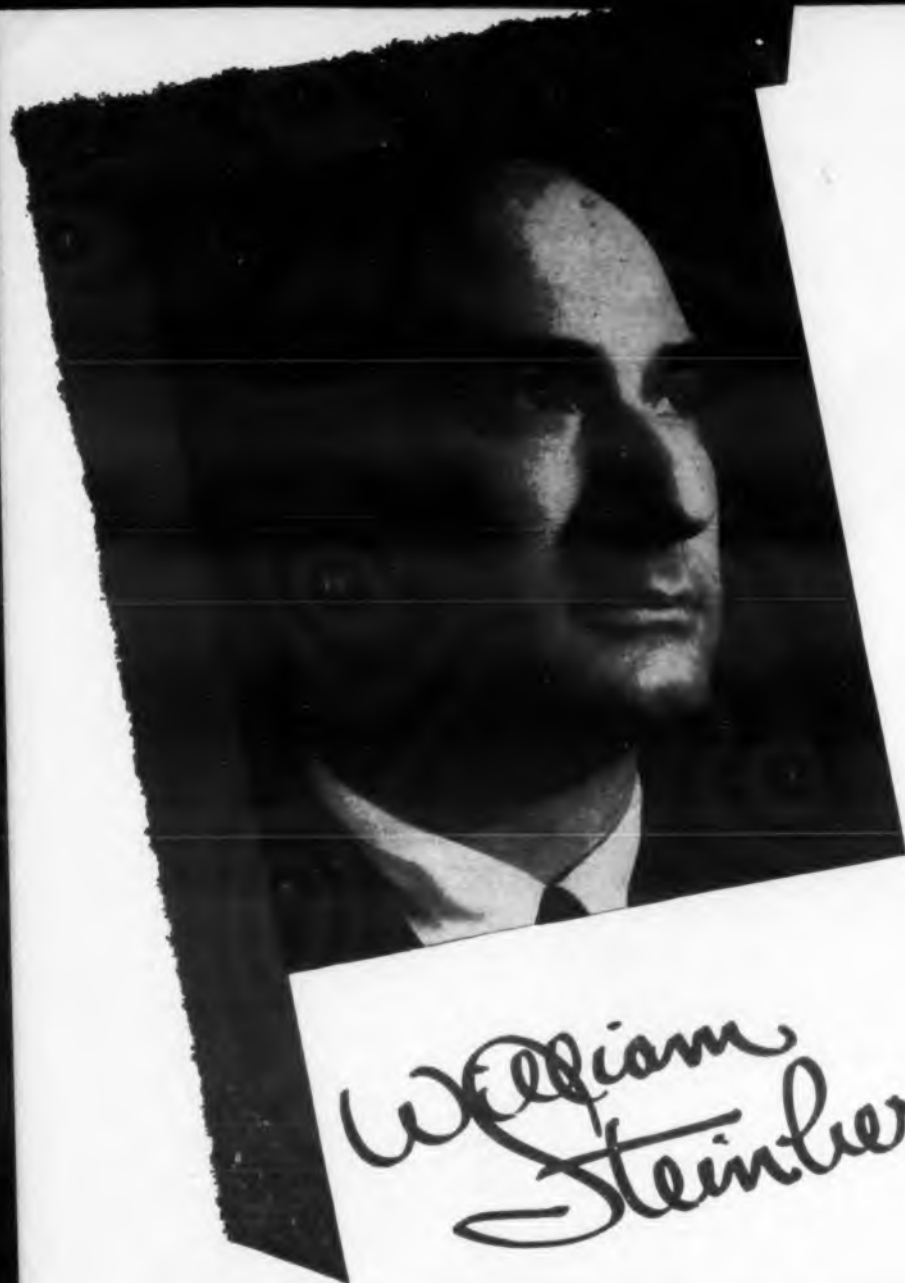
Now the audience has lost all contact with the original tune—but is given, to hold on to, a wisp of a forgotten song, a nudge of some old phrase, an ironic inflection. By now the rhythm is holding everybody in the room. This is a sign for Drummer Dodge to start banging on his Chinese cymbal. (Its loose rivets buzz like a hive of angry bees.) Bates urges them all on with his insistent bass.

Then, as Desmond moves away from the piano, Brubeck tears off into remote pulsing worlds of his own, pulls notes from the keys by the fistfuls, builds up a tonal edifice. Then he begins to tear it down. Dissonance sets in—an illusion of danger, or disintegration! The audience gets apprehensive. Then the storm quiets. Two notes, a succession of chords harmonize. Familiar land is sighted again. Brubeck repeats the opening movement, and the audience sighs and applauds.

"The initial reception of Brubeck was hardly tumultuous," relates Arnold Shaw in an article on "West Coast Jazz" in *Esquire* for September, 1956, "But when Dave embarked on a series of college concerts, he quickly found a following of such great enthusiasm that his popularity rapidly spread from an academic clique to a coast-to-coast audience . . ."

Shaw goes on to say, "When you first hear the Brubeck Quartet you are immediately struck by the novel blending of crew-cut and long-hair elements. The music has a light, swinging beat and the long, improvised,

(Continued on page twenty-four)



— expert in human relations

It means everything to William Steinberg, conductor of the Pittsburgh Symphony, that there is perfect understanding between him and his orchestra men. For he believes that, as the violinist's concern is with strings and bow, so the conductor's concern is with the emotions, impulses and instincts of his men. These he must consider even in so simple a matter as getting a crescendo.

For the development of this emphasis on human relations, one looks back to Steinberg's early home life. His mother was herself adept at the psychological approach. The son learned to read notes before he could read the letters of the alphabet and she taught him by such natural means that he always remembered it as a stimulating game.

He was born August 1, 1899 in Cologne, Germany. At five, he began piano lessons.

He did not like the Czerny exercises; so his mother encouraged him to write his own. He started violin lessons at nine and was rewarded with a chance to play in the family chamber music sessions. At ten his mother told him, "Now we are going to play four-hand the G-minor Symphony of Mozart." He says he would never have thought of doing this on his own but "at her suggestion, I sat down at the piano and played the work with her." Other symphonies followed. He became familiar with a good part of the symphonic literature this way.

It was William's mother, too, who took him to hear his first Wagnerian *Ring*. He was so impressed that, in all the brashness of his fourteen years, he decided he would compose a trilogy of his own, libretto and all! He based it on the Gudrun Saga and performed

it before a devoted if small audience of family members. He took most of the singing parts as well as played one of the two pianos. His mother played the other.

It was not all praise and easy sailing in those days, though. In his late 'teens his mother told him, "You have a great talent for composing, but it is not an original one," and advised him against taking it up as a profession.

Giving it up wasn't such a wrench after all. His composing had already served its purpose. It had introduced him to the baton. When he was thirteen, he had led the school orchestra in a composition of his own—a setting of the opening passage from Ovid's "Metamorphoses" for men's chorus and orchestra, and had realized that here on the podium was his real place. So though he continued to study counterpoint with Franz Bölsche and piano with Lazzaro Uzielli, and even became a concert pianist for a brief period, it was conducting that claimed his particular attention.

Not that his teacher, Hermann Abendroth, gave him "conducting lessons." "In those days they knew conducting could not be taught," Steinberg emphasizes. "Teaching conducting is like trying to teach someone to be general director of a great business house. Either you can do it or you cannot. The most that can be done is to expose you to it."

Abendroth exposed the boy to conducting in the most practical way possible. He was himself conductor of the Cologne Municipal Orchestra. Like other orchestras in Germany, this had been reduced by World War I to a mere skeleton. Abendroth took in young Steinberg as a member of the violin section. There he watched every move, absorbed every direction, of the master. He was amazed when he was given three marks (the equivalent of one dollar) for each concert. It hadn't entered his head that he would be paid for what he enjoyed so much.

Steinberg must have convinced his teachers of his ability as conductor. On graduating from the Cologne Conservatory in 1920, he received the Wüllner prize for conducting. It was the first edition score of *Die Meistersinger* and it was presented to him by the City of Cologne. It was the first time an award had gone to a conducting student.

Steinberg immediately began an active career. He became assistant to Otto Klemperer, head of the Opera in Cologne. Four years later he was made first conductor there. Since the opera house was very near his home, he ran in and out at all hours, taking part in every stage of the preparations. And since, as in all German opera houses, some fifty to sixty different operas were presented a season, he quickly became master of a wide repertoire.

In 1925, at the request of Alexander von Zemlinski, director of the Prague Opera, he transferred to Prague first as a conductor of repertoire, then, after two years, as director. Here, as his own stage director, he learned this aspect of opera production.

In 1927 he married Susanne Jicha, prima donna of the Prague Opera. This year also began his guest conductorships of the Berlin State Opera. In 1929 he went to Frankfurt to take the job of general music director at the opera house and conductor of the museum concerts.

The years from 1927 to 1932 were the most productive and happiest of the whole of Stein-

berg's European period. He was moving about (he likes "living in a suitcase"); he was conducting in two of the outstanding opera houses in Germany; and he was making a name for himself as a symphony conductor.

Then in 1932 with his wife's death and increased interference from the Hitler government, both his personal life and his public career became darkly overcast. Steinberg had become known as protagonist of the moderns. He had conducted the first performance, after the Berlin premiere, of Alban Berg's *Wozzeck*, and of Krenek's *Jonny spielt auf*; had presented world premieres of Schönberg's *Von Heute bis Morgen* and Antheil's *Transatlantic*. Now political pressure was put on him to make him choose compositions along Nazi party lines. He resisted. The expected happened. One morning in 1933 he arrived at the Frankfurt Opera House to find a notice of his dismissal posted on the bulletin board. No explanations—and he required none. He turned around and left the building, never to return.

He was not to remain long without a job, however.

In the early part of their regime, the Nazis planned to slash a dividing line between Jewish and "Aryan" cultures. Key Jewish musicians were directed to form organizations made up exclusively of their own people. Steinberg, as one of the most prominent Jews in musical life in Germany at the time, was appointed head of the "Jewish Culture Association," first in Frankfurt and later in Berlin. Under the watchful eyes of the Nazis, he organized orchestras of all-Jewish membership and presented concerts to audiences officially at least all-Jewish.

The project did not work out as anticipated by the Nazis. Not only were the concerts a source of great inspiration and comfort to the Jews, but the musical standards of the group were so high as to make many an "Aryan" orchestra suffer by comparison. The Nazis therefore issued another proclamation: henceforth Jewish orchestras were to perform only in secluded synagogues.

Steinberg realized this new command would spell death to the projects. He struck out in a new direction. The Polish violinist, Bronislaw Huberman, planned to form an orchestra in Palestine, and asked him to be its conductor. Steinberg told the better musicians in both his Frankfurt and Berlin orchestras that they would be welcomed as members of the Palestine Orchestra. Shortly after he and his second wife, the former Lotti Stern,* left Germany.

After a year and a half of travelling with Huberman, selecting musicians from various European cities and even from the United States, they headed for Palestine. There they formed the Palestine Orchestra, now famous as the Israel Philharmonic Orchestra.

In late 1936 Toscanini was invited to conduct the first series. To ready the men for this grand opening concert, Steinberg conducted them in fifty-five rehearsals in four weeks. The orchestra Toscanini found on his arrival there drew a *molto bene!* from this hard-to-please

conductor. And he didn't forget the man who was responsible for it, either. In 1937 when he became conductor of the NBC Symphony, he invited Steinberg to come to America as his associate.

By early 1938 Steinberg was settled in New York City, rehearsing the NBC Symphony and conducting some of its concerts. He found this delightful. "An orchestra," he insists, "is always eager to enter into a relationship of mutual respect and comradeship, if only the conductor will make this possible. Genuine encouragement and cooperative facing of the difficulties involved, as well as full appreciation of the interest and willingness of the members of the orchestra, bring the musicians to a point at which they can surpass themselves."

Foolproof Conducting

As well as being a sympathetic conductor, Steinberg is an explicit one. "His beat, his cuing, his whole signal system, is planned, dependable, complete, virtually foolproof," says Virgil Thomson. "His tempos are reflected, his paces impeccable; pleasing balances of tone and a true rhythmic animation are ever present."

Through these years Steinberg directed from many guest podiums—among them the Los Angeles Philharmonic, the Philadelphia Orchestra, the Chicago Symphony, the Cleveland Orchestra, the Minneapolis Symphony, the New York Philharmonic, the San Francisco Opera. He conducted in South and Central America and in Canada.

Then in May, 1945, Cameron Baird, later head of the music department of the University of Buffalo, came to him with the suggestion that he take over the conductorship of the Buffalo Philharmonic. This orchestra, started as a WPA unit, had improved steadily through the years. After the WPA funds were withdrawn, the Buffalo Philharmonic Orchestra Society sponsored it. In 1940 the Kleinhans Music Hall was opened. Franco Autori, the orchestra's conductor from 1936 to 1945, raised its musical standards. By 1945 large endowments had made possible another step forward.

Steinberg was invited to look over the orchestra. He says that when he stepped into the beautiful Hall and saw the members of the orchestra waiting there on the platform, he knew he would accept. During seven seasons there, he increased the personnel from seventy to eighty-two members, brought up the weekly minimum from \$45 to \$85, and extended the season. The group made its first recordings, first tours and had its first commercial broadcast. With the Schola Cantorum (directed by Mr. Baird) Steinberg performed the St. Matthew Passion, the Bach B minor Mass, the Verdi Requiem and other important choral works and operas. Youth concerts were expanded: 40,000 children from public, private and parochial schools filled the Music Hall to hear programs. These were also broadcast directly to classrooms of the majority of western New York schools. Public rehearsals were held for students in various city and suburban high schools.

These years in Buffalo were years of widened guest-conductorships for Steinberg: six concerts in Rio de Janeiro's Municipal Theater, four performances of *Tristan* and *Die Walküre* at the National Opera of Mexico, appearances with the San Francisco Opera, at the Ojai Festival, at Robin Hood Dell, in Ravinia Park. Reporting on a concert of his given by the Los Angeles Woodwinds in October, 1951, music critic Pauline Alderman spoke of "an effortless grace which is present only when infinite time has been spent and exhaustive pains have been taken . . . Steinberg is sure yet daring: full of power which is never too heavy and playfulness which is never insignificant."

Then came his conductorship of the Pittsburgh Symphony, in the Fall of 1952. Taking over this orchestra, Steinberg found himself in charge of a unit which had been assembled by his friend of Cologne days, Otto Klemperer. In the 1936-37 season, the Pittsburgh Symphony Society had found the means to raise the orchestra to major status and Dr. Klemperer had been temporarily engaged to reorganize it. Fritz Reiner during his conductorship there (1938-48) had improved it further. When Steinberg mounted the podium, however, there had been a four-year period without a permanent conductor.

He soon had the orchestra back in stride—and its pace since has been steadily upward. During his second season, a cooperative arrangement was instituted between the United Steel Workers of America and the orchestra for "industrial concerts," something new in symphony orchestra scheduling. The Pittsburgh Symphony was engaged by the USWA to play to workers in steel towns and on tour. Wherever the orchestra played, civic organizations were asked to help publicize the event, and where possible buy up blocks of seats. In the 1952-53 season Steinberg played industrial concerts in North Braddock, Johnstown and McKeesport, Pennsylvania; in Canton, Ohio, and in Weirton, West Virginia. Since then the radius of these concerts has been continually expanding. Additional sponsors have appeared: the National Steel Company and the Manufacturers Light and Heat Company.

Another innovation: in November of 1952 Steinberg was the conductor of the Pittsburgh International Contemporary Festival. Its effect has been not only to offer a welcome outlet to creative musicians but also to make Pittsburgh audiences more receptive to the new and the different.

On March 6, 1953, the Pittsburgh Symphony appeared for the first time in Carnegie Hall, a visit which was repeated on November 16, 1956. Jay S. Harrison wrote in the *New York Herald-Tribune*, "The Pittsburgh Symphony is a swashbuckling, virtuoso group . . . Its combined timbre is powerful, lovely, ideally balanced and shot with color."

Steinberg is glad of the improvement in the Pittsburgh Symphony, but he is still gladder that this goal has been achieved through a natural and ever growing understanding between him and his orchestra players—artists responding to another artist through mutual regard.—Hope Stoddard.

*Niece of Paul Hirsch, the collector and owner of the famous music library now at the British Museum.



WOODY KIRK



JIMMY CORDAY



MUGGSY SPANIER



JOE GERKEN



ANNABELLE COMFORT

Organist-pianist **WOODY KIRK** is featured at Galento's in Orange, N. J., for an indefinite stay . . . **JIMMY CORDAY** is currently appearing at the Ritz-Carlton Hotel in Atlantic City, N. J. . . . **MUGGSY SPANIER** is signed for an October 11 through October 21 date at Storyville, Boston, Mass. He moves to the Colonial Tavern in Toronto, Ontario, Canada, for two weeks beginning October 29 . . . Dance organist **JOE GERKEN** is performing at the Chevy Chase Country Club Ballroom in Chicago, Illinois . . . **ANNABELLE COMFORT** made a return engagement to the Indiana Hotel, Fort Wayne, Ind., September 10.

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

EAST

The Three Townsmen (Riff Nordone, guitar and vocals; Johnny Bock, drums and vocals; Tom Cioppa, accordion and vocals) have been at The Terrace in Brooklyn, N. Y., for over one year. They've been together for eleven years . . . The Georgie Kaye Duo, featuring Kaye on accordion, vihes and vocals with Howie Morgen on guitar, are in their ninth month at Foffe's Vanity Fair in Brooklyn . . . The "Melo-jesters," Fred Mayer and Tony Polera, are back at the Hotel Hamilton in Utica, N. Y., for a six months' run . . . The

Fiesta Trio (Fred Belmont, guitar; Artie Fredricks, bass; Joe Prima, accordion) are now playing their second consecutive season at the "Atlantis," Coney Island, N. Y. Ellen Lane is the group's vocalist . . . The Dick Allen Trio (Dick Allen, trumpet, vocals and leader; Vinnie Arbone, drums; Bob Williams, piano) recently completed their sixth season at Pine Springs, Freehold, N. Y.

After three months at Mama Rose's Inn at Cranberry Lake, N. J., Bob Toto and his Silhouettes moved to the Highside Inn, Dover, N. J., for the remainder of the year.

Chick Giacchino and his Cavaliers have been held over at the Sky-Vue Inn, Pittsburgh, Pa.

Organist Don Polvere opened the beginning of September at the new Beacon Hotel-Motel, Brookline, Mass., for an indefinite stay . . . Dick Hurlburt and his Trio are in their second year at the Hotel Windham in Bellows Falls, Vt.

NEW YORK CITY

Peggy Lawrence, chanteuse and pianist, is being held over at the Palm Beach Club . . . Ray Rizzone and his Orchestra settled at the Bal Tabarin on August 28 for the fifth season . . . Harry LeRoy opened the beginning of Septem-

ber at the Capitol Hotel's "Carnival Room."

On August 16 representatives of twenty-two nations gathered at the Central Park Mall to hear their music composed and arranged especially for an all-star band of famous American jazz musicians. This event, the second Annual World Jazz Festival, was again sponsored by the Music Performance Trust Funds of the Recording Industry. The purpose of the festival is to convey foreign cultures to an international audience through the flexible and expressive art form of American jazz. It was organized by clarinetist Owen Engel who also emceed the concert.

MIDWEST

Organist Bea King is in her eleventh month at the Five O'Clock Club in Calumet City, Ill. . . . Jack Stephens is in his third year at Zurante's Restaurant, Calumet City . . . Buddy Laine and "His Whispering Music of Tomorrow" occupy the Chevy Chase Country Club in Wheeling, Ill., from October 12 to October 27.

Denny Miles opened the end of September for a four-week stand at Bob Hadley's Steak House, Ft. Wayne, Ind.

The Charles Pleasant Quartet —Charles Pleasant, bass; Kenny

Anderson, sax; Ed Lestnic, piano; Cootie Harris, drums—is doing an unlimited stay at the Top Hatters Club in Warren, Ohio . . . Ruth Isham (piano-solovox) has completed eight years at the Mansfield-Leland Hotel Village Green Cocktail Lounge in Mansfield, Ohio, and is still going strong . . . The Bill Peri Trio ("Jackson" Barnhart, tenor sax, comedy and vocals; Obie Kearns, piano; and Bill Peri, drums) is signed for an indefinite period at Lindy's Lounge, Toledo, Ohio, after forty-five weeks at the Town Pump, Pensacola, Fla., and ten weeks at the Rose Bowl, Fremont, Ohio.

The Leo Sunny Trio, featuring Stan Keller and Sue Keiley, opened at the Northland Hotel in Green Bay, Wis., on October 1 for a month to six weeks engagement on their annual trek south.

Phil Gram and his Four Jets (Sam Conty, bass; Wally Boiczuk, tenor, alto, baritone and flute; Jerry Harrison, piano and organ; Phil Gram, drums and leader) are on location at the Grandale Bar, Detroit, Mich.

The Six Fat Dutchmen (there are now eleven), started in 1933 by its director, Harold Loeffelmacher, mostly play dates in the Upper Midwest although for sev-

(Continued on page thirty-two)

NEW!

ALL METAL Selmer Porta-Desk



- Most Decorative and Practical Stand of all!
- Gives Your Band that Smart "Name Band" Look!
- Dull Black Metal Frame with White Front!
- Surprisingly Strong and Rugged, yet compact—
Folds flat, Easy to Carry, Easy to Set up and Use!
- Far longer-lasting than comparable stands!

\$8⁵⁰

F.O.B. ELKHART, INDIANA

The most attractive dance stand on the market! And surprisingly low priced for the extra "life" and good looks it gives you. Reinforced construction; music shelf holds 350 double sheets in easiest reading position.



"HOLLYWOOD" MODEL

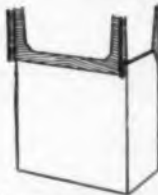
\$1⁹⁵

An eye-catching stand that really dresses up your band. Made of same rigid corrugated board as the Deluxe model. Hinged construction for folding flat, easy setting up and carrying. Cardinal red base with light grey music shelf. Holds 350 double sheets of music.



MAKE YOUR BAND
LOOK LIKE A MILLION
—AT LITTLE COST!

Dress up your band with Porta-Desks! Used by leading bands like Les Brown's "Band of Renown" and others from coast to coast!



NEW PORTA-DESK
RISER . . . \$1.50

Adds 18 inches to Deluxe model Porta-Desk height for directors, bass players.



DELUXE PORTA-DESK

\$2⁹⁵

Extra strong reinforced corrugated. Blue embossed leatherette finish, with flashy silver trim on front and sides. Folds flat, packed four to handy carrying carton. One man can easily carry Porta-Desks for a ten-piece band. Holds 350 double sheets of music.

SELMER
PORTA-LIGHT . . .
\$2.75

Fits Porta-Desks and most flat front stands. Heavy metal, 8 ft. cord, off-on switch, individually packaged.



ON SALE AT BETTER MUSIC STORES EVERYWHERE—OR WRITE **Selmer** ELKHART, INDIANA DEPT. B-102

BUY DIRECT

BAND & FRAT JACKETS



- Beautiful spotlight colors: Red, Royal Blue, Gray, Gold, Powder Blue, Pink White
- Smartly styled, easy fitting.
- Gabardine, Linen fabrics.
- Fully Lined

\$15.90



- Authentic tartans—basic colors: Blue, Red, Gray, Green.
- New, slim-line lapels.
- Hand-somely styled for the "New Elegant Look."
- Fully lined.

\$17.90



- Traditional colors: Navy, Light Maroon.
- Classic Blazer, 2 or 3 button, vent back.
- Fine fabrics, 100% pure wool flannel.
- Special colors available for large groups.

\$22.90

Also DIAZER STRIPES—Bold or Ivy

FREE ROYAL CREST EMBLEMS
Supplied With All Jackets



Sizes: 34-46
Shorts, Regulars, Longs

Order Now—
Or Send for Swatches Desired

SAXONY CLOTHES

198 CANAL ST., NEW YORK 13, N. Y.
Phone: WOrth 4-6039



lessons on...

SCHILLINGER SYSTEM ARRANGING

by Richard Benda

RICHARD BENDA is an outstanding authority in Schillinger System instruction. He has been trained at The Institute of Musical Art, and by many noted teachers. His background also includes a graduate degree in music, a long history of professional experience and five years of study with the late Joseph Schillinger from whom he received personal authorization to teach his system.

The material of "Lessons in Schillinger System Arranging" is included in a course accredited by Teachers College, Columbia University. It is also successfully applied by leading arrangers who have studied with Richard Benda. Among these are Joseph Reisman, musical director R.C.A. Victor; Norman Leyden, Victor, Columbia Records, The Sixty-four Thousand Dollar Question; Jerry Carretta, Don Cornell; Don Davis, Wilding Pictures, Ford Industrials; Eddie Sauter, and many others.

Introduction

In the lessons to follow, you will find graphs, numbers, (or equivalent symbols) and common musical notation. Graphs, numbers or symbols will be used to supplement musical notation whenever they shall aid visualization or condense expressions of musical ideas.

Graphs will be used mainly to provide "pictures" of rhythms. Numbers or symbols will specify quantities or signify relationships. Musical notation will appear in the form of ordinary notes, time signatures, accidentals, etc., and as such, represent music "as we read it."

Taken as a whole, graphs, expressions of quantity, and common musical notation form a four-part system of music writing. The following chart lists the forms of writing in comparative order.

Numerical Values	Symbols	Graphs"	Musical Notation
1+1	a + a		J J
1+2	a + b		J d
1+2+3	a + b + c		J d d.
1+2+3+4	a + b + c + d		J d d. o

Lesson I

Musical rhythm is usually described by means of time-values and their various measure to measure arrangements.

The word rhythm can also refer to other time relationships.

* In these graphs, the value 1 is represented by a horizontal line one square long, 2 by two squares, etc. Successive values are drawn with alternating upper-lower horizontal lines. New values begin at points of vertical connection.

Lessons on SCHILLINGER SYSTEM ARRANGING

— Statement —

The purpose of the forthcoming Lesson series is to make the theoretic principles of Joseph Schillinger more fully known.

His principles have proved so important to the advancement of music, that notice of these Lessons is being sent to music journals and organizations throughout the world.

The Lessons in this series have been especially prepared to simplify and greatly accelerate instruction in musicianship, harmony and orchestration. They are applicable by all professionals, among them the important school educator, on whose successful instruction public appreciation of music and live performance depends.

To assist readers studying the Lessons, homework shall be corrected and technical questions answered in detail by personal instruction through l.p. records. For free information about this service write:

RICHARD BENDA
200 West 57th St., New York 19, N. Y.

JeN-Co VIBES AND TUBULAR CHIMES



CHOICE OF LAWRENCE WELK AND
JOHNNY KLEIN

8 Models Vibes from—\$290.00 to \$750.00
Chimes—\$425.00 and \$590.00

See Your Local Dealer

JeN-Co MUSICAL PRODUCTS
Dacatur, Illinois

COMBO MAMBOS

FREE! Order MAMBITO, a special arrangement (NOT just a lead!) for piano, trumpet, tenor-sax, bass and drums for only \$1 and receive FREE 7 authentic Mambo patterns for EACH instrument.

Also available:
Obatale and Mambo-Sax both for \$1.98
Mambo-Bajo and Mambo- both for \$1.98
Trumpets both for \$1.98
Cha-Cha-Cha Is Here to Stay \$1.00
Cha-Cha-Cha En Sol \$1.00
Latin Rhythm Chart \$0

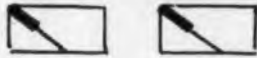
COMBO MAMBOS
763 EAST 23rd STREET HIALEAH, FLA.

Ad Lib Solos New styles. 10 for \$1.00. Trumpet, Accordion, Saxophone, Clarinet, etc. Following folios \$1.00 each. 100 Licks, 50 Piano, accordion, or Guitar Intros., Walking Bass, 25 RIF Choruses, Scales and Chord Ad lib, Ad lib the melody. Small Combo—30 Intros., 30 choruses, 6 Riff specials, Be-Bop. C.O.D. 50c extra. (FREE CIRCULARS.)

WIN NEHER - LAURELDA, PA.

INTERNATIONAL MUSICIAN

For example; visualize the movements of two automobile windshield wipers. Assume their starting position to be

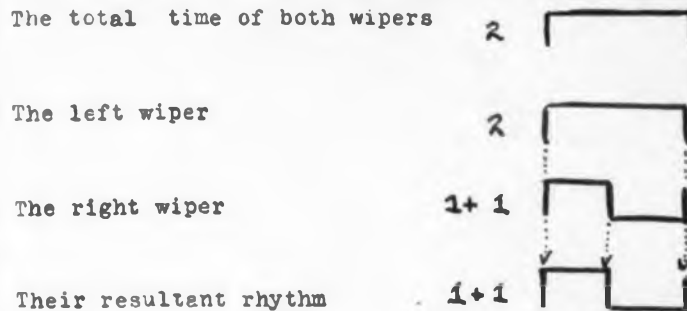


and, that the one on the right wipes exactly twice as fast as the one on the left.



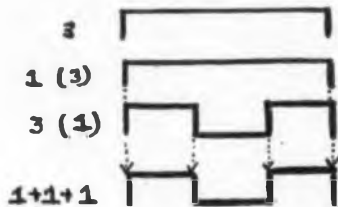
It is evident that if both wipers travel at a pre-determined constant rate of speed they will complete their progression in relation to each other at a specific point of time. This point is found by multiplying their starting time values.

Here is a graph showing the wiper rhythm in question:



Analysis shows the wiper time values progressing separately in relation to their total common time, the longer value once, the smaller twice, in two separate phases. A final resultant rhythm emerges as the difference in timing between the two starting wiper rhythms. In this instance, the time ratio of starting speeds is 2:1. A difference of timing emerges through the *interference* between the phase values of 1 + 1 against the continuous value of 2.

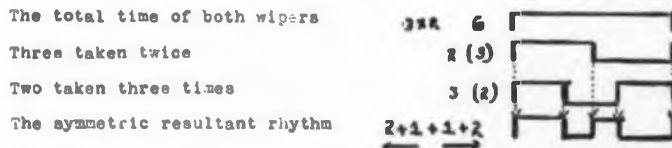
A resultant always expresses its rhythm through cyclic form. A uniform cyclic resultant occurs every time a starting value of 1 is synchronized. Note the uniform resultant obtained when synchronizing 3:1.



More complex cyclic forms occur when both values in the starting ratio are irreducible and greater than 1. In such cases, resultants are always non-uniform. They also contain outward symmetric progressions of all values from central, axial points of rhythm (mirror symmetry).*

Keep "wiper" motion in mind when analyzing the following graph of rhythms 3:2. Note the synchronization of three strokes of one wiper against two of another.

Graph 3:2



Observe how the resultant registers the coinciding as well as individual interferences of 3:2.

* The fact that symmetric rhythmic resultants have been discovered to express fundamental rhythms in physical nature, excites speculation concerning their significance as aesthetic measurements and in application to musical composition. Theoretically, all components of musical expression can be synchronized so that their correlated rhythms produce cyclic forms.

SENSATIONAL! **NEW**
WURLITZER
ELECTRONIC PIANO

AMAZING LOW COST!



You've seen it on television -
You've heard it on the radio -
NOW you can enjoy it in your home

PORTABLE

Move it from room to room - carry it easily in your car.



BUILT-IN VOLUME CONTROL

Play loud or soft - or plug in the earphones so only you hear the music.



SEE IT -
HEAR IT -
PLAY IT

Exclusively at your
WURLITZER PIANO DEALER

IDEAL FOR

- Outdoor music programs
- Solo work
- Silent piano practice
- Vocal accompaniment
- Accompanying other instruments

FOR FULL DETAILS
- FILL IN COUPON

THE RUDOLPH WURLITZER CO.
DE KALB, ILLINOIS, DEPT. IM-1056

Please send information on the Wurlitzer Electronic Piano

NAME _____
STREET _____
CITY _____ STATE _____

The time signatures used in scoring are based on the original 3:2 values. In model I, *three* is the basis of the 3/4 measure count, in model II, *two* is the basis of the 2/4 count. As the total time to be divided is 6 there are two different measure arrangements.

RHYTHM SCORE MODEL I

(Written as)

(Score)

6

6 (1)

3+3

2+2+2

2+1+1+2

One continuous duration for the total time of rhythm.

Single time values to aid spacing of lower notes.

Two values of 3, one to each measure.

Three values of 2, "tied through" the measures.*

The resultant.

MODEL II

(Written as)

(Score)

6

6 (1)

3+3

2+1+2

2+1+1+2

One continuous duration for the total time of rhythm.

Extra single time values.

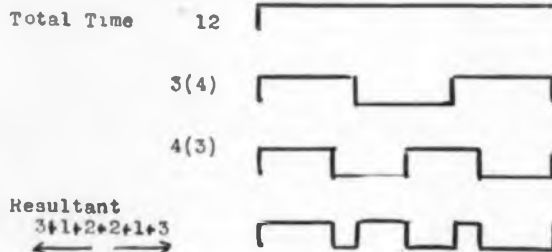
Two values of 3, "tied through" the measures.

Three values of two, one to each measure.

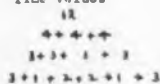
The resultant.

As the technique of graphing and scoring 3:2 rhythms rest on a fixed principle, it is applicable to other time ratios.

Graph 4:3



Time Values



RHYTHM SCORE MODEL I

12

6 (1)

3 (4)

4 (1)

3+1+2+1+3

One continuous duration.

Single time values.

Three values of 4, one to each measure.

Four values of 3, "tied through" the measures.

The resultant.

* Notes are tied if their values cannot be completed within existing measures.

MODEL II

Single time values.

One continuous duration.

Three values of 4, "tied through" the measures.

Four values of 3, one to each measure.

The resultant.

After reading the previous data you should be able to complete the following three part assignment.

Assignment: (1) Draw rhythm graphs based on the following time ratios:

3:2 4:3 5:2 6:5 7:2 8:3 9:2

(2) Make a table of all resultant rhythms. Check, seeing that each contains a symmetric (mirror) progression from its rhythmic center. Use the following model as a guide when arranging the table.

Time Ratio	Symmetric Resultant
3:2	2+1+1+2
4:3	3+1+2+2+1+3

(3) Convert the graphs to rhythm scores. Begin by writing the rhythms of each graph as time values. Continue, composing two scores from each set of values. Let the first score base its time signature on the longer ratio value, the second from the smaller value. Here are the most appropriate time signatures for measures based on ratio values of 2, 3, 4, 5, 6, 7, 8, and 9.

Ratio Value	Time Signatures
2	2/4
3	3/4
4	4/4
5	5/4
6	6/8
7	7/4
8	8/8
9	9/8

To simplify analysis arrange graphs, time values, and scores as illustrated for 4:3.

©Copyright 1956 Richard Benda International Copyright Secured. All Rights Reserved.

EDUCATIONAL NOTES

★★ Clayton Hare has been appointed head of the University of Portland (Oregon) College of Music. He was formerly conductor of the Calgary (Alberta, Canada) Symphony Orchestra.

★★ The fifth annual competition at Ohio University for a new American Chamber Opera was won by Philip M. Slates with his *Double Bill*. This is a pair of short operas, "The Candle" and "The Bargain," so written that the same cast may be utilized in both. This opera was presented at a special performance at Ohio University, July 26, culminating a two-week summer opera workshop there.

★★ Marjorie Gordon, lyric-coloratura soprano of the New York City Center and Chautauqua Opera Companies, has been engaged as artist-teacher at Duquesne University in Pittsburgh, Pennsylvania. Miss Gordon is the wife of Nathan Gordon, formerly of the NBC Symphony under Toscanini and at present solo viola of the Pittsburgh Symphony under William Steinberg.

★★ Concert pianist, Alexander Borovsky, who has played with the famous symphony orchestras of the world, has joined the faculty of the Boston University School of Fine and Applied Arts.

It's Holton's New Model "65"

Trombone for famed

Band Leader — Trombonist

**BUDDY
MORROW**



"It's sensational!" says Buddy Morrow, who should know. Rated as one of the country's really great trombone artists — if not the greatest — Buddy Morrow chose the "65" as the instrument best suited to his talent, and to his high musical standards in solo and orchestra work.

Naturally — the Holton "65" has so much *more* to recommend it to top instrumentalists today. It features a finer, fuller tone, easier top register, every note absolutely sure with no tendency to splitting or cracking. New lightning-fast slides are made of solid nickel silver inside and outside. Perfectly balanced without extra weights, it also has a new improved slide lock and bell lock. .485 bore at slides, 7½" bell. Hits the top notes with ease! Try this at your Holton dealer.

the Swing to Holton
becomes a Surge

HOLTON

PREFERRED

Frank HOLTON & Co.

330 N. CHURCH STREET • ELKHORN, WISCONSIN

INSTRUMENTS FOR OVER HALF A CENTURY

MAKE USE OF YOUR OLD MOUTHPIECES
WITH
WOODWIND'S FAMOUS REFACING SERVICE



Woodwind's mouthpiece experts, all specialists in the design and manufacture of mouthpieces, can make your outdated, unusable mouthpieces . . . usable and modern!

They work with precision machinery and instruments, accurate to one tenth of 1/1000th of an inch, to make every refacing job a perfect one.

Your mouthpiece needn't be a Woodwind. Regardless of the make, regardless of its age, our refacing experts can make it as good as new . . . in some cases achieving a result that almost equals a Woodwind mouthpiece, dependent of course upon the quality of the brand sent in.

REFACING ANY RUBBER OR PLASTIC MOUTHPIECE

\$4.00

REFACING ANY METAL OR GLASS MOUTHPIECE

\$5.00

(Prices for special facings will be quoted upon request.)

NOTE: When sending mouthpieces for refacing, please furnish complete instructions regarding lay and lip opening desired. Better still, tell us what standard mouthpiece facing you wish to have copied. Because of our low prices, all refacing jobs must be considered final. PLEASE ENCLOSE 15¢ RETURN POSTAGE.

(If you're in New York, come and see us personally about your mouthpiece problems.)



The Woodwind Company

DEPT. B-1056, 601 WEST 26th STREET, NEW YORK 1, N. Y.

SHAWL COLLAR JACKETS

DIRECT FROM THE MANUFACTURER—ORIGINAL

\$18.75



Fine, full-bodied all-year-round Rayon and Dacrons. Fully lined. Sizes 34 to 46 up, longs and regulars. Smart, cool, good-looking.

Guaranteed against more than 1% shrinkage

COLORS: Red Plaids, Black Watch, Green, Maroon Tartans, etc., in stock.

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

Also Solids, \$16.75 • Tux Pants, \$10.00
Free sample materials sent on request

TOWNCRAFT CLOTHES

752 Broadway, New York 3, N. Y.

Telephone: GRamercy 7-7652



CLOSING CHORD



Joseph Moretti

JOSEPH MORETTI

Joseph Moretti, since 1912 a member of Local 406, Montreal, Quebec, Canada, passed away on June 30 at the age of seventy-five. He had also held membership in Local 10, Chicago, Local 60, Pittsburgh, and Local 802, New York City.

Born in Bella Vista, Italy, in 1881, Mr. Moretti studied at Naples under Professor A. Picone. He began his career with the International Opera Company. In 1905 he toured the United States and Canada with Dame Nelli Melba and with the Maud Allen Ballet. Later he played first clarinet with the Chicago Symphony Orchestra under the late Frederick Stock.

In 1912 Mr. Moretti assisted at the opening of the Ritz-Carlton Hotel in Montreal and remained on as clarinetist. He joined the faculty of the McGill Conservatorium and taught clarinet there until his retirement last year. He was, after 1943, a member of the original staff of the Provincial Conservatory and taught in Quebec City as well.

Mr. Moretti also played the clarinet with the Montreal Symphony from its start.

EDWARD KIEFER

Edward Kiefer, secretary of Local 146, Lorain-Elyria, Ohio, was killed instantly in an automobile accident on June 6 while on his way to pick up his transportation tickets for the A. F. of M.

Convention in Atlantic City. Mr. Kiefer was a member of the Executive Board of the Tri-State Musicians Association and had been secretary of Local 146 for many years.

ADELBERT WELLS SPRAGUE

Dr. Adelbert Wells Sprague, a member of Local 768, Bangor, Maine, and its treasurer for thirty-two years, passed away on April 18, 1956. He was seventy-five.

Dr. Sprague, who graduated from the University of Maine with a bachelor of science degree and received a master of arts degree from Harvard University in 1907, was head of the music department of the University of Maine from 1916 to 1949 when he retired as professor emeritus. At one time director of music for the Bangor High School, he also taught at the Northern Conservatory of Music where the student chapter of the Future Teachers of America is named in his honor. He directed the Eastern Maine Music Festival for twelve years and the Bangor Band for forty-three years. He was conductor of the Bangor Symphony Orchestra for thirty-two years.

As a composer he has written for orchestra, band, piano and pipe organ. His most notable work is a symphonic poem, "Galahad."

CHARLES RUSSELL YOHE

Charles Russell Yohe, president of Local 44, Salisbury, Maryland, passed away on June 15, following a heart attack. Mr. Yohe was elected president of Local 44 in January of this year after having served as its secretary-treasurer since December of 1943. He had been a member of this local since 1940, moving into that jurisdiction from Wilmington, Delaware, Local 311. He was also a former member of Local 199, Newport News, Virginia, and Local 77, Philadelphia, Pennsylvania.

Mr. Yohe toured with many eastern territory bands and played vaudeville with Rudy Wiedoeft. In the mid 1920's he formed his own band, "Russ Yohe and the Yohemen," which toured the East and Canada. After 1940 he was musical director of WROC Radio

INTERNATIONAL MUSICIAN

in Salisbury and later WBOC Television. His instruments were piano, organ, violin, guitar, accordion and saxophone.

CLIFFORD D. MILLER

Clifford D. Miller, life member of Local 250, Parsons, Kansas, and its secretary for thirty-one years, passed away July 13 at Topeka, Kansas. He was a delegate to many Conventions of the Federation.

Mr. Miller had dance bands of his own and was a drummer in the Katy-Municipal Band for over forty years.

ANTHONY M. BRUNO

Anthony M. Bruno, life member of Local 283, Pensacola, Florida, passed away on June 4. He was the first president of this local and had been an officer for many years and a member of the Federation for thirty-five years.

Born in Pensacola on February 17, 1903, Mr. Bruno played saxophone and clarinet and also led a group called Tony Bruno and his Varsity Eight.

LOUIS W. CANNON

Louis W. Cannon, a board member of Local 61, Oil City, Pennsylvania, passed away on May 17. He was sixty-four years old.

Born on November 9, 1891, in Niagara Falls, New York, he transferred to Local 61 from Local 106, Niagara Falls, on October 24, 1928. He had served as business agent and trustee of Local 61

and had represented this local as a delegate to eight Conventions of the Federation. Mr. Cannon was also a life member of Local 61.

As a drummer he worked with the Carborundum Band of Buffalo, the Shredded Wheat Band of Niagara Falls, in the Strand Theatre of Niagara Falls, and in the Venango and Drake Theatres of Oil City.

KEN GRIFFIN

Ken Griffin, a member of Local 10, Chicago, Illinois, passed away on March 11 after suffering a heart attack.

He was well known as an organist and entertainer and had the distinction of having made one of the best-selling records ever produced by a solo instrumentalist, "You Can't Be True." In 1954, he was also recognized as one of the top-selling recording organ soloists.

BENJAMIN A. ROLFE

Benjamin A. Rolfe, one of the top orchestra leaders in radio's early days and a former member of Local 47, Los Angeles, passed away on March 23. He was seventy-seven.

He appeared in many radio shows and in New York's Capitol Theater for many years. In 1928 he conducted the Lucky Strike Orchestra in the National Broadcasting Company's first coast-to-coast commercial broadcast and later led the Long Beach Municipal Band.



Jim Cook, leader of the above band was killed in an automobile accident on June 30 after completing an engagement at the Swing Inn in Joliet, Illinois. Jim had a large following in this area and the band will continue under the name of the String Busters. This group has been playing at the Swing Inn, Wednesday through Sunday evenings, for the past year. They also are heard every Sunday afternoon 5:00 P. M. to 6:00 P. M. and from 6:30 P. M. to 7:30 P. M. over radio station WJOL, Joliet, which is broadcast direct from the Swing Inn. Left to right: Clerk Dufay ("Zeke" Clark), Jim Cook, William Dick (Billy James), and Billy Dunn. They are members of local 37, Joliet. In memory of their leader, the band has decided to turn over all the proceeds of their recently recorded "On Our Honeymoon" and "Two Black Eyes," to Mr. Cook's wife, Judy, and his son, Michael, age eighteen months.

**ROY SMECK'S
GUITARAMA
FOR SPANISH GUITAR**

Simplified Arrangements of 12 Top Standard Pops

Contents

- Bye Bye Blues
- Cecilia
- I'd Climb the Highest Mountain
- I'm Confessin'
- Me and My Shadow
- Moon Over Miami

- San Antonio Rosa
- That Old Gang of Mine
- There's a Rainbow 'Round My Shoulder
- When the Red, Red, Robin Comes
- Bob, Bob, Bobbin' Along
- Yearning
- Yes Sir, That's My Baby

Edited by HARRY RESER

PRICE \$1.50 in U. S. A.

**ROY SMECK'S
BANJORAMA
FOR TENOR BANJO**

Simplified Arrangements of 10 Top Standard Pops

Contents

- Bye Bye Blues
- Wabash Moon
- Yearning

- Me and My Shadow
- I Never Knew
- That Old Gang of Mine
- My Mammy

- Yes Sir, That's My Baby
- Oh, How I Miss You Tonight
- Stars and Stripes Forever

Edited by JOHN MARTELL

PRICE \$1.25 in U. S. A.

IF YOUR DEALER CANNOT SUPPLY YOU ORDER DIRECT.

BOURNE, INC., 136 West 52nd Street, New York 19, N. Y.

Enclosed you will find \$..... or send C. O. D.

Please send me copies of GUITARAMA and/or copies of BANJORAMA.

NAME.....

STREET.....

CITY.....

STATE.....

MUSIC MINUS ONE MUSIC MINUS ONE

WHAT IS THIS THING CALLED LOVE

Key-C

RHYTHM RECORDS

For MUSICIANS... and VOCALISTS
An ALL-STAR RHYTHM SECTION

provides a smooth, swinging background of Rhythm and Chords for you as
YOU IMPROVISE OR VOCALIZE

- LOVER COME BACK TO ME
- I ONLY HAVE EYES FOR YOU
- SOMETIMES I'M HAPPY
- I GOT RHYTHM
- APRIL IN PARIS
- WHAT IS THIS THING CALLED LOVE
- BODY AND SOUL
- THE MAN I LOVE



- 11 CLARINET
- 12 TENOR SAX
- 13 TRUMPET
- 14 ALTO SAX
- 15 BARITONE SAX
- 16 ACCORDION
- 17 BASS
- 18 GUITAR
- 19 ORGAN
- 110 PIANO
- 111 TROMBONE
- 112 VIBRAPHONE
- 113 VIOLIN
- 114 DRUMS

Wonderful for Practice. Unparalleled for Pleasure. An Unusual Gift. Factory Sealed & Guaranteed. All 12 1/2" List Price **\$4.98**

For the first time—through exclusive permission of the publishers—modern chord progressions are available with each record—exactly as played on the record—chords are transposed where necessary for Eb and E♭ instruments. **VOCALISTS** should obtain record NMO 210.

---MAIL THIS COUPON TODAY!--
MUSIC MINUS ONE, 719 Fourth Avenue, New York 19, N. Y.
Please send records checked above. Dept. M

Name.....
City.....
 Check enclosed Money Order enclosed C.O.D.
 Please send me free summer 1954 Catalog of Music Minus One Popular and Classical Releases.

MUSIC MINUS ONE MUSIC MINUS ONE

Dave Brubeck

(Continued from page thirteen)

melodic lines—all the Coasters talk of 'lines' not licks, breaks or riffs—have a distinct jazz feeling. Yet there are tart harmonies and contrapuntal dissonances of a kind that recall a Quartet recital of Bartók, Shostakovich or Schönberg. The rhythm frequently becomes complex as if Brubeck were playing a waltz against a mambo or a beguine against boogie-woogie."

Shaw sums up the portion of his article about Brubeck: "With sixteen albums of recorded music behind him, Brubeck now lives with his wife and five children in a glass-and-redwood house overlooking San Francisco Bay. The house effectively suggests Dave's position in the West Coast jazz scene. At one with the thinking of other modern jazzmen, he stands alone in the unique character of his performance."

So this is what happens when boogie-woogie meets Bartók!

HIGHLIGHTS OF THE 1956-1957 SYMPHONIC SEASON

● The *Symphony of the Air* has already engaged five conductors: Sir Thomas Beecham, Joseph Krips, Igor Markevitch, George Solti, Leopold Stokowski.

● The *Baltimore Symphony* in its forty-second season will stand host to soloists Grant Johannesen, Erica Morini, Alexander Brailowsky, Mischa Elman, Vronsky and Babin, Agi Jambor and Yves Chardon. Conductor Massimo Freccia will be on the podium for the majority of the concerts. Guests will be Sir Thomas Beecham, Vladimir Golschmann and Werner Janssen.

● The *Tucson Symphony* has reengaged Frederic Balazs. During the four years of his directorship community interest in good music has increased gratifyingly in that city. At the suggestion of Balazs, a Civic Chorus was organized to make a choral group available when needed by the Symphony. The infant chorus has grown up, and under its own

director has left the parent Symphony, using as its orchestra members of the Tucson Symphony.

● The *Rochester Philharmonic* has an imposing series of guest conductors. Erich Leinsdorf will lead six programs. The others will be under the direction successively of Jose Iturbi, Victor Alessandro, Thomas Schippers, Max Rudolf, Fernando Previtali, and Guy Fraser Harrison. Josef Krips will conduct the Buffalo Philharmonic in Rochester on February 28.

● The *Niagara Falls Symphony*, in its opening concert, October 17, will have Willy Frey as soloist in the Saint Saëns Violin Concerto. The orchestra's conductor is Rudolf Doblin.

● The *Corpus Christi Symphony*, conductor Jacques Singer, announces an increase in the number of its subscription concerts.

BLESSING
50th
ANNIVERSARY
for
50 years
top musicians
have agreed

IT'S A
Blessing

America's finest
• CORNETS
• TRUMPETS
• TROMBONES

HAND CRAFTED
SINCE 1906

E. K. BLESSING CO., INC., Elkhart, Indiana

See and try a Blessing at your dealer's . . . or write for latest catalog and name of nearest Blessing dealer. Address Dept. M.

KLIP-LITE

Superior full coverage music light. Cast alloy—3 models. Clips on any standard music stand. If dealer can't supply you—write . . .

WIESE MFG. CO.
904 Spaulding
Davenport, Iowa

DONATE YOUR BLOOD

Play Today's Triumph in TONE COLOR



Here is the Instrument
Professionals have been waiting for!

Compact in size, practical in price, yet almost unbelievable in range, scope, and variety of musical effects . . . the new Baldwin Model 45 more than meets today's demand for the better, richer, purer tone, exciting musical effects in organ

music. Resonant organ tone, sparkling orchestral effects of flutes, clarinet, oboe, sax, strings . . . theatrical tibias . . . all amazingly easy to weave into music today's highly tone-conscious public will come miles to hear!

See your nearby Baldwin Dealer . . . or write . . . TODAY

The NEW Model 45 **BALDWIN** ELECTRONIC ORGAN

THE BALDWIN PIANO COMPANY, DEPT. 1M-106 CINCINNATI 2, OHIO

Two full 61 note manuals
...25 pedals...Standard controls.

Nineteen independent stops...four couplers...selective tone control and vibratos.

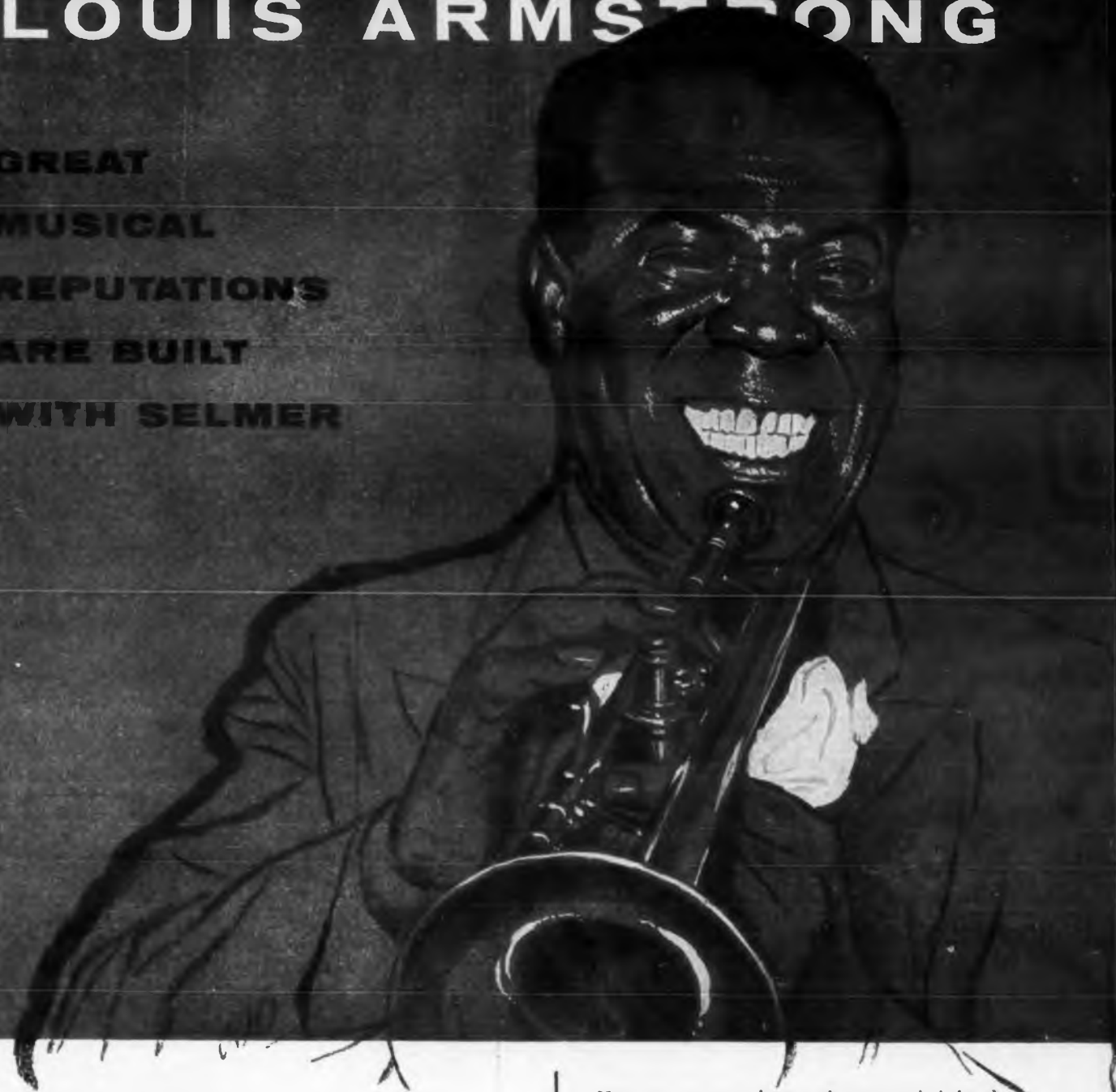
Self-contained amplification...completely portable.

As little **\$22150**
down as
—liberal terms. Slightly higher at distant points —state and local taxes, if any, are extra.

INTERNATIONAL MUSICIAN

LOUIS ARMSTRONG

**GREAT
MUSICAL
REPUTATIONS
ARE BUILT
WITH SELMER**



Positive proof—

You'll play better with...

Selmer

Here you see a man known wherever music is heard. Surely his unique talent would be apparent, whatever make of instrument he played. Yet the incomparable "Satchmo" entrusts his reputation only to Selmer—and has for more than twenty years. Isn't this eloquent testimony that a Selmer will do more for *your* talent, technique and reputation than any other horn? Suppose you put it to the test—that's the best way to know for sure. The big sound; the typical Selmer brilliance; the big new 25 bore; the full-sounding high notes; the flexibility—all this and more will prove our point, You'll Play Better with a Selmer! Visit your Selmer dealer for a free trial soon.

FREE colorful brochure describing Selmer (Paris) Trumpets, address Dept. B-101

Selmer ELKHART, INDIANA

BRASSMEN!

Achieve that tone you have always wanted



Duplicates the EXACT DEPTH of stack mouthpiece made. PLAYS like any player the

The Sarad Multi-Kup is a mouthpiece designed for the greatest lip comfort, ease of blowing and richness of tone. Depth or shallowness of cup easily adjusted by a simple turn to desired cup size. The SARAD MULTI-KUP is now available to you after years of study and development by mouthpiece experts.

We specialize in duplication of your favorite mouthpieces

SARAD UNI-KUP®

A conventional one-piece mouthpiece available in 70 different models to duplicate all positions to which the MULTI-KUP can be adjusted.

Trumpet or Cornet only\$6.95
Trombone or Baritone only 8.95

FULL SATISFACTION GUARANTEED
Send for Colorful Brochure—FREE

Name _____
Address _____
City _____ Zone _____ State _____

SARAD & COMPANY

1930-D Toft Drive Denver 15, Colo.
EASTERN DIVISION
337 Avenue of Americas, New York 14, N. Y.

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 8,000 Titles, 100 Classifications, 300 Shows, 64 Pages.

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

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

SEND FOR YOUR COPY TODAY \$1.00

50c Edition Also Available

A RAY DE VITA

36 Cornelia Street, Brooklyn 21, New York
Or See Your Local Music Dealer



Keaton Uses Westlake Grads
Keaton now touring England featuring jazz & arrangements of Westlake College graduates Bill Perkins & Bill Holman. FREE illustrated catalog. Appr. for Vets.
WESTLAKE COLLEGE OF MUSIC
7190 Sunset Blvd., Hollywood, Cal.

Name _____
Address _____



IS THERE A SHORT CUT?

From the many encouraging comments on this column that I receive—both written and spoken—it is apparent that among our readers are those at the very top of this profession, and those just getting their first start. To contribute something useful to everyone, then, is a considerable challenge. But I am betting on two things today: first, that everyone is interested in the subjects—

- Building an accurate and a strong embouchure
- Maintaining a strong embouchure
- Repairing an abused embouchure
- Acquiring the modern deep, yet brilliant trumpet sound

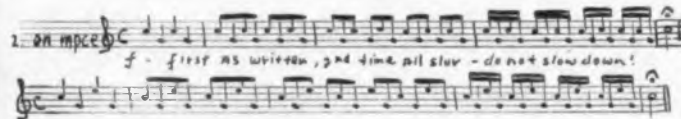
and, second, that everyone is interested in learning any and all "short cuts" to acquiring these skills.

Test



Is each tone:

- absolutely accurate in pitch?
- an exact equal to its predecessor in tone quality?
- the clearest and the steadiest you are capable of?
- absolutely free of hiss and sputter and noise?



Is each low note the equal of the top?

Is the fourth measure as smooth and as easy as the first?

Do you end at the same full volume as you start?

Is the entire exercise free of—

- bumps and accents
- fuzzy tones
- broken connections of the true legato (slur)
- inaccurate pitch

It is not so much what you practice in your warm up, but *how* it is done that is the short cut. All the standard exercise books have sections on intervals which can be played both tongued and slurred. However, just running over these sections in Schlossberg, St. Jacome, Colin, or Arban does not "automatically do the trick" and produce the desired results, as so many players seem to hope.

When you play the above exercises, do you detect any indication for the need of remedial work? If so, what follows will be of interest and will contain the clues you are looking for.

Tips

1. If, when you play the mouthpiece alone, there is no vibration at all, this indicates not enough lip flesh inside the mouthpiece.

Brilliant Piano Arrangements
Of All-Time Popular Favorites
By A Dynamic,
New Piano Stylist!

ROGER WILLIAMS PIANO INTERPRETATIONS



Contents

OVER THE RAINBOW

DON'T BLAME ME

LAURA

HI-LILI, HI-LO

STAIRWAY TO THE STARS

EBB TIDE

I'M THRU WITH LOVE

CHARMAINE

ONCE IN A WHILE

THE WHIFFENPOOF SONG

Price \$1.25

THE BIG 3 MUSIC CORPORATION
Sales Agent for Robbins Music Corporation
120 Fifth Ave. • Miller Music Corporation
700 Seventh Avenue • New York 10, N. Y.

KEATON MUSIC TYPEWRITER

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

Portable—weighs only 25 pounds

With carrying case, \$255.00.



(Notes 1/2 actual size)



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

viola
for
violinists

A Comprehensive and rapid approach by Jay Spalding \$1.50 postpaid

VARTONE, INC.
543 3th Ave., N. Y. 17

INTERNATIONAL MUSICIAN

Do not stretch the lips from ear to ear, but instead anchor the corners of the mouth firmly in; in, toward the teeth and gums; in, toward the sides of the mouthpiece. To play a firm, long, steady, clean tone, these muscles are held in solid grip. *Look in a mirror.* If you see dimples in the cheeks, that is good. It proves to you that your muscles are working.

2. If the lower notes—in the chord or in the interval—are weaker, this indicates forgetting to blow the breath equally hard and in equal amount for each and every note. There is to be *no diminuendo*. Instead think, and have the sensation of, a slight *crescendo* in order to insure absence of weakness throughout the pattern (and later, any phrase).

3. If some tones are clean, and others foggy, this indicates that the lip muscles inside the mouthpiece are almost, but not quite, at the correct tension or position. Careful listening and minute sensitive adjustment while playing the mouthpiece alone will produce the "centered tone," the result of the true setting. The tone is clear, the intonation exact, and the volume equal to the previous note. The process is exactly the same as the care and adjustment necessary to get your TV set exactly right. Remember, it took practice. One dial first gets the adjustment close to correct, then another allows a "finer adjustment" yet. Those who do the same with their embouchure in their warm up get a similar greater pleasure from the exactness and trueness of the fine tuning that results from this patience and care.

4. If all the higher notes sound louder and bumpy, too, this indicates belly pushing—and attempts at actual "belly slurring." The breath support from the abdominal and intercostal (rib) muscles *must be constant*—not bumpy—not sudden—not jerky. Place your hand on your abdominal wall. It should not indicate in bumps any rhythm similar to the note pattern you are playing. The hand should really feel nothing, except the firmness (not the collapse) of the abdominal wall as it is held in inflated (open) position. To insure smoothness the emphasis should be on the sides. First, try to hold the sides extended, and then add the gentle squeeze from the sides first, and the front, last.

5. Disconnected slurs, or broken legatos, when played on the mouthpiece alone, quickly and obviously indicate to the performer an error. The cause will be found in one of two factors: (a) weakness of the lip muscles and their consequent failure to maintain the lips in vibrating position; (b) weakness of the exhale effort and the failure to maintain a steady, constant, ever equally strong stream of air. The cure comes from concentrating on not over relaxing the lip muscles when going from one note to the other, while at the same time concentrating on the sensation that each successive note is being blown further and further away from the end of the bell.

6. The largest percentage of "out of tune playing" can be traced to the performer's negligence rather than to a faulty instrument or mouthpiece. There is no finer *program of ear training* than practice on the mouthpiece alone. The production of (a) scales (b) intervals (c) chords (d) simple melodies—all with exact intonation and clear tone quality—will be a real "eye opener" to many players. They will come to realize that previously they expected "great miracles" from their instruments, and that they expected far greater results in pitch and in tone quality to come out the bell than was being put in from the mouthpiece end. Try the above test again on the mouthpiece. Are you sure it will be so much different on the instrument? If you "overshoot" the top note on the mouthpiece, when you do the same on the instrument the upper note will sound not only sharp, but "thinner" as well. You can hear this if only you will listen for it. Gone will be the "big sound" you are striving for. If you over-relax and under-shoot the lower note, the same process on the instrument will make the lower note sound flat and dull both. Now is this sound the instrument's fault, or the performer's?

Focus and Depth

There can be a likening of an "ideal trumpet sound" to the ideal focusing of your TV screen, or your hi-fi tone selector. All three ideally combine clarity and brilliance with richness and depth. *The result is focus.* It gives the optimum of visual satisfaction to the eye in pictures, and the same to the ear in sound and in music. Think about it. *The resonant, big sound comes from focus, not from volume.* The short cut to this sound that everyone is seeking is practicing on the mouthpiece alone until the ear hears that the aim is true, both in tonal center and in pitch center. The good hunter does not fire the rifle at random—or from the hip, like the "cowboy hero in the movies."

(Continued on page twenty-nine)

SANO Hi-Fidelity ELONGATED PICK-UP

Attached to grille of any accordion... finest reproduction and amplification of sound.

- 40 10,000 cps. flat response
- Flat position on both bass and treble controls
- Treble and bass side independently controlled
- Allows wide range of frequency adjustment
- Singing microphone attachment
- On-off switch

SANO Hi-Fi AMPLIFIERS

Gives wide range of response with minimum distortion. 20 - 30,000 cps.

Ask About SANO Hi-Fi Electric ACCORDIONS

MAT MATHEWS*
Internationally Known Accordionist
Sano
prefers...

* Voted No. 1 in Metronome Poll.
Voted No. 2 in Downbeat.

See Your Nearest Dealer or Write Today for Complete Details

SANO CORP. • 57-59 New St., Irvington, N. J.

HEAR THIS GREAT ARTIST ON BRUNSWICK AND DAWN RECORDS • BRUNSWICK BL 54013 - DAWN DLP 1104

60 MODERN TUNINGS

FOR EIGHT STRING STEEL GUITARS

Sent Postpaid Anywhere in the U. S. or Canada 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 Phlox St., Downey, Calif.

IMPORTANT ANNOUNCEMENT!!

TO CLARINET AND SAXOPHONE MEN

New and Improved O'Brien Mouthpiece Measuring and Refacing Kit.

You too can Measure and Reface.

Measuring Kit @ \$22.50 each.

Measuring and Refacing Kit @ \$26.50 each.

Write for folder.

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



LEARN to make your OWN arrangements

Give your band or combo personality

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

UNIVERSITY EXTENSION CONSERVATORY

DEPT. A-643, 2000 SOUTH MICHIGAN AVENUE, CHICAGO 16, ILLINOIS

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

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

ALL MODELS NOW EQUIPPED WITH NEW SWIVEL HANDLE WHICH SWINGS OUT OF THE WAY FOR RHYTHM PLAYING



PATENTED

Bigsby

TRUE VIBRATO

Price \$50.00

COMPLETE WITH MOUNTING INSTRUCTIONS and NEW SET OF BIGSBY STRINGS
SPECIAL MODEL FOR FENDER AND OTHER THIN GUITARS

SOLD DIRECT BY

PAUL A. BIGSBY

8114 EAST PHLOX STREET
DOWNEY, CALIFORNIA
SEND FOR FREE FOLDER

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—Piano Mechanisms
30c With Swab Applicator,
35c With Dropper.



BUY IT AT
MUSIC DEALERS EVERYWHERE

STRING PLAYERS OF A. F. of M.

The American String Teachers Association is devoted exclusively to serving and promoting String Teaching, String Performance and Research.

ASTA invites you to join its program and membership.

Members of the current season receive the American String Teacher magazine and two papers dealing with the organization and teaching of string classes by Louis Traciński and Frank Crockett.

For a nominal handling charge new members also receive Sol Babitz' and David Boyden's articles on the performance problems of 17th-18th century music.

Write for your copy of the ASTA program to:

HARRY KING, Secretary, ASTA
State University Teachers College
Fredonia, New York

PROTECT YOUR FUTURE

Buy Your EXTRA Bonds Now!



THE VIEWS AND REVIEWS

By SOL BABITZ



THE UNNECESSARILY BROAD BOW STROKE

Readers of this column will recall that I discussed some time ago the growing tendency of some violinists to play everything with a "big tone." I pointed out that while there can be no objection to the use of a big tone in *forte* and *fortissimo* passages, those who achieved a reputation for a "big tone" did so only by playing with "big tone" passages which were usually played softly by other violinists because they were marked *piano*. In other words, a "big tone" reputation was attained only by distorting the intentions of the composer.

For example, the opening of the Mendelssohn Concerto is marked *piano*. A Wilhelmj, almost a century ago, is reported to have started the concerto *fortissimo*, using a whole bow for every note instead of slurring. All the history books report that Wilhelmj was famous for his "big tone." Obviously the critics as well as the audience were taken in by this distortion.

Since the days of Wilhelmj more and more violinists have been adopting this trick, until now there are many players who use a whole bow for practically all but the fastest tones and use a whole bow even when they are *trying* to play *piano*. The full-bow *piano* may be an interesting effect for variety, but as a steady substitute for the true *piano* played with a short stroke it is silly. The art of playing *pianissimo* with a short stroke is practically lost in many quarters and some sensible violinists could exploit the element of surprise by introducing a true soft short-stroke in their playing. It is astonishing that in all the years that we have had the microphone for amplification, records, and broadcasting, no leading violinist has made use of it to exploit the true *piano*, the demise of which was probably due to the large concert halls.

The Neglected Lower Part of the Bow

As a result of playing almost everything with a too-broad stroke many violinists have acquired the habit of playing fast notes almost exclusively in the upper half of the bow. This follows because it is extremely awkward to play broad strokes in the lower half of the bow (fast sixteenths in *détaché*, for example) whereas the upper part lends itself to such strokes.

However, in adopting the upper half of the bow for *forte* passages, one is abandoning the middle and lower half of the bow, which is the true home of the *forte* correctly played. While it is true that the broad *forte* of the upper half is suitable for certain passages, it should not for musical reasons be used exclusively. The upper half is basically less expressive in *forte* than the lower half and less capable of articulation—making all notes sound almost legato. The lower half and middle are the logical places for real accents, bow lifting and dynamic contrasts. The following excerpt from the Tchaikovsky Concerto will illustrate my point.



New Brilliance



Zottola
Jewel Mouthpieces

Used by such musical greats as:

Eddy Bert
Les Elgart
Carl Erca
Ruby Braff
Bobby Hackett
Billy Butterfield

The precision built ZOTTOLA mouthpieces, with exclusive "Stepped Back-Bore"

promotes comfort • reduces fatigue • assures the most exciting brilliant tones

ZOTTOLA mouthpieces . . .
The World's Finest

For trumpet, cornet and trombone

Zottola
products

Port Chester, N.Y. WE 9-1130

"Cha-Cha"
Pedal Operated MARACAS



\$15.95

Carrying Bag—\$3.50

The natural beat of your foot will provide a terrific rhythm for those Latin numbers, and you can play your own instrument at the same time! Sturdily constructed of gleaming chrome, mahogany, and the finest maracas.

MADE & DISTRIBUTED BY
SUNNYSIDE MUSIC
41-26 Queens Blvd. L. I. City 4, N. Y.

Robert Whitford

Founder-President
International Piano Teachers Association
has devoted his entire professional career to the interests of the piano teacher. You are invited to write for a free copy of PIANO TEACHING TODAY. With it you will also be sent complimentary, Mr. Whitford's master lesson on MUSIC'S MOST UNUSUAL CHORD.

Robert Whitford Music Education Bureau
Dept. M, 2010 N. W. 2nd Ave., Miami 37, Fla.

INTERNATIONAL MUSICIAN

The violinist who plays this passage broadly in the upper half of the bow will certainly produce a sustained loud sound, but he will do so at a sacrifice of musical expression. Only by playing in the middle and lower part of the bow can one create a real *crescendo*; produce a real bite on the high point at the start of the second measure with a *subito staccato* at the frog; and emphasize the syncopation by clearly delineated small *crescendos* at the end of each group of three notes in the second and third measures, assisted by an almost lifted bow between strokes. Any attempt to produce this type of expression in the upper half of the bow will result in a feeble imitation of the lower-half sound and an unusually large waste of energy.

Corrective Study for the Lower Half of the Bow

Violinists who have been neglecting the lower half of the bow would do well to practice for several days *exclusively* in this section in order to offset the force of the bad habit. Various bowing exercises can be used and passages found in concertos, etc., where the lower half is advantageous. In addition to this practice, I would suggest the following version of the Kreutzer second study in which the unexpected accents and rhythm will help train the hand in using the lower half of the bow.



The practice of scales with a sharp staccato attack followed by a sudden *pianissimo* is also beneficial to those unfamiliar with the possibilities of the lower half of the bow.



In closing I should like to point out that much of the repertoire before Beethoven should be played in the section away from the point of the bow in order to separate notes distinctly, as was done with the old bowing technic.

TRUMPET TALK

(Continued from page twenty-seven)

He adjusts his muscles until the target is in dead center of his sights. Only then does he pull the trigger. The ace camera man spends considerable time "removing guessing" about the setting of his lens, and his lights: he consults meters and measurers, and he adjusts and adjusts before he shoots. What percentage of brass players do likewise?

Yes, maybe it is fun to go hunting—and hit the barn instead of the bird. Yes, millions of people derive pleasure from the blurred snap shots they bring back from every vacation. But even these would agree the pleasures are a hundred times greater with the success that comes only from aim, adjustment, focus, *bullseye*.

Yes, it is possible to play "lots of horn" and also make "lots of money" without bothering with any "mouthpiece business." Plenty of fine players have gotten along without it.

However, for those players "who aren't making it" and who still seek greater success and finer results, my suggestion is: take any passage you are having difficulty with. Try it on the mouthpiece alone first. Use patience, and care, and aim, and the clues in this article. Try many times. Allow time for repetition and consequent improvement by adjustment. This is the only shortcut. With "the horn off," you can pinpoint more quickly and accurately your troubles. Remember, you would not keep your shirt on while expecting your doctor to diagnose a pain in your chest.

Among the many professional players I know and have worked with, it is very true that many did no "mouthpiece work." But they are outnumbered about nine to one by those that have included this practice somewhere in their long program of either (a) building (b) maintaining (c) repairing and correcting their embouchure in daily warm up routines.

(To be continued)

OCTOBER, 1956



GUITAR TEACHERS!

Try The MEL BAY

METHOD FOR THE

MODERN GUITAR

In Seven Grades — \$1.25 Per Grade

In this series of books will be found the world's finest musical literature artistically arranged for the GUITARIST OF TOMORROW.

— Inspection Cordially Welcomed —

GUITARISTS!

The Mel Bay Chord System

For the Modern Orchestral Guitar

Eliminates years of hard memory work... you learn the system and automatically play every chord in a clear, powerful style.

Play rapid chord progressions with a minimum of effort producing the maximum of power from your instrument. Your money back if not satisfied in ten days.\$2.00.

Decca Music Sales 338 East Big Bend St. Louis 19, Mo.

S
E
E
I
T
!



SQUIER

The Greatest Name in STRINGS

Designed for, and used by Professionals

V. C. SQUIER COMPANY, BATTLE CREEK, MICH.

FLUSH BASE STANDS and HI-HATS

EXCLUSIVELY Premier

MODERN, PRACTICAL, STRONG
QUICK-FOLDING
UNEQUALLED CHROME FINISH

See them at your Premier Dealers or write to

HALL DRUM Co. 315 DECATUR ST. NEW ORLEANS 18
PACIFIC MUSIC Co. 1143 S. SANTEE ST. LOS ANGELES 18

Learn to Be a Professional Piano Tuner and Technician

Splendid field; demand for competent technicians exceeds supply.

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

WILL TEACH YOU THE ART AND THE TECHNIQUE.

For Free Information, Address

DR. WILLIAM BRAID WHITE
5149 West Agate Ave., Chicago 38, Ill.

GUITARISTS!

"MODERN CHORD PROGRESSIONS"

by Johnny ReCTOR

At last... here is a study invaluable to every guitarist—student, amateur, teacher, and professional. It's New—Terrific—Incomparable. Creates new interest... ideas, style, techniques. All chords are in diagram form... knowledge of music reading not necessary. Ask your favorite dealer to supply you or order direct. Satisfaction or Refund. Sorry—No C.O.D.'s.

Vol. 1 — \$2.00

Vol. 2 — \$2.50

Both volumes for \$4.00.

PLAY-RITE MUSIC

BOX 267

CHICAGO 96, ILL.

BANDS IN THE SPOTLIGHT

DIAMOND ANNIVERSARY

In July and August "Music in the Park"—a Seattle tradition—celebrated its diamond anniversary. Sixty years ago, Seattle was celebrating the arrival of the first Japanese steamship to sail between the United States and the Orient. The tempo of a new and growing city was best expressed in the music of a brass band—Dad Wagner's legendary First Regiment Band playing free concerts in a little triangle of park called Pioneer Place. The most popular tune of "Music in the Park" then was the "Mike Maru March," composed especially to honor the officers and sailors of the Japanese ship, the S. S. Mike Maru.

"Music in the Park," the 1956 version, tailored to modern tastes and co-sponsored by the Seattle Park Department and Local 76, Seattle, through the Music Performance Trust Funds of the Recording Industry, consists of a series of seven performances at the Seward Park outdoor amphitheatre above Lake Washington. It opened with a bang at Volunteer Park July 1 with a performance billed as the "Old Timer's Band Concert." Walter Welke conducted the program. Other conductors for the series include Gustave Stern, music director of the Seattle Park Department; Ken Cloud, trombonist of the Seattle Symphony and well known dance band leader; Robert Joffrey, choreographer and dance director of Greater Seattle production unit; Joseph Berst, supervisor of music in the Kitsap County Schools and conductor of the popular Eagles Band; Jackie Souders, popular orchestra leader, emcee, and conductor of the Elks Band; Charles Decker, trumpeter with the Seattle Symphony and contractor of the Ice Follies and similar shows; and John Sundsten, well known organist, pianist, and choir director.

ELECTRIC PARK

Recently our attention was called to an article by Vincent Del Manto which appeared in the June 3, 1956, issue of the *Baltimore Sun*. Excerpts of his article appear herewith.

"Electric Park held many attractions for the people of Baltimore in 1907, the summer I went there as bandmaster. One of them was

Professor Pain's fireworks display, in which the battle of Port Arthur was depicted. Still another, strange as it may seem, was my head of long hair . . .

"The real moneymakers at Electric Park were the Casino and the Pavilion, and it was at those happy places that Signor Del Manto's Military Band held forth. Actually, the Military Band consisted of three organizations—the band itself, the skating-rink orchestra and the dance orchestra.

"The band, dressed in handsome blue uniforms piped with red, played concerts in the Casino's upper deck, where relaxing Baltimoreans drank beer and ate big, inexpensive and very tasty meals. One of the favorite numbers was 'The Electric Park March,' which I composed. We played Rossini, Verdi, all the great composers of Italy.

"In hot weather I chose lighter programs. Victor Herbert was a great favorite in those days, and the people constantly requested his music. Once, after a set from a current hit show, I noticed one man applauding hard. He came over to the bandstand and shook my hand, and said that I had played the songs very well. Then he introduced himself. It was Victor Herbert, on a Baltimore visit.

"Our skating-rink concerts were popular, too. Dancing on skates was something quite new then, and hundreds came out from the city just to watch. Oh, there was plenty to see and do at the park. In the Casino audi-

torium we played for the vaudeville shows that featured contortionists, magicians, comedians and, once, a troop of Indian midgets. We played for dancing in the German Village, fitted out like a Tyrolean town.

"The bandsmen were paid eighteen dollars a week for their hard work: I was paid thirty dollars, and I was the envy of Baltimore musicians, because at twenty-seven I was the youngest maestro in the city, and because Electric Park was looked upon as a pleasant place to play music."

BAND NOTES

● The Insurance City Band of Hartford, Connecticut, has given eight concerts this summer for the city of Hartford Park Department. Seven of these concerts were given Sunday afternoons in connection with the annual display of roses in the Rose Gardens at Elizabeth Park. The July 4 concert was held in conjunction with the city's annual fireworks display. All of the programs were paid for from the city's funds set aside for the Park Department. Henry R. Hallbauer is the band's director.

● Though the name, "New Ulm Municipal Band," was adopted in 1945, the band which enlivens the life of this Minnesota town was organized on April 3, 1923. It has had several names through the course of its thirty-three years of existence, adopting the present one when the band tax was passed and it became the city's own. The present director is Ray M. Meidl, who completed ten years in this post last July. Nineteen musicians have served twenty-five years or more with the band. During a decade the band and the director have made an outstanding contribution to the musical life of New Ulm. Without it the town's parades and other celebrations would lack one of their main attractions.

● Dr. William Sebastian Hart has just finished his ninth summer conducting the Baltimore Municipal Concert Band.

● Karl L. King, who started with circus bands in 1910 and was with the Yankee Robinson, Sells-Floto and Barnum and Bailey bands until 1919 when he retired to Ft. Dodge, Iowa, and started the Karl L. King Music Company, retired at the end of the summer season. Many of his compositions are band favorites: "Barnum and Bailey's Favorite," "The Golden Dragon Overture," "Broadway One Step" and "Enchanted Nights Waltz."

Insurance City Band of Hartford, Connecticut, H. R. Hallbauer, director.



*Eliminate
spotlight glare!*



*with the popular,
exclusive finish*



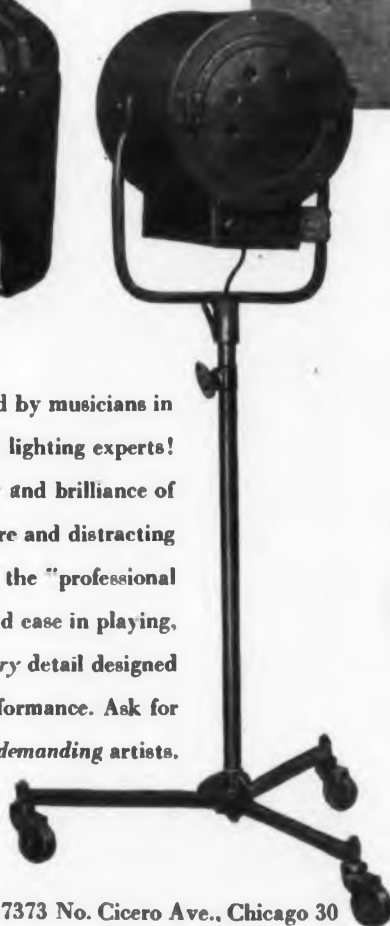
Dallapé
CHARCOAL

DALLAPÉ . . . acclaimed by musicians in the spotlight; by TV cameramen, staging and lighting experts! With DALLAPÉ charcoal grey, the beauty and brilliance of a fine performance need not be marred by harsh glare and distracting reflections of lighting! DALLAPÉ, the "professional accordion", offers amazing freedom and ease in playing, rich tonal quality and styling—every detail designed to enhance any musical performance. Ask for more information about DALLAPÉ, choice of *demanding* artists.

Exclusive Distributors

CHICAGO MUSICAL INSTRUMENT CO., 7373 No. Cicero Ave., Chicago 30

**on the stage
in night clubs
and on TV!**



WHERE THEY ARE PLAYING

(Continued from page sixteen)



Eddie McMullen, steel guitarist, is currently being featured with Raymond Paige's Symphonic Orchestra at Radio City Music Hall for ten weeks.

eral years they have made tours from Canada to the Gulf of Mexico. The band, operating out of New Ulm, Minn., travels in a gaily painted twenty-nine passenger bus and usually returns to New Ulm after each engagement within driving distance. The band can be heard Monday through Saturday on station KFAB, Omaha, Neb., and every Sunday on station KNUJ, New Ulm. For three consecutive years it has been voted the nation's number two old-time band, according to the annual poll conducted by the National Ballroom Operators Association.

The George Shearing Sextet is scheduled for the Congress Hotel, St. Louis, Mo., October 30 to November 13.

CHICAGO

Steel guitarist, Kalani, and his Paradise Islanders appear nightly at the Polynesian Village of the Edgewater Beach Hotel . . . Bernard Yuffy, pianist-composer, is presently playing at Morton's Surf Club . . . Gladys Keyes is at Giovanni's on the south side of Chicago. She recently closed a fourteen-week stint at the Lansing Tap in Lansing, Ill.

SOUTH

"Jazz-1956" was held in Texarkana, Ark., on August 27-28. The festival featured five bands, each playing tunes typical of a certain era in the development of jazz. This was a musical experiment some fifty young Texarkansians tried, its purpose to promote good music and to make

money for some worthy organization.

Cocktail single Smiling Jack Collins recently opened a three-month return engagement at Ben Gaines' "Sahara," Miami Beach, Fla. . . . The Tunester's Trio (Ralph Punzo, piano, accordion and vocals; Warren Knowles, tenor, clarinet and vocals; Bruce Robertson, drums, vocals and leader) is still going strong at the Colony Lounge, Coral Gables, Fla. . . . Don Baker and his Orchestra continue at the Largo Mar Hotel in Ft. Lauderdale, Fla.

WEST

Jimmy Heap and the Melody Masters are the staff band on radio station KTAE in Taylor, Texas.

Dick Martin and Bob Hughes are being held over at the Leland Parker Hotel in Minot, N. D. They are currently working the entire Knutson Hotel chain.

The Three Sparks, basing their style on a background of very modern organ, returned to the El Cortez Hotel in Las Vegas, Nev., on August 9 for an indefinite run . . . Guy Lombardo is booked into the Desert Inn, Las

Vegas, until October 22 . . . Barney Tucker is the nightly attraction at the Saddle Club in the same city.

Billy Lively is the featured artist with Dick Spain and the Rogue Valley Boys every Saturday night at the Oasis Ballroom in Eagle Point, Ore. . . . Clair Musser and his Powder River Ramblers play for western dancing on Saturdays at Cedarville Park, Portland, Ore. . . . The Audrene Handa Trio is in its sixth month at the Blue Heaven in Portland . . . George Shamp on Hammond organ and piano and Tom Branstetter on drums are currently appearing at Ole's Club in Hermiston, Ore. . . . The Jeunea and Don Wilson Duo play for dining and dancing at the Ranch Room in Bend, Ore.

Eddy Hammond and the Four Naturals perform six nights a week at the Barbary Coast Night Club in San Francisco, Cal. . . . Ralph Rawson and his eight-piece aggregation are booked solid on week ends for the balance of 1956 and well into 1957 in the San Francisco area and as far North as three hundred miles. Dates include Santa Rosa Golf and Country Club, sixth year; Santa Rosa Sans Souci, third year; La Gaiety Club, seventh year; Petaluma Elks, fourth year; and San Carlos, Belmont

Cotillion, third year . . . Larry Riera and his Magic Tones are signed for the Cartwheel in Los Angeles, Cal. . . . Drummer Tom Riley has re-vamped The Saints for an extended fall season at the Hermosa Inn, Los Angeles. Jim Grey has been added on clarinet, with John Sherman holding down cornet, replacing Lynn Tarbox . . . Don José and Los Doneers are celebrating their fifth year playing for conventions in hotels and parties around San Diego, Cal.

CANADA

Hammond organist Lloyd Burry is back for a return engagement in the Tropical Room of the Ford Hotel in Toronto, Ontario . . . Keyboard artist Jackie Lee was featured at the Club Social, Shawnigan Falls, Quebec, October 1 to October 7.

ALL OVER

Frankie Mayo and the New York Skyliners are currently at Chubby's, Sea Pleasant, Md., through October 21. Other upcoming dates include the Guildwood Inn, Point Edward, Ontario, Canada, October 22 to November 3; Brown Derby, Toronto, Ontario, November 5 to November 17; B & B Club, Indianapolis, Ind., November 19 to December 3.

Unexcelled Quality

The name to remember in **FLUTES** and **PICCOLOS**

Painstaking craftsmanship sets the pace of Armstrong production. Quality is our only goal.

W. T. Armstrong
COMPANY
ELKHART,
INDIANA

INTERNATIONAL MUSICIAN

OVER FEDERATION FIELD

(Continued from page eleven)

musicians were in full regalia, and everyone stood and watched them. Eleven-year-old Margie Ellison did a Scottish sword dance. The concert was financed by the Connecticut Symphony Society and a grant from the Music Performance Trust Funds of the Recording Industry obtained through the cooperation of Local 63. It was an overwhelming success. Local 63 as well as everyone else certainly is heartily in favor of continuing the series.

Writes Vic Spies in "Sharps and Flats," of *The San Diego* (Local 325) *Sound Post*:

"We were handed this one to pass on. It's a song to end songs entitled 'Darn Body Oat Meal Stream':"

Darn body oat meal stream

Wear a first mate shoe,

Ouija eyesore blue,

Dresden gingham too.

It was there anew

Thatch a loft me too.

You were sixteen,

Marvel itch queen,

Darn body oat meal stream!

Don Duprey, secretary of Local 4, Cleveland, Ohio, passes this "Quote of the Week" on to us. It bears thinking over seriously.

"To discriminate against a person solely on the basis of his race is both unfair and contrary to Christian teaching. Every child of God is entitled to that place in society which he has won by his industry and his character. To deny that position of honor because of his birth is neither honest democracy nor good religion."

—From statement by recent general conference of the Methodist Church in Minneapolis.

Angelo di Cataldo, Secretary of Local 16, sends us the sad news of the death of one of the members of that local, Arthur Klein, of a heart attack on September 22, 1956, at the age of fifty-eight. Brother Klein was on the verge of a brilliant career as a pianist in 1917, when he was selected from a score of young Essex County pianists as a soloist for a Newark Music Festival program. More successes followed. He won a nation-wide contest sponsored by the National Federation of Music Clubs and went to Germany in 1922 for further study. On his return a two-month concert tour of the Eastern states was well received. One of his last appearances was in 1932 when he

was soloist with the Newark Civic Symphony Orchestra. Then a series of illnesses, including arthritis of the hands, made a virtuoso's career impossible. However, Brother Klein continued to make the piano his life work, and in spite of his handicap was able to serve as staff pianist at radio station WOR. Then from 1942 until his death he was pianist in the orchestra at the Paper Mill Playhouse in Millburn, N. J. His courage in the face of difficulties was an inspiration to his many friends.

A concert by a fifty-man symphony orchestra was presented September 23 by Local 526, Jersey City, New Jersey, especially in honor of one of its departed members, Rudolph Van Gelder, who passed away on September 12. It was conducted by his twin brother, Leon. Leon and the orchestra played Rudolph's favorite numbers, "The Dance of the Hours," "Liebesfreud," and *The William Tell Overture*.

This memorial concert was a eulogy to a great man and musician. On April 2, 1952, Rudolph received a citation from the Bayonne Kiwanis Club which read "for outstanding achievement, for bravery and presence of mind during an early morning fire."

This occurrence of four years ago is still fresh in the minds of many residents of Jersey City. Van Gelder after finishing an orchestra engagement was on his way home when he noticed flames and curling smoke issuing from an apartment house. He dashed into the building to awaken the occupants, then ran out, pulled the fire alarm, and returned to the smoke-filled scene. He knocked on the doors of the various apartments rousing the inhabitants. All twelve families were saved.

Rudolph's life was dedicated to music and to the service of his fellow man. A member of both Local 526 and Local 802, he was an outstanding drummer. He had played with Ted Lewis, Little Jack Little, and Meyer Davis as well as with the Pittsburgh Symphony Orchestra, the New Rochelle and the National Symphony Orchestras. He came from a famous musical family. His father conducted an orchestra in Amsterdam, Holland, where Rudolph was born. His mother was a coloratura soprano who sang at Queen Wilhelmina's court for twelve years. His twin brother, Leon, was formerly a musical director for Warner Brothers. The two brothers were inseparable. Leon directed the orchestra and Rudolph played in it. The fifty-four year span of Rudolph Van Gelder's life was not only one of inspiring music but of deeds of humanity which showed the greatness of his heart.

—Ad Libitum.



Rudolph Van Gelder



DERU REEDS

A French-Made Product

Saxophonists and clarinetists welcome these reeds for their brilliant performance.

Carefully graded in 5 STRENGTHS

H. Chiron Co., Inc., 1650 Broadway, New York, N. Y.

GUILD



Choice of
JIMMY WYBLE

—featured with the
Jimmy Wyble Quintet
on Vantage Records

...for the Guitarist with Ideas!

Guild gives you fullest technical freedom, broadens the scope of your tonal color, inspires you to fluent musical expression. Try a Guild guitar at your dealer — or write today for catalog.

GUILD GUITARS, INC., 536 Pearl Street, New York 7, N. Y.

Midwest-Southeast Distributor:

TARG & DINNER, INC., 425 S. Wabash Ave., Chicago 5, Ill.

GUILD GUITARS • GUILD AMPLIFIERS • GUILD STRINGS



ATTENTION DRUMMERS!



A NEW DRUM HEAD

Another **Amrawco** first!

TYMP-TONE batter and snare heads

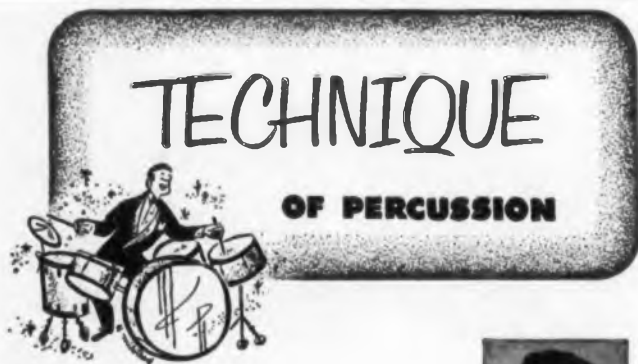
Now—for the first time in the history of drum head manufacture—Amrawco has developed tympani type batter heads and made them available to modern drummers. Here is that fast, lively quality sought by top artists—that fine “rotary swish” sound so popular today. Here, too, is perfect volume production. Another happy result of Amrawco’s three generations of research and experience!

- They’re wonderful under the sticks—make for a “live” drum so vital with small sticks.
- Produce the “rotary catch” brush sound, but resist brush wear—won’t rough up so fast.
- Beautiful transparent appearance—the ultimate in quality head processing, exclusive with Amrawco.
- Heads stretch more evenly for precise adjustment in tone desired.
- Extremely fast response and live, vibrant tone for rumbles, toms and all Latin-American drumming.
- Better musical quality, more “colorful” sound, a new playing thrill!

AMERICAN RAWHIDE MANUFACTURING CO., 1103 N. North Branch St., Chicago, Ill.

Amrawco: the complete drumhead line preferred by professionals

Ask your dealer . . . Write for price list!



by George Lawrence Stone



The following article originally appeared in this column some seven years ago. It seemed to strike a responsive chord in the minds of many teacher-readers who were plagued with occasional pupils who, in the matter of counting aloud during practice, were non-cooperative. It has been suggested by some of these teachers and others that the article could well be repeated now, for the benefit of the present crop of students of percussion. Hence its reappearance.

The Oral Count in Practice

The average student in drumming doesn't take kindly to the suggestion that he count aloud while practicing. In fact, his reaction to the oral count often makes the proverbial balky mule seem cooperative in comparison.

Listen to the alibis! (What teacher doesn't know them by heart?):

I CAN'T!
IT THROWS ME OFF THE BEAT!
I CAN DO IT AT HOME BUT I CAN'T DO IT HERE!
I DO COUNT, BUT TO MYSELF!
I CAN'T DO TWO THINGS AT ONCE!
WILLIE, NEXT DOOR, DOESN'T COUNT!

(Willie plays the clarinet.)

The teacher says, *count aloud*. Maybe the pupil balks—and here begins a mental wrestling match. If the teacher wins, all is well; if the pupil wins, all is *not* well, for both teacher and pupil are thereby placed under a handicap which positively will retard progress and possibly prevent it entirely.

Rhythm is the foundation of all music. The drum above all others is the rhythm producing instrument. Without comprehension and control of rhythmic structure a drummer can not hope to maintain tempo and interpret precisely intricate rhythmic patterns. And, if anyone finds it impossible to do two things at once, he never should try to become a drummer. For this individual is constantly doubling up in one way or another every time he plays.

The way to analyze a drum figure is to break it down mathematically to its basic structure. The way to measure structural values is to count aloud while practicing. The oral count is the pupil's anchor to windward—the yardstick by which he measures rhythmic patterns and comprehends them. It is the way he acquires *rhythmic visualization*. He must visualize the patterns he is to play. Otherwise he works in the dark. Our tongue is a smart member. Sometimes it gets us into trouble. Nevertheless, the tongue is smarter than the hands, and it generally follows that, if a pupil can be trained to *speak* the subdivisions of an involved figure precisely, he will not have much trouble in *playing* them.

Here is another advantage to the oral count, and one the beginner couldn't be expected to know. His teacher, while giving the lesson, listens to this count, and in so doing detects any unevenness or slurring of the tongue, which is a sure sign that the pupil's conception of the rhythm is distorted. Thus the teacher can correct the trouble at its source. Boiled down, if one can't say it, he can't expect to play it.

When the oral count has finally served its purpose it may be dropped. We don't count aloud too much in advanced study and, in actual playing, we don't do it at all. However, in elementary study it is a *must*.

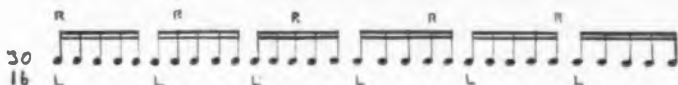
These Be Parlous Times!

A Tampa reader asks for the breakdowns of *five against four* and of *five against six*. Here they are in simplified form. You can work them hand against hand, or hands against foot (sticks against the pedal), whichever you prefer. Count the figures out until you get the contrasted rhythms firmly fixed in your mind; then play them from "sense."

Five Against Four



Five Against Six



Carl E. Gardner

The many friends of Carl E. Gardner will be distressed to learn of his death on April 12th at his home in Belmont, Mass., after a long illness. On the following day he would have been seventy-one years old.

Until his retirement a year ago, Carl was supervisor of bands and orchestras in the Boston public schools. For years he was a member of the Boston Symphony Orchestra, and at one time he was President of Local 9, Boston. A profound scholar and author of several books on theory and harmony, his greatest contribution to drummers and drumming was in his various textbooks on percussion. There is hardly

a player or student in this field who has not studied the writings of Gardner and benefited therefrom.

His passing represents a great loss to the drumming fraternity.

The Wheat From the Chaff

An eager seeker after more light on the whys and wherefores of percussion states he collects books and literature on drumming subjects as some people do postage stamps. However, he beats his breast in despair over the conflict of opinion apparent in the writings of various drum authorities.

Don't let it disturb you, brother. Conflict, or difference of opinion, is and always will be with us and it is only through the aforementioned that a meeting of minds on any given subject will finally, we hope, be achieved. Get information on your favorite subject from all sources, brother drummer, then separate the wheat from the chaff, as they say up-country, and settle for whatever meeting of minds you may detect.

Wise Guy Department

A facetious customer from a small town in Virginia asks my "expert opinion" as to what line a drummer would follow if, in the absence of the regular leader, said drummer were called on to conduct a band from a score.

Why, he would hunt up the "line" marked PERCUSSION if he could find it, and follow that, of course. Who do you think you're kidding?

One for the Book

Malcolm, in his letter, also tells about the percussion part to a contemporary modernistic opus he recently encountered in which page 3, printed upside down, follows page 1, while page 2, also upside down, follows page 3.

I've sometimes wondered, while working through or listening to some of the offerings of ultra-modern composers, if something of this sort hasn't perchance crept into the percussion parts. If any modern composer happens to read this, I'm only fooling.



ATTENTION DRUMMERS!



A NEW DRUM HEAD

Another Amrawco first!

COLORTONE batter and bass heads

Yes, AMRAWCO has another *first* with new colored drum heads labelled AMRAWCO COLORTONE. Furnished in four snappy colors: red, blue, green and gold, they attract plenty of extra attention in competitive events. Their bright flash and color are terrific for drum corps, marching bands, orchestras and dance bands. Exclusive with Amrawco, ColorTone heads have complete penetration of colors through the skins. Send for price list and color chips!

- A sparkling innovation for drum corps, marching bands, orchestras and dance bands.
- COLORTONE drum heads add the extra flash and color that attract extra attention in competitive events.
- Same fine tone as Amrawco's regular white calf batter and bass heads—same top quality!
- Another AMRAWCO exclusive, these fine heads have complete penetration of colors all the way through the skin.
- For drum head replacements, COLORTONE heads add new interest and spark to all drum sections.
- Furnished in four gay colors: red, blue, green or gold. Mounted only, on hoops to fit your drum.

AMERICAN RAWHIDE MANUFACTURING CO., 1103 N. North Branch St., Chicago, Ill.

Amrawco: the complete drumhead line preferred by professionals

Ask your dealer . . . Write for price list!



a superb new Ampex

at a price you can afford

Now the best begins at \$395... yet with this new price comes the extraordinary high level of performance you would expect from an Ampex.

The A112 offers professional excellence in portable form and features: tape position indicator, simple two speed selector (3 3/4 and 7 1/2 ips), and recording volume indicator. It's a rugged machine built for years of dependable performance, complete with lightweight portable carrying case.

The Ampex A122 offers the same superb performance plus the amazing realism of Stereophonic Sound—an eloquent teacher for band, orchestra or glee club; priced at \$449.50.

Ask for a demonstration at your local Ampex distributor or write for further information to Dept. JJ-2854

Ampex A600—
Amplifier-Speaker in matching
portable case at \$199.50



AMPEX
CORPORATION

signature of perfection in sound

934 CHARTER ST. • REDWOOD CITY, CALIFORNIA

VIBRATOR

(REG. U. S. PAT. OFF.)

SAXOPHONE REEDS

and CLARINET

• • • distinctive for their melodious tone grooves

10 DIFFERENT STRENGTHS

Ask Your Dealer

By GEORGE LAWRENCE STONE

STICK CONTROL

For the practicing drummer\$2.50

MALLET CONTROL

For the practicing vib player.....\$2.50

MILITARY DRUM BEATS

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

DODGE DRUM SCHOOL

Elementary and Advanced
Instructor\$2.00

DODGE DRUM CHART

400 Measures Analyzed and
Fingered75
Postpaid—Cash with Order

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

Official Business COMPILED TO DATE

CHARTER REVOKED

Local 412, Idaho Falls, Idaho.

CHANGES OF OFFICERS

Local 28, Leadville, Colo.—Secretary, Frank Jakopic, 311 Elm St.

Local 99, Portland, Ore.—President, Edwin D. Flenner, 359 S. W. Morrison St., Portland 4, Ore. Phone Capitol 8-2309.

Local 141, Kokomo, Ind.—Secretary, Norman Clymer, 1020 South Union St. Phone: GLadstone 7-1430.

Local 190, Winnipeg, Man., Canada—Secretary, Al. H. Mann, 507 Confederation Bldg., 457 Main St., Winnipeg 1, Man., Canada.

Local 288, Kankakee, Ill.—President, Harold Burkard, 372 South East Ave. Phone: 2-1812.

Local 297, Wichita, Kansas—Acting Secretary, F. Robert Hollowell, 4323 East Kellogg, Wichita 17, Kansas.

Local 317, Ridgway, Pa.—President, B. E. Peterson, Mill St., St. Mary's, Pa.

Local 402, Yonkers, N. Y.—President, Achilles (Al) Donatone, 171 Beech St. Local 602, St. Peter, Minn.—Secretary, Richard Laursen, 610 North Minnesota Ave. Phone: 232.

Local 686, Rapid City, S. D.—President, Johnny Simpson, 1607 Sioux Ave. Phone: FIllmore 2-2000.

Local 709, Bozeman, Mont.—Secretary, Duff Harstad, 807 South Tracy.

CHANGE IN ADDRESS OF OFFICERS

Local 8, Milwaukee, Wis.—President, V. Dahlstrand, 2200 North 45th St., Milwaukee 8, Wis. Phone: Hilltop 4-5234-5-6. Secretary, Harold C. Olsen, 2200 North 45th St., Milwaukee 8, Wis. Phone: Hilltop 4-5234-5-6.

Local 183, Beloit, Wis.—President, Joe Simmons, 854 Bluff St. Phone: EMerson 2-5083.

Local 229, Bismarck, N. D.—President, Harris Miller, 540 Sunset Place. Phone Capital 3-0284. Secretary, Walt Schmidt, 1317 Second St. Phone: CApital 3-5122.

Local 255, Yankton, S. D.—President, Harry Turen, 606 East 17th. Phone: 2078.

Local 279, London, Ont., Canada—Secretary, Arthur G. Lemery, 8 Cynthia St. Phone: 4-0455.

Local 366, East Aurora, N. Y.—Secretary, Clarence H. Hopper, Jr., 1935 Union Road, West Seneca 24, N. Y.

Local 432, Bristol, Conn.—Secretary, Joseph W. Cooke, 42 Hardwick Road, Forestville, Conn. Phone: Bristol, LUdlowe 3-3487.

Local 453, Winona, Minn.—President, Eddie Hostettler, 382 College View. Phone: 6694.

Local 459, Virginia, Minn.—President, Aldo Frillicci, 212 Minnesota Ave. West. Phone: 120-M.

Local 502, Charleston, S. C.—Secretary, Joe Fike, 264-A Grove St.

Local 602, St. Peter, Minn.—President, H. B. Seitzer, 716 North Eighth St. Phone: 439.

NEW JERSEY STATE CONFERENCE

President, Oscar J. Walen, 29 Jersey Ave., New Brunswick, N. J. Phone: CHarter 7-3532.

NEW YORK STATE CONFERENCE

Secretary, Robert W. Easley, 317 South Third St., Olean, N. Y. Phone: 4761.

MID-YEAR MEETING SOUTHERN CONFERENCE OF LOCALS

The mid-year meeting of the Southern Conference of Locals, will be held in the Studio Room of the Mayo Hotel, Tulsa, Oklahoma, November 10-11, 1956. Opening session 2:00 P. M. Saturday, November 10, with President Dave Weinstein, presiding.

All Southern Locals in the jurisdiction of the conference are invited to send delegates.

STEVE E. GRUNHART,
Secretary-Treasurer.

CONFERENCE OFFICERS CONNECTICUT STATE CONFERENCE

Secretary, Joseph W. Cooke, 42 Hardwick Road, Forestville, Conn. Phone: Bristol, Ludlowe 3-3487.

INTERNATIONAL UPPER PENINSULA CONFERENCE

President, H. D. Hickmott, 926 Wellington St. East, Sault Ste. Marie, Ont., Canada. Phone: AL 3-3669.

MOUNTAIN STATES CONFERENCE OF MUSICIANS

President, Bill Jameson, 1318 Owyhee St., Boise, Idaho. Secretary, James Johnson, 1110 Oakland St., Boise, Idaho.

WANTED TO LOCATE

Andrew D'lorio, a member of Local 47, Los Angeles, would like to learn the whereabouts of his nephew, Eldon D'lorio, also a professional musician. Anyone able to supply this information please communicate with Leo Cluesmann, Secretary, A. F. of M., 220 Mt. Pleasant Ave., Newark 4, N. J.

WANTED TO LOCATE

Organist-pianist, Goldie Davis, also known as Goldie Guthrie and Goldie Erickson, may be playing professionally or teaching.

Anyone knowing the whereabouts of the above is requested to communicate immediately with Leo Cluesmann, Secretary, A. F. of M., 220 Mt. Pleasant Ave., Newark 4, N. J.

WANTED TO LOCATE

Brown, Jimmy, member of Local 722, Newport News, Va.

Cooper, Audrey, former member of Local 381, Casper, Wyo.

Davis, Eugene N. (Stan Lorn), former member of Local 99, Portland, Ore.

Diaz, Carlos, member of Local 802, New York, N. Y.

Foust, Cortez, former member of Local 381, Casper, Wyo.

Ladner, C. M., former member of Local 510, Leandro, Calif.

Morgan (Bouslaugh), Warren, member of Local 442, Yakima, Wash.

Paige, Harold E., former member of Local 802, New York, N. Y.

Wilson, Buddy, former member of Local 5, Detroit, Mich.

Anyone knowing the whereabouts of the above is requested to communicate immediately with Leo Cluesmann, Secretary, A. F. of M., 220 Mt. Pleasant Ave., Newark 4, N. J.

INTERNATIONAL MUSICIAN

DRUMMERS

Read Drummer Scope

Instructional news about drums, drummers and drum study. The most exclusive material for the drummer who wants to be up to date.

Written by Sam Ulano and many top drummers . . . Recommended by many top drummers and teachers.

12 Full Issues for the year.
\$3.00 for one-year subscription.

Send Check or Money Order to

Lane Publishing Co.
256 West 52nd St., New York 19, N. Y.

With This Subscription Now You Can Get All Back Issues. ORDER NOW.

Berg Larsen PRECISION MOUTHPIECES

WITH THE
EXCLUSIVE
DOUBLE-TONE
CHAMBER



• For Saxophone, Clarinet in Ebonite, Sheffield Stainless Steel.

• See your local dealer or write:

BERG LARSEN

118 West 48th St., New York 36, N. Y.

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 UNCROWDED field. 56th year. G. I. APPROVED. Write for free booklet NILES BRYANT SCHOOL 3731 Stockton Blvd. Dept. B. Sacramento 20, California

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

PLACED ON NATIONAL DEFAULTERS LIST

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

The Silver Spur and Giardina Bros., Inc., Phoenix, Ariz., \$350.00.
Wescott, George, Stockton, California, \$375.00.

The Dixieland Ballroom, and C. C. Rutledge and H. Woodworth, employers, Grand Junction, Colo., \$200.00.

Ivoryton Hotel and James W. Donovan, manager, Ivoryton, Conn., \$250.00. Associated Promoter, and Alfred Turner and Howard Miller, Pensacola, Fla., \$50.00.

Lake Club, The and Hugo Giovannoli, employer, Springfield, Ill., \$204.80. The Derrick Club, Glendive, Mont., \$70.00.

Downtown Club and Jack Weymann, employer, Trenton, N. J., \$87.50.

Williams, Chester, Somerville, N. J., \$225.00.

Richardson, Gary D., Albuquerque, N. M., \$250.00.

Columbia Artists Corp., Providence, R. I., \$345.00.

Smith, Coy, Armour, S. D., \$475.00. East Texas Cotton Club and Clementee Parker, owner, Lufkin, Texas, \$300.00.

Mission Hills Country Club and Eric Lipke, employer, San Antonio, Texas, \$250.00.

ON NATIONAL UNFAIR LIST

VICTOR ZEMBRUSKI AND HIS POLISH POLKA BAND, Naugatuck, Conn.

This band plays engagements throughout New England, New York and Pennsylvania. Some members of the band are suspected of holding membership in the Federation.

Locals should report any knowledge of their activities to the office of National Secretary Cluesmann, and also notify all hall proprietors and organizations where they have engagements that they are not in good standing with the Federation.

DEATH ROLL

Bethlehem, Pa., Local 411—A. E. Herstine.

Bloomington, Ill., Local 102—Arthur Dornaus.

Chicago, Ill., Local 10—W. H. Alliston, Johnny K. Cabulong, Dall Fields, Alfred T. Johnston, C. R. LaCount, Paul John Moravek, Jr., Leo C. Neibour, Frank J. Smith.

Connellsville, Pa., Local 417—Dorance A. Cooper.

Detroit, Michigan, Local 5—James A. Evan, Henry Felcyn, Albert B. Goines, Otto H. Eberhardt, Jacob Elkind, John Lester, Jr., Kermit Maine Vaupel.

Los Angeles, Calif., Local 47—Eduardo Abreu, Jaro S. Churain, Leo C. Neibaur, Eddison Von Ottenfeld, Lawrence V. Taylor, Arthur A. Damian, Thomas Weber, Ernest A. Roeder, J. E. Church.

Long Beach, Calif., Local 353—Clayton E. "Gabe" Russ.

Miami, Fla., Local 655—Morris Goldman.

Milwaukee, Wis., Local 8—Rudolph Ackermann, Edward J. Floryance, Gustave Storll, Erwin H. Thornton, Victor Viel.

New York, N. Y., Local 802—Art Waner, Joseph Alfano, Robert H. Brown, Jacob Elkind, Paul Hein, Benjamin Juliber, Ronald J. Garino, Jack A. Barnett, Henry Greenberg, Alexander G. Hyde, Albert Helwig, Philip Juvelier,

.. Improve Yourself ..

Home-Study Lessons

FOR MUSICIANS

Cat. No.

- 52—HOW TO HARMONIZE MELODIES.** The principles of improvising correct harmonic progressions for any melody.....\$1.00
- 43—CHORD CONSTRUCTION AND ANALYSIS.** How to use chords as fill-ins, background for correct improvising, etc.....\$1.50
- 05—TRANSPOSING CHART,** changing music to all keys.....\$1.00
- 371—MODERN BLUES STYLES.** New style blues examples for all treble clef instruments75
- 374—LESSONS IN MELODY WRITING.** A new approach in developing the skill of melodic invention.....\$1.25
- 38—BASS IMPROVISING BY CHORDS.** How to find the correct bass notes from popular sheet music diagrams50
- 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
- 494—HOW TO USE WHOLE-TONE SCALES** in modern jazz improvisation50
- 491—HOW TO USE FOURTH INTERVAL PASSAGES.** New ideas for the ad-lib instrumentalist50
- 502—HOW TO USE THE 12-TONE SYSTEM IN MODERN JAZZ**50
- 907—HOW TO REHARMONIZE SONGS.** Instructions in finding more modern substitute chords for conventional sheet music harmony75
- 343—THE 12 TONE SYSTEM.** Explanation and illustrations of the modern atonal music style50
- 913—100 MODERN NEW SCALES.** An unlimited source of new ideas for modern progressive improvisation, beyond the scope of traditional scales50
- 16—HOW TO PLAY BE-BOP.** Full analysis, theory and many examples. \$1.50
- 57—HOW TO MEMORIZE MUSIC.** A scientific method with exercises that develop and improve the capacity for memorizing music.... .50

Cat. No.

- 601—LESSONS IN AD-LIB PLAYING.** correct choice of Ad-Lib notes, jazz syncopation, how to compose modern rhythm choruses.....\$1.00
- 498—PLAYING BY CHORDS.** Ad-Lib figures applied to popular chord progressions50
- 902—PROGRESSIVE JAZZ PASSAGES.** Typical Be-bop examples in all popular keys50
- 04—MODERN CHORD SUBSTITUTIONS,** chart of chords that may be used in place of any regular major, minor, and 7th chords.... .50
- 372—NEW STYLE AD-LIB SOLOS.** Modern themes with ad-lib take-offs. For all treble clef instruments (chord symbols included)....\$1.25
- 506—STUART MUSICAL SLIDE-RULE.** Four separate slide rules give all chords, transposition and scales at a glance. Also 14 choices of harmonizing any melody note. Complete75
- 345—AD-LIB JAZZ PHRASES.** 1,728 modern two-measure jazz phrases to fit all chords\$1.00
- 67—MODERN BREAKS.** Up-to-date breaks in all popular keys. (For all treble clef instruments)..... .50
- 01—CHORD CHART,** 132 popular sheet music chords..... .60
- 518—THE AUTOMATIC MUSIC COMPOSER.** A mathematical jig-saw device that can make up an unlimited number of original songs, melodies and chords complete. Practical and educational. You must see this to believe it!\$1.25
- 939—SIGHT READING TECHNIQUE.** A tested practical method that will improve your sight reading80
- 60—TWO-PART HARMONIZING BY CHORDS.** The chord system for finding harmony notes for any melody in any key50
- 41—HOW TO TRANSPOSE MUSIC,** including special exercises to practice transposing at sight\$1.50
- 499—HOW TO CREATE YOUR OWN JAZZ CHORUSES.** Walter Stuart's famous jig-saw system of ad-lib improvising for all instruments. (39 pages) \$1.25

W. STUART MUSIC STUDIO, Inc., 419 Chestnut St., Union, N. J.

Money Back Guarantee on Everything

Please Order by Number

Enclosed you will find \$..... Send C.O.D.
Please send (list by number)

NAME.....
STREET.....
CITY AND STATE.....



Florian Za Bach

USES ...

PIRASTRO WONDERTONE
STRINGS
Exclusively!

SCHERL & ROTH Inc. • Cleveland, Ohio

HANDBOOK FOR MAKING AND ADJUSTING SINGLE REEDS

by KALMEN OPPERMAN, price \$1.50

A do-it-yourself method, with step-by-step illustrations for each operation. A necessity for all Clarinet and Saxophone Players.

See your Dealer!

CHAPPELL & CO., INC., RKO Bldg., Rockefeller Center, New York 20.



**KEYS
TO FAME!**

Crucianella
DIRECTONE

**35% MORE
CARRYING
POWER!**

Inimitable
Craftsmanship

by
Crucianella
CASTELBARDO
ITALY

**SUPERB ACCORDIONS
SINCE 1888**

WRITE!

**LITERATURE . . .
WRITE TODAY!**

Find out why the
nation's top accordi-
onists inevitably
choose DIRECTONE®
for top performance!



Panaccordion
DEPT. B-1056, 601 WEST 26th STREET
NEW YORK 1, N. Y.

**DONATE YOUR BLOOD
TO THE RED CROSS**

Daniele Ricci, Otis Hart, Enrica L. Porter, Marcus Solomonoff.
Peoria, Ill., Local 26—Wiltz I. Chenoweth.
Pittsburgh, Pa., Local 60—Emil Bielo, Albert C. Faulk.
Richmond, Calif., Local 424—L. Armstrong.
Ridgway, Pa., Local 317—James H. Barker.
Sacramento, Calif., Local 12—Simon Cohn.
St. Paul, Minn., Local 30—Henry E. "Brandon" Kolaski.
San Francisco, Calif., Local 6—R. M. Suffield, Thomas Weber.
San Juan, Puerto Rico, Local 468—Angel Sanchez.
Toronto, Ont., Canada, Local 149—Charles Wellinger.
Tulsa, Okla., Local 94—Edward Nanonka, Alexander Moulder.

Suspensions, Expulsions, Erasures, Terminations

SUSPENSIONS

Akron, Ohio, Local 24—Thelma A. Boyd, Samuel R. Carson, Jr., Roy Coleman, Wilbur A. Cushman, Ann Lee Gamble, Roland E. Gamble, Gene F. Hammers, Elizabeth A. Hudson, Harry M. Kaylor, Jr., Glen A. Lundy, Harold E. Minich, David S. Muckle, Edward H. Osborne, Amos I. Powell, William G. Rich, Walter S. Tracy, Joe Wayand, Arline E. Westfahl, James W. White, Herman T. Wilson, Ralph Wilson, Ralph H. Wilson, Roscoe L. Woody, Jr.
Houston, Texas, Local 65—Richard Garcia, Rene Sandoval.
Ketchum, Idaho, Local 474—Donn Moyer, Robert L. (Larry) Williams.
Long Beach, Calif., Local 353—Donald B. Stewart.
Montreal, Que., Can., Local 406—Irene Andrian, Roger Bisson, Jeanne D'Arc Charlebois, Gerard Deslauriers, Armand Hache, Joseph Kripps, Benny Scherzer, Kenny Tatem, Donat Verelli.
Mt. Vernon, Ill., Local 465—Roy Barth, James L. Foster, Lewis Hutson, Eddie James, Gail Jines, James Langdon, Richard McCoy, Charles Posey, Lambert Sydes.
Niagara Falls, N. Y., Local 106—Arthur W. Hayes, Frank Micale, Ernest J. Salvia.
Richmond, Calif., Local 424—L. Burns.
St. Paul, Minnesota, Local 30—James S. Harris.
Wisconsin Rapids, Wis., Local 610—Cyril Greley.
Worcester, Mass., Local 143—Lionel J. Beaudreau, Frank W. Cappuccio, John R. Cutler, Ernest R. Ferrazano, Henry C. Hopewell, Paul G. Hoppe, Francis J. McGill, Emilio Migliorelli, Frederick S. Muriani, Lawrence G. Parrarca, Daniel E. Patti, Phil Salah, Charles F. Smith, Jr., Morgan P. Sorrell.
Yonkers, N. Y., Local 402—Dominick Caroleo, Arthur Hatchett, William G. McAllister, Stefan V. Osmolski, Anthony J. Ranellone, Wilbur F. Trank, Jr.

Minutes of Meeting

(Continued from page twelve)

suitable train transportation or public transportation is not available at those times.

WHEREAS, This article and some of its sections have been used by disgruntled members to seek revenge on traveling leaders,

WHEREAS, For the convenience of the sidemen reaching the next engagement or returning home in time for their day-time employment, therefore,

BE IT RESOLVED, That Article 19, Section 2, be changed to read: Travel may be by train coach, pullman, public or private bus, or private automobile.

BE IT FURTHER RESOLVED, That Article 19, Section 3, be changed to read: Members traveling between the Hawaiian Islands and the mainland receive either first-class air or boat transportation.

BE IT FURTHER RESOLVED, That Sections 4 and 6 of Article 19, be eliminated entirely.

After discussion by the Board, it is on motion made and passed de-

clined not to concur in the Resolution.

The matter of locals from one state joining conferences situated in another state is considered. It is the feeling of the Board that unless a local also has part of its jurisdiction in the state or states covered by the conference, it should not be admitted into membership in that particular conference.

Executive Officer Murdoch makes a report on the situation in connection with the radio and television stations in Canada.

The proposed amendment to Article 15 of the Federation By-laws, submitted by one of our Attorneys, is now considered. It is decided to postpone action thereon.

A letter is read from Secretary Erickson of Local 567, Albert Lea, Minn., suggesting the possibility of having an automobile emblem of the A. F. of M. It is decided to refer the matter to the International Secretary for the purpose of exploring the possibilities of the suggestion.

A communication is read from Local 6, San Francisco, Calif., in reference to two of their members crossing and working behind picket lines of a union of another craft in the A. F. of L. According to the letter of the local, it is not certain that the members in question submitted their defense before the Board of the local. The matter is therefore referred back to the local in order to give these members an opportunity to submit their defense, upon which the matter should then come before the International Executive Board.

A request of James Burton for membership is now considered. Due to his activities in having a fictitious membership card, it is decided not to accept him into membership in the Federation.

Case No. 1123, 1955-56 Docket: Reopening of Case No. 17, 1955-56 Docket: Appeal of member Van Lier Lanning of Local 661, Atlantic City, N. J., from an action of that local in ruling that member Harry Chazin be paid in full as concertmaster for Symphony Concert on March 24, 1955, is considered. In the original case, the appeal was denied. After discussing the matter, it is on motion made and passed decided to deny the appeal.

Treasurer Clancy makes a report on the financial condition of the Federation and mentions several matters in connection with his office.

Other important matters pertaining to the Federation are discussed.

The session adjourns at 6:00 P. M.

Traymore Hotel
Atlantic City, N. J.
June 9, 1956

The Board reconvenes at 11:00 A. M. Vice-President Bagley in the chair.

All present except President Petrillo, who is excused.

Hal Leyshon gives a very detailed report on the 20 per cent tax

TIBOR SERLY:

Teacher and educator of noted composers and leaders in TV, Films, and Recordings, announces a special seminar for PROFESSIONAL MUSICIANS.

Each year lecture courses are given for layman, and students, but never for those who make their living by performing music. Symphony and Jazz musicians of reputation often confess, privately, that they know very little about musical forms, orchestration, conducting, modern harmonies, and idioms, etc. These and all other questions vital to musicians, will be covered and demonstrated practically, during the course of this, "The First," PROFESSIONAL MUSICIANS' SEMINAR.

FOR INFORMATION PHONE:
Plaza 8-2597

Monday through Thursday
Between 2:00 and 5:00 P. M.

O'BRIEN CRYSTAL MOUTHPIECES

ALL NEW FOR 1956



Clarinet—OCB—56
9 Lays

Double Chamber
Alto and Tenor
Saxophone 3 Lays
See your Dealer
or write direct.

Refacing @ \$2.00 each.
Worlds only maker of
CRYSTALS.

41 years in business.

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



DALBEY'S OILS

have been serving the most critical musicians
for over 50 YEARS.

For TROMBONE or VALVES with dropper.
Your music dealer will supply you.

DRUMMERS ATTENTION

BASE DRUM SLIPPAGE STOPPED

Will not slip on:

wood floor • tile floor • cement floor
protects rugs • fits any spur • carried
in pocket • weight only 7 ounces

Tried and proven on all floors.
No more mats to haul.

\$4.95 per set. Cash or check, no C.O.D.

NON-SLIP

721 West Front Bloomington, Ill.

New Heckel Bassoon

Also reconitioned Kohler and other makes.
Perfect condition • BASSOON and CONTRA
BASSOON REEDS. Ready to play. Bassoon
Reeds, \$2.00 each; 3 for \$5.00. Contra Bas-
soon, \$2.50 each, 3 for \$4.50. Send C. O. D.

WILLIAM O. GRUNER

(Formerly Philadelphia Orchestra)

81 S. Keystone Ave. Upper Darby, Pa.

INTERNATIONAL MUSICIAN

ATTENTION DRUMMERS...

NOW FOR THE FIRST TIME
ON RECORD

Latin Rhythms

Recorded by

SAM ULANO

NOTED AUTHOR AND TEACHER

On Unbreakable Vinylite 33 1/3 12-inch Long Play Album . . . Plus a clearly printed pamphlet of all the important beats.

CHA CHA, MERENGUE, SAMBA, TANGO, MAMBO and all other Latin Rhythms. As applied to Timbales and the Commercial Set of Drums . . . with endings and Variations.

ORDER NOW . . . \$3.00

Send Check or Money Order to

LANE RECORDS

256 West 52nd St., New York 19, N. Y.

MONEY BACK GUARANTEE

Supro All New
MORE FEATURES
MORE MODELS
Electric GUITARS and AMPLIFIERS

Write today for our FREE Catalog

SUPRO & NATIONAL GUITARS
By VALCO MFG. CO. THE WALTERS CHICAGO, ILL.

STEEL GUITARISTS

For ease in fast single-note runs and all 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 483, EASTON, PA.

New LP of Brass Music...

Modern Age of Brass

(Unicorn 1031)

Music by Dahl, Hindemith, Beresowski and Sanders on a twelve-inch LP recorded by Roger Veisir and men from the Boston Symphony Orchestra. Postpaid: \$3.98

ROBERT KING MUSIC CO.

North Easton Massachusetts



TUXEDOS

ALL SIZES

Self-Facings or Combinations
TUXEDO PARTS - SAMPLES ON REQUEST

S. & J. MEN'S CLOTHING CORP.
692 BROADWAY - NEW YORK CITY
Glenn F337

1550

OCTOBER, 1956

situation. He goes over the list of Congressmen and Senators with the Board. Arrangements are made to get in touch with certain of these by various officials of locals in order to prevent any possible defections. The entire situation is discussed. It is agreed that every possible effort should be made to bring about a favorable conclusion.

Other affairs of the Federation are discussed.

The session adjourns at 12:10 P. M.

Traymore Hotel
Atlantic City, N. J.
June 14, 1956

The Board reconvenes at 8:00 P. M. Vice-President Bagley in the chair.

All present except President Petrillo, who is excused.

Delegates Minichino, Paolucci and Solfo of Local 38, Larchmont, N. Y., appear. They complain of a certain member of Local 802, New York, N. Y., who resides in their jurisdiction and plays engagements there without being a member of Local 38. It is decided to investigate the matter further in order that the Board may be in full possession of the facts.

Delegate Johnson of Local 75, Des Moines, Iowa, appears and asks information and advice regarding a situation existing in that local in connection with the minimum men law. He is advised that the matter is entirely within the discretion of the local.

Delegates Butler, Gibbons and Peele of Local 247, Victoria, B. C., Canada, and Leach of Local 145, Vancouver, B. C., Canada, appear in connection with a situation wherein Vice-President Partridge of Local 247 had appeared before the Canadian Broadcasting Commission in violation of a directive of President Petrillo. The Delegates of Local 247 claim that Vice-President Partridge appeared before the Commission in an unofficial capacity, whereas the records apparently show he was designated as Vice-President of the Victoria local. The unfortunate result was that it appeared as though there were conflicting interests within the Federation. The matter is laid over until later in the meeting.

Delegates Cella, Perri and Schvom of Local 77, Philadelphia, Pa., and Keyser and Lutz of Local 211, Pottstown, Pa., appear in reference to case No. 154, 1956-57 Docket: Reopening of Case No. 945, 1955-56 Docket: Charges preferred by Local 211, Pottstown, Pa., against member Al Leonard of Local 77, Philadelphia, Pa., for alleged violation of Article 15, Section 12 of the A. F. of M. By-laws, in the former local's jurisdiction. In Case No. 945, 1955-56 Docket: member Leonard was penalized \$50.00 for playing under price in the jurisdiction of Local 211. The Delegates of Local 77 claim that Local 211 did not figure the price on the correct basis and ask a reopening. The matter is laid over.

Delegates Boston and Hulst of Local 806, West Palm Beach, Fla., appear regarding Case No. 771, 1955-56 Docket: Charges preferred by

Local 806, West Palm Beach, Fla., against member Meyer Davis of Local 802, New York, Local 77, Philadelphia, Pa., and Local 161, Washington, D. C., for alleged violation of Article 25-B, Section 1, Paragraph (p), and Article 25, Sections 6 and 7 of the A. F. of M. By-laws. This matter had been referred to President Petrillo at the February 1, 1956, meeting of the International Executive Board. After due consideration by President Petrillo, member Davis was found not guilty of the alleged violations. The Delegates of Local 806 now ask for a reopening of the matter and mention certain new evidence which they desire to submit. On motion made and passed it is decided to reopen the case.

Delegates Emerson and Kaufman of Local 161, Washington, D. C., and member Lee Maxfield of that local appear. Member Maxfield explains the matter of furnishing musicians for overseas shows for the Armed Services in which the members receive no wages but do receive transportation and subsistence. He makes a strong plea to have this permitted, as the Government appropriates no money for this purpose. Certain other Government agencies do pay for the services of the musicians, such as the USO Shows and some also sponsored by the State Department. The matter is laid over.

Delegates Lloyd, Sherpetosky and Vance of Local 203, Hammond, Ind., and Gray, Samuels and McCants of Local 208, Chicago, Ill., and Traveling Representative E. V. Lewis appear in connection with the request of Local 208 for jurisdiction over Calumet City, Ill. There is a general discussion of the entire matter by the Delegates, Traveling Representative Lewis and the Board. The Delegates of Local 203 claim they are properly policing the territory but it is only a short time since they have had jurisdiction over Calumet City. At the conclusion of the appearance, the locals agree to cooperate with one another. The matter is laid over.

Delegates to Groen, Paul and Fischer of Local 47, Los Angeles, Calif., appear. They request that the quota law long in existence in their local be eliminated. The matter is laid over.

Delegate Marcus of Local 9, Boston, Mass., appears and requests that the Board endeavor to find some means by which a more uniform scale could be in effect in areas where there are numerous locals closely adjacent to each other. The matter is laid over.

Other affairs of the Federation are discussed.

The session adjourns at 1:15 A. M.

(Concluded in the next issue)

TRUMPET PLAYERS

"LA PETITE" the NEW SMALL 9-inch Bb POCKET CORNET is SENSATIONAL. Easy blowing in all ranges with big full sound, excellent tone and action. Pitch is A440 and accepts trumpet mouthpiece. These beautifully lacquered small rare instruments available direct from distributor at the special low price of \$89.50.

Further information on request.
WEST-MANOR MUSIC CENTER
1390 Westchester Ave., New York 72, N. Y.

"NO PRESSURE"

a practicing device



for brass instruments

"NO PRESSURE" is a device scientifically designed, with due regard for the fundamentals of correct playing, by a group of foremost cornetists headed by Herb Clark.

Made for Cornet, Trumpet, Tromb.-Bar., and Fr. Horn

At your dealer, or send \$7.95 to:

EXCLUSIVE DISTRIBUTOR

Wm. M. Kayes Evansville, Wisconsin

ORIGINAL NOVELTIES

Specially Arranged for
DIXIELAND BANDS \$1.95
& **SMALL COMBOS \$1.00**

Free Descriptive Circular
RED FOX ARRANGEMENTS (Dept. 10)
1847 N. Normandie, Hollywood 27, Calif.



EMCEE

The amazingly different Entertainer's publication.

Contains original material. Patter, Skits, Novelties, Parodies, Monologues, Dialogues. Special offer of 7 different issues and book of hatter stoppers - comic song titles; a mountain of material, \$4.

EMCEE, Desk 14
Box 983, Chicago 90, Ill.

REPAIRS

Saxophone - Clarinet - Flute

Skilled Workmanship to Professional

Standards - Ship Insured to:

MILTON A. ARFIN CO.

1712 Nestrand Ave. Brooklyn 26, N. Y.



Beginners don't need Strads, but their violin-violas-cellos-basses are never "right" unless they're the right **BIZE**: unless they "speak" easy, "sing" clear, and (AND!) stay in tune. (That's right, stay in tune!) For full details, write the name of this publication above your signature on a post card. Do it now!
VARTONE, INC., 845 5th Ave., N. Y. 17

BAND LEADERS

Avoid that "Stock" sound! Get special arrangements styled for your particular group. Also copying, lead sheets, etc. For information and price list write:

METRO ARRANGEMENTS

325 West 45th Street, New York 36, N. Y.

OTTO CESANA

Correspondence or Studio Instruction in
ARRANGING and COMPOSITION

Books Available:

Course in Modern Harmony (complete) \$2.
Course in Modern Dance Arranging (comp.) \$2.
Course in Modern Counterpoint (complete) \$3.
Voicing the Modern Dance Orchestra (150 Examples) \$4.

Studio: 29 W. 57th St., New York 19, N. Y.

POLKA and MICKEY ARRANGEMENTS

Polish and Ukrainian Polkas,

Oberlaks, Waltzes.

TWO-BEAT for TENOR BAND - COMBO - BIG BAND-DIXIELAND.

Send for free list.

EDDIE'S ARRANGING SERVICE

62 Somerset Street Springfield 8, Mass.

COURSE IN HARMONY

A "SELF INSTRUCTOR" by Joseph A. Hagan

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

Defaulters List of the A. F. of M.

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

BIRMINGHAM:
Carlisle, Perry
Little Southern Restaurant, and Ralph Saliba
Umbach, Bob
CULLMAN:
Terrell, Mrs. H. A.
DOTHAN:
Colored Elks Lodge (Club), and O. B. Parfloy, Employer
Jacobs, Shellie
King, David
Smith, Moses
FLORENCE:
Valentine, Leroy
MOBILE:
Am Vets Club, Inc., Garret Van Antwerp, Commander, George Faulk, Manager
Cavalcade of Amusements
Moore, R. E., Jr.
Williams, Harriet
MONTGOMERY:
Club Flamingo, and Annd Singleton, Manager
Montgomery, W. T.
Perdue, Frank
NEWBERN:
Love, Mrs. Gloria D.
NORTH PHENIX CITY:
Bamboo Club, and W. T. "Bud" Thurmond
PHENIX CITY:
Cocunut Grove Nite Club, Perry T. Hatcher, Owner
French Casino, and Joe Sanfratello, Proprietor
PHENIX:
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
Hosbor, John
Jones, Calvin B.
Malouf, Leroy B.
The Silver Spur and Gardina Bros., Inc.
Smith, Claude V., Sec.-Treas.
Artists Booking Corp. (Hollywood, Calif.), Phoenix, Ariz.
Willert, R. Paul
Zanzibar Club, and Lew Klein
TUCSON:
Hutton, Jim
Towncast

ARKANSAS

BLITZVILLE:
Brown, Rev. Thomas J.
PORT SMITH:
Willis, Sam
HOT SPRINGS:
Hammon Oyster House, and Joe Jacobs
Pettis, L. C.
Riverview Club, H. W. Thomas, Employer
Smith, Dewey
HOT SPRINGS:
NATIONAL PARK:
Mack, Bee
LITTLE ROCK:
Arkansas State Theatre, and Edward Stanton, and Grover I. Butler, Offices
Bennet, O. E.
Civic Light Opera Company, Mrs. Rose Sazona Price, Producer
Stewart, J. H.
Weeks, S. C.
McGEHEE:
Taylor, Jack
MOUNTAIN HOME:
Robertson, T. E., Robertson
Roden, Inc.
NORTH LITTLE ROCK:
Cotton Club, and Johnny Thomas, S. L. Kay, Co-owner
PINE BLUFF:
Arkansas State College
Cassio, and
A. E. D. Thompson
Johnson, Eddie
Lowery, Rev. J. R.
Robbins Bros. Circus, and C. C. Smith, Operator (Lockess, Miss.)
Scott, Charles B.

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

WARREN:
Moore, Fred

CALIFORNIA

ALAMEDA:
Shertz, Andy
ALBANY:
Cafe Windup
ANTIOCH:
Village, and Wm. Lewis, Owner
ARTESA:
Carver, Ross
Doric Corporation, Jack B. Young, Owner, Tommy Thompson, Manager
Kerac, Gear
(Eugene Schweichter)
AZUSA:
Pease, Vance
Roese, Joe
BAKERSFIELD:
Bakersfield Post 808, American Legion, and Emanuel Edwards
Cowary, Stewart
Curtner, George
BELLFLOWER:
Copher Room, Irving Freider and William Stern
BERKELEY:
Bur-Ton, John
Davis, Clarence
Jones, Charles
Wilson, Jimmy, Promoter
BEVERLY HILLS:
Bert Cervis Agency
Merriss, Paris
Rhapsody on Ice, and N. Edward Beck, Employer
BIG BEAR LAKE:
Cressman, Harry E.
BRAWLEY:
Hokkman, Lester Warren
BURBANK:
Elbow Room, and Roger Coughlin, Manager
Irvin, Frances
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.
EUREKA:
Paradise Steak House, and O. H. Bam
York Club, and O. H. Bam
FAIRFIELD:
Guardhouse Tavern, and Walter Jarvis, Employer
FRESNO:
Plantation Club, and Joe Cannon
Valley Amusement Association, and Wm. B. Wagon, Jr., President
GARVEY:
Rich Art Records, Inc.
HOLLYWOOD:
Alison, David
Artists Booking Corporation, and Craig Smith, Pres., San Francisco, Calif., Wilford Hobbs, Vice-Pres. (Miscellaneous Listing) Claude V. Smith, Sec.-Treas., Phoenix, Ariz.
Bebb, Kroger
Birwell Corp.
Bocage Room, Leonard Vaneman
California Productions, and Edward Kovacs
Club 22 (Troadero), and Sam Einstein, Pat Coleman, Turk Prujan, Employers
Coiffure Guild, and Arthur E. Teal, and S. Ten Rose
Cunningham, Ralph
Encore Productions, Inc. (Not Encore Attractions)
Federal Artists Corp.
Fish, Joy, and Artists Personal Mgt., Ltd.
Fishman, Edward I.
Freeman-Siegel Artist Corp.
Gayle, Tim
Gray, Lew, and Magic Record Company
Kapps Records, Inc., Raymond L. Kraus
Kob, Clarence
Moros, Boris
National Booking Corporation
Pateron, Trent
Ram, Buck
Robitchek, Kurt (Ken Robey)
Royal Room, and Irving King
Mrs. Thelma King, Bob King, Employer

Savoy Amusement Co., and Max Cohen, Employer
Six Bros. Circus, and George McCall
Harry S. Taylor Agency
Troadero, and Sam Einstein, Employer
Universal Light Opera Co., and Association
Vogue Records, and Johnny Anz, Owner, and Bob Stevens, F. L. Harper
Wally Klise Enterprises, and Wally Klise
Western Recording Co., and Douglas Venable
LONG BEACH:
Anderson, John Murray, and Silver Screen, Inc.
Becklin, Frank and Beatrice
Blue Fox Enterprises, Gene Plyker, Employer, T. P. Komers, President
Jack Lasley's Cafe, and Jack Lasley
Long Beach Exposition, and D. E. Kennedy, Pres., Horace Black, Director and General Manager, James Vermaes, Assistant Director, May Filippo, Sec., Evalya Rinehart, Ass't. Office Mgr., Charles D. Spangler, Public Relations and Publicity Dept., George W. Bradley, Advance Ticket Director.
McDougal, Owen
Sullivan, Dave
LOS ANGELES:
Aqua Parade, Inc., Buster (Clarence L.) Crabbe
Arizona-New Mexico Club, Roger Rogers, Pres., and Frank McDowell, Treasurer
Beta Sigma Tau Fraternity, Inc., and Benjamin W. Alton, Employer
Blue Light Ballroom, and Bill Iory
Briak Enterprises
Coiffure Guild, Arthur E. Teal and S. Ten Rose
Coleman, Fred
Cotton Club, and Stanley Amusements, Inc., and Harold Stanley
Dalton, Arthur
Edwards, James, of James Edwards Productions
Fontaine, Don & Lon
Grady, Michael
Halfont, Nate
Henneghan, Charles
Maxwell, Claude
Merry Widow Company, and Eugene Haskell, Raymond E. Mauro
Milton Recording Co., and War Perkins
Moore, Cleve
Morris, Joe, and Club Alabam
Mosby, Eavan
New Products Institute of America, and Joseph H. Schulte
Pierce, Papa
Royal Record Co.
Ryan, Ted
Vilison, Andre
Vogel, Mr.
Ward Bros. Circus, George W. Pugh, Archie Geyer, Co-owners, and L. P. Stots, Agent
Welcome Records, Recording Studio, and Rusty Welcome
Williams, Cargile
Wilshire Bowl
MARIN CITY:
Fichtus, Louis
NEVADA CITY:
National Club, and Al Irby, Employer
NEW HALL:
Terry, Tex
NORTH HOLLYWOOD:
Hat and Cafe Supper Club, and Joe Wood and J. L. Preder, Owners
Lohmuller, Bernard
OAKLAND:
Arrow Club, and Joe Bronk, Frank Merton and Joy Sheet, Owners
Bill's Rendezvous Cafe, and Wm. Matthews
Carlos, Jess
Ernest Jones Artists Agency
Moore, Harry
Morkin, Roy
OCEAN PARK:
Frontier Club, and Robert Moran
OXNARD:
McMillan, Tom, Owner, Town House
PASADENA:
Haxilton, Mabel
Ware, Carolyn E.
Zebra Room, Lou Warren, Proprietor

PITTSBURG:
Delta Club, and Barbara Bliss
RICHMOND:
Downbeat Club, and Johanne Simmons
Jenkins, Freddie
SAN DIEGO:
Blige and Rhythm Attractions Agency
Hudson, Aline
Lee, Robert E., Advertising Agency
Logan, Manly Eldwood
Millspaugh, Jack
Sander, Bob
Washington, Nathan
Young, Mr. Thomas and Mrs. Mabel, Paradise Club (formerly known as Silver Slipper Cafe)
SAN FRANCISCO:
Blue Angel
Brown, Willie H.
Cable Car Village Club, and Barney DeSena, Owner
Cafe Society Uprona (now known as Empson Breakfast Club)
Champagne Supper Club, and Mrs. Mildred Mosby
Club Drift Is, and Dan McCarthy
Deary, J. B.
Fos, Eddie
Giles, Norman
Jazz City, George Franges, Owner
Jungwala, and Charles (Chinky) Nadia
Niemann, Gordon J.
Oronato, Vincent
Pago Pago Club, and Laci Layman and Kellock Catering, Inc.
Paradise Gardens, and John A. Gentry and William Carthen
Primaloon Ballroom, Mrs. Carrie O. McCoy, Prop.
Reed, Joe, and W. C. Rogers and Chase Co.
Shelton, Earl, Earl Shelton
Sherman and Shore Advertising Agency
Smith, Craig, Pres., Artists Booking Corp. (Hollywood, Calif.)
The Civic Light Opera Committee of San Francisco, Francis C. Moore, Chairman
Waldo, Joseph
SAN JOSE:
Ariotto, Peter and Peggy
SANTA BARBARA:
Castello, Mario
Talk of the Town Restaurant, Richard Lapians, Prop.
SANTA CRUZ:
Rightts, John
SANTA MONICA:
Lake, Arthur, and Arthur (Dagwood) Lake Show
McRae, H. D.
SEASIDE:
Corral Night Club, and Al Leroy
SHERMAN OAKS:
Gillon, Lee
Kraft, Ozzie
SIGNAL HILL:
Moeller, Al, Signal Hill
SOUTH GATE:
Ramona Club, Sal DeSimon, Owner
Silver Horn Cafe, and Mr. Silver
STOCKTON:
Sunset Macaroni Products, Fred Stagnaro
Wescott, George
STUDIO CITY:
Wigman Productions, Inc., and Wm. S. Orwig
VAN NUYS:
Lehr, Raynor
VENTURA:
Cheney, Al and Lee
WATSONVILLE:
Ward, Jeff W.
WINTERHAVEN:
Mueller, J. M.

COLORADO

DENVER:
Bennell, Edward
Jobancan Enterprises, Inc., Starlite Pop Concerts, and Lou Jobancan
Jones, Bill
Turf Club and Bill Bayers, Manager
Wagner Enterprises, and Geo. P. Wagner
GLENWOOD SPRINGS:
Owl Cafe, W. H. Woody
Prickey, Employer
GRAND JUNCTION:
The Dixieland Ballroom, and C. C. Rutledge and H. Woodworth, Employers
LAMAR:
Main Cafe, and Robert Dana, Proprietor

MORRISON:
Clarke, Al
TRINIDAD:
El Moro Club, and Pez Laogoni

CONNECTICUT

BRIDGEPORT:
Lunin, Edward
EAST HARTFORD:
Hotel Gerraamasug
EAST HAVEN:
Carnevale, A. J.
HARTFORD:
Duminsky, Frank
IVORYTON:
Ivoryton Hotel and James W. Donovan, Manager
NEW HAVEN:
Madigan Entertainment Service
NEW LONDON:
Andreoli, Harold
Biscotti, Anthony, Jr.
Manno, Mike
Schwartz, Milton
Williams, Joseph
NIANTIC:
McQuillan, Bob
Russell, Bud
POQUONNOK BRIDGE:
Johnson, Samuel
STAMFORD:
Glean Acres Country Club, and Charlie Blue, Pres., Mr. Soumers, Sec.-Treas.
STONINGTON:
Hangar Restaurant and Cub, and Herbert Pearson
Whewell, Arthur
WESTPORT:
Goldman, Al and Marty

DELAWARE

DOVER:
Apollo Club, and Bernard Paskins, Owner
Veterans of Foreign Wars, LeRoy Beach, Commander
Williams, A. B.
ELLENDALE:
Heavy's Chicken Shack, and Isaac Jarmon
GEORGETOWN:
Gravel Hill Inn, and Preston Hitchcock, Proprietor
MILFORD:
Fountain, John
NEW CASTLE:
Lamon, Edward
Murphy, Joseph
SMYRNA:
Kent County Democratic Club, Solomon Thomas, Chairman
WILMINGTON:
Allen, Sylvester
Burt, Mrs. Mary (Warren)
Cooper, Mr. and Mrs. Alexander

FLORIDA

BRADENTON:
May's Bar, Buddy Mays, Employer
Strong, Merle, Bernice and Ronald
CLEARWATER:
Bardon, Vance
CLEARWATER BEACH:
Normandy Restaurant, and Fay Howe
DANIA:
Paradise Club, and Michael P. Slavia
DAYTONA BEACH:
Bethune, Albert
Cockrell, Chuck
Rika Lodge, Pen City No. 503
John L. Slack, Employer
Schmidt, Carl
Wagner, Maurice
DEER BEACH:
Cassidy's Bar and Restaurant, Edw. Cassidy
Balin, Lou
FLORENCE VILLA:
Dan Larimore Lodge No. 1097,
Garfield Richardson
PORT MYERS:
Bailey, Bill—All Star Minstrels, Inc., and Si Rubens
McCutcheon, Pat
GULF BREEZE:
Surf Club, and Ernest W. Wright, Operator
HALLANDALE:
Caruso's Theatre Restaurant, and Marion Kaufman and Robert Marcus
JACKSONVILLE:
Blanc, Paul
Blumberg, Albert
Florida Food and Home Show, and Duval Retail Grocers Association, and C. E. Winter, President; Paul Bism. Managing-Agent
Forrest Inn, and Florida Amusement, Inc., and Ben J., Mary and Joe Spector, and Joe Allen
Jackson, Orl
Newberry, Earl, and Associated Artists, Inc.

Zumpt Huff Associates
KEY WEST:
Allard, Genevieve C. (Jeanne Delta)
Club Mardi Gras, and A. G. Thomas, Employer
Delta, Jeanne (Genevieve C. Allard)
Habana Madrid
Regan, Margo
Weavers Cafe, Joseph Buchi and Joseph Stabinski
LAKELAND:
King, R. E.
MAITLAND:
Maitland Inn, Elmer Gunther, Owner
MELBOURNE:
Moonlight Inn, Jake Gunther, Owner
MIAMI:
Aboyoun, Tony
Brooks, Sam
City Club, Philip and Herbert Berman
Club Jewel Box, Charles Nasio, Owner, Danny Brown, President
Corbett, Frank
Donaldson, Bill
Gardner, Monte
Girard, Nicholas
Prior, Bill (W. H. P. Corp.)
Smart, Paul D.
Talavera, Ramon
Weiss, J.
MIAMI BEACH:
Amron, Jack, Terrace Restaurant
Caldwell, Max
Chez Paree, Mickey Grasso, and Irving Rivkin
Circus Bar, and Charles Bogas
Cohen, Sam
Copa City, Murray Weinger, Lou Chesler and Fannie Herman
Crownwell Hotel, Jack Yoches, Label Spiegel, Milton Lec
Edwards Hotel, and Julius Nathan, Manager
Fielding, Ed
Friedlander, Jack
Haddon Hall Hotel
Harrison, Ben
Lebnick, Max
Macombs Club
Macombs Restaurant, and Jack Friedlander, Irving Miller, Max Lebnick, and Michael Rosenberg, Employers
Miller, Irving
Morrison, Al
Perlmutter, Julius J.
Poinciana Hotel, and Bernie Frausard
Scott, Sandy
Straus, George
Weiler, Charles
ORLANDO:
Hasting, W. J.
Redman, Arthur J.
Sunbrock, Larry, and his Rodos Show, and Sunbrock Speedway
ORMOND BEACH:
Jul's Club, and Morgan Jul
PALM BEACH:
Leo and Eddie's Nite Club, Leo and Eddie's, Inc., John Widmeyer, Pres., and Sidney Orlin, Secretary
PENSACOLA:
Associated Promoters, and Alfred Turner and Howard Miller
Hodges, Earl, of the Top Hat Dance Club
Keeling, Alec (also known as A. Scott), and National Orchestra Syndicate and American Booking Company, and Alexander Attractions
Miss Texas Club, and Richard Cooper, Owner and Prop.
Southland Restaurant, and J. Ollie Tidwell
Williams, Kent
QUINCY:
Monroe, Reg
ST. PETERSBURG:
Ciro's, and John A. Davis, Employer
SARASOTA:
Muller, Fred
SOUTH BAY:
Witherspoon, Leroy
STARBUCK:
Camp Blanding Recreation Center
Goldman, Henry
STUART:
Sutton, G. W.
TALLAHASSEE:
Allen, Leroy
Gaines Patio, and Henry Gaines, Owner
Hill, W. H.
Two Spot Club, Caleb E. Hansh
TAMPA:
Brown, Russ
Carouel Club, and Abe Burrows and Norman Kara, Employer
Crystal Ball Restaurant, George Marcus, Manager

Merry-Go-Round Club, and Larry Ford
Rich, Don and Jean Williams, Herman
VENICE:
 Clarke, John, Pines Hotel, Operator
 Pines Hotel Corp., and John Clarke
 Sparks Circus, and James Edgar, Manager (operated by Florida Circus Corp.)
WEST PALM BEACH:
 Ballerina Club, and Bill Harris, Operator
 Larocco, Harry L.
 Parrish, Lillian P.

GEORGIA

ALBANY:
 Lemac Supper Club, and Gordon Leonard, Employer
 Robert A. McGarrity, Owner
 Seay, Howard
ATLANTA:
 Greater Atlanta Moonlight Opera Co., Howard C. Jacoby, Manager
 Montgomery, J. Neal
 Spencer, Perry
AUGUSTA:
 Baxter, Joe
 Bill and Harry's Cabaret, Fred W. Taylor, Manager, and G. W. (Bill) Prince
 Dawson, Robert H., and Caribe Lounge in Plaza Hotel
 Foster, Mr.
 Kirkland, Fred
 Mianick Attractions, Joe Mianick
 J. W. Neely, Jr.
 Revel, Bob
BRUNSWICK:
 Anderson, Jack
 Joe's Blue Room, and Earl Hill and W. Lee
 Wigfall Cafe, and W. Lee
HINESVILLE:
 Plantation Club, S. C. Klam and F. W. Taylor
MACON:
 Capitol Theatre
 Lee, W. G.
 Swabe, Leslie
SAVANNAH:
 Caravan Club, Nick C. Alexander, Owner
 Hayes, Gus
 Hodges, Rocky
 Model Shows, Inc., and David Endy, Owner, Charles Barnes, Manager
 Thompson, Lawrence A., Jr.
 Young, George S.
THOMASVILLE:
 Club Thomas, and Terry Maszy, Operator
VALDOSTA:
 Dye, J. D.
VIDALIA:
 Pal Amusement Co.
WAYCROSS:
 Cooper, Sherman and Dennis

IDAHO

IDAHO FALLS:
 Griffiths, Larry, and Big Chief Corp., and Uptown Lounge
LEWISTON:
 Canner, Sam
 Rosenberg, Mrs. R. M.
MOUNTAIN HOME:
 Club Alibi and Mr. J. T. Jeffers, Owner and Operator
 Gem Cafe, and Mr. J. T. Jeffers, Owner and Operator
SPIRIT LAKE:
 Firetide Lodge, and R. E. Berg

ILLINOIS

BELLEVIEW:
 Anderson, F. D.
 Davis, C. M.
BERWYN:
 Hunt Club, Martin and Ross Hetzel, Owners
BLOOMINGTON:
 McKinney, James B.
 Thompson, Earl
CAIRO:
 Sergeant, Eli
CALUMET CITY:
 Ciro's Tap, Sid Clark and Rocky Mulligan, Co-owners
CHAMPAIGN:
 Robinson, Bennie
CHICAGO:
 Adams, Delmore and Eugene Basin Street Club, The, and Elsworth Nixon, Owner
 Brydon, Ray Marsh, of the Dan Rice 3-Ring Circus
 Cadillac Bob's Toast of the Town
 Chance Records, Inc., Ewart C. Abner, Jr., Pres.
 Chicago Casino, and Harry Weiss, Owner

Cole, Elsie, General Manager, and Chicago Artists Bureau
 Colosimo's Theatre Restaurant, Inc., Mrs. Anna Hughes, Owner
 Daniela, Jimmy
 Donaldson, Bill
 Elders, Cleo
 Evans, Jeop
 Fine, Jack, Owner "Play Girls of 1938," "Victory Pollies"
 Gayle, Tim
 Glen, Charlie
 Hale, Walter, Promoter
 Hill, George W.
 Knob Hill Club, and Al Fenston
 Lullaby of Broadway, Harry G. Stollar, and Erwin (Pinky) Davis, Employers
 Mackie, Robert, of Savoy Ballroom
 Majestic Record Co.
 Mansfield, Philip
 Mason, Leroy
 Mays, Chester
 Mickey Weinstein Theatrical Agency
 Mocoambo Club, Turin Acevedo, Owner
 Musarts Concert Management, and George Wildeman
 Music Bowl, and Jack Peretz
 and Louis Cappanola, Em-ployers
 Music Bowl (formerly Chama Doll) and A. D. Blumenthal
 Monte Carlo Lounge, Mrs. Ann Hughes, Owner
 Moore, H. B.
 Nob Hill Club, and Al Fenston
 O'Connor, Pat L., Pat L. O'Connor, Inc.
 Silhouette Club, and Joe Salera
 Stanley, Mal
 Stoner, Harlan T.
 Teichner, Charles A., of T. N. T. Productions
 Whiteside, J. Preston
 Williams, Ward (Flash)
 Ziggie's Gridiron Lounge, and Ziggie Czarobski, Owner
DECATUR:
 Faxon, James (Buster)
EAST ST. LOUIS:
 Davis, C. M.
GULFPORT:
 Sunset Night Club, and Farris Shambout
KANKAKEE:
 Havener, Mrs. Theresa
LA GRANGE:
 Hart-Van Recording Co., and H. L. Hartman
MOLINE:
 Antler's Inn, and Francis Weaver, Owner
MOUND CITY:
 Club Winchester, and Betty Gray and Buck Willingham
PEKIN:
 Candlelight Room, and Fred Romane
PEORIA:
 Humane Animal Association
 Rene's Club, Renee and Frank Donato, Owners
 Rutledge, R. M.
 Simson, Eugene
 Streeter, Paul
 Thompson, Earl
 Wagner, Lou
PRAIRIE VIEW:
 Green Duck Tavern, and Mr. and Mrs. Stilller
ROCKFORD:
 Marino, Lawrence
ROCK ISLAND:
 Barnes, Al
 Greyhound Club, and Tom Davelis
SOUTH BELOIT:
 Derby, Henry Piazza, Owner and Operator
SPRINGFIELD:
 Face, James (Buster)
 Lake Club, The, and Hugo Gio-vannoli, Employer
 Shrum, Cal
 Terra Plaza, and Elmer Bartolo, Employer
WASHINGTON:
 Thompson, Earl
ZEIGLAR:
 Zeiglar Nite Club, and Dwight Allsup, and Jason Wilkas, Owners

INDIANA

ANDERSON:
 Lanane, Bob and George
 Levitt's Supper Club, and Roy D. Levitt, Proprietor
BEECH GROVE:
 Mills, Bud
CENTERVILLE:
 Hagen-Wallace Circus, and Frank Martin, Owner
EAST CHICAGO:
 Barnes, Tiny Jim
 East Chicago American Enterprises, and James Dawkins
 Morgan, Christine

ELWOOD:
 Yankee Club, and Charles Sullivan, Manager
EVANSVILLE:
 Adams, Jack C.
FORT WAYNE:
 Brummel, Emmert
GARY:
 Johnson, Kenneth
 Glen, Operator
GREENSBURG:
 Club 46, Charles Holzshouse, Owner and Operator
INDIANAPOLIS:
 Bell, Richard
 Benbow, William, and his All-American Brownskin Models
 Carter, A. Lloyd
 Dickerson, Matthew
 Donaldson, Bill
 Entertainment Enterprises, Inc., and Frederick G. Schatz
 Ferguson Club, George Ferguson, Prop., Leo Lesser, Jr.
 Hicks, Jerry
 Lazar, Eugene and Alex
 Roller Rondo Skating Rink, and Perry Flick, Operator
 Sho-Bar, and Charles Walker
 Stover, Bill
 Tony's Supper Club, Tony Lau-rensano, Operator
 William C. Powell Agency
MUNCIE:
 Bailey, Joseph
NEWCASTLE:
 Harding, Stanley W.
RICHMOND:
 Newkome, Charles
 Puckett, H. H.
SOUTH BEND:
 Childers, Art (also known as Bob Cagney)
 Hoover, Wiley
SPENCERVILLE:
 Kelly, George M. (Marquis)
SYRACUSE:
 Waco Amusement Enterprises
TERRE HAUTE:
 Terrell, Mrs. H. A.

IOWA

CARROLL:
 Brown Derby and Mabel Brown
CLARION:
 Miller, J. L.
DENISON:
 Larby Ballroom, and Curtis Larby, Operator
DES MOINES:
 Brooks, Tommy
 Dressler, Naomi
 Hollywood Productions, Inc., and H. W. Jacobson
HARLAN:
 Gibson, C. Rex
SHENANDOAH:
 Aspinwall, Hugh M. (Chick Martin)
SIoux CITY:
 Freeman, Lawrence
SPENCER:
 Free, Ned
VAIL:
 Hollywood Circus Corp., and Charles Jacobson
WATERLOO:
 Hastings, W. J.
 Steproe, Benton L.
WOODBINE:
 Danceland, J. W. (Red) Brummer, Manager

KANSAS

COFFEYVILLE:
 Ted Blake
DODGE CITY:
 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
MARYSVILLE:
 Randall, George
PRATT:
 Clements, C. J.
 Wisby, L. W.
TOPEKA:
 Mid-West Sportsmen Association
WICHITA:
 Aspinwall, Hugh M. (Chick Martin)
 Ebony Club, and Elroy Chandler, Employer
 Holiday, Art
 Key Club, and/or G. W. V. Jorr

KENTUCKY

BOWLING GREEN:
 Rountree, Upton
 Taylor, Roy D.
HOPKINSVILLE:
 Dabney, Louis B.
LOUISVILLE:
 Brammer, Charles
 Imperial Hotel, Jack Woolems, Owner
 King, Victor
 Spaulding, Preston
OWENSBORO:
 Higgs, Benay
PADUCAH:
 Vickers, Jimmie
WINCHESTER:
 Bell, William

LOUISIANA

ALEXANDRIA:
 Smith, Mrs. Lawrence, Proprietor, Club Plantation
 Stars and Bars Club (also known as Brass Hats Club), A. E. Conley, Owner, Jack Tyson, Manager
 Weil, R. L.
BATON ROUGE:
 Broussard, Bruce
CROWLEY:
 Young Men's Progressive Club, and J. L. Buchanan, Employer
GONZALES:
 Johns, Camille
LAFAYETTE:
 Hadacol Caravan
 LeBlanc Corporation of Louisiana
 Veltin, Toby
 Venables Cocktail Lounge
LAKE CHARLES:
 Village Bar Lounge, and C. L. Barker, Owner
LEESVILLE:
 Capell Brothers Circus
MONROE:
 Keith, Delicia, Robert Hill
 Keith, Jessie
 Thompson, Soa
NATCHITOCHE:
 Burton, Mrs. Pearl Jones
NEW IBERIA:
 Club La Louisiane, Billeus
 Broussard and Pilo Gonzales
NEW ORLEANS:
 Barker, Rand
 Berns, Harry B., and National Artists Guild
 Callico, Ciro
 Conforto, Joseph, and Mildred Murphy
 Dog House, and Grace Martindes, Owner
 El Matador Club, George Mariano, Prop.
 Gilbert, Julie
 Hurricane, The, Percy Stovall
 LeBlanc, Dudley J.
 Monnie, George
OPLOUSAS:
 Cedar Lane Club, and Milt Delmas, Employer
SHREVEPORT:
 Reeves, Harry A.
 Roppolo, Angelo
 Stewart, Willie
SPRINGHILL:
 Capers, C. L.

MAINE

FORT FAIRFIELD:
 Paul's Arena, Gibby Seaborne

MARYLAND

BALTIMORE:
 Blue Faubus, and Wm. Kasarsky, Proprietor
 Byrd, Olive J.
 Capri 3 Club, Inc., David Jed, Employer
 Carter, Charles
 Cox, M. L.
 Dunmore, Robert J.
 Forbes, Kenneth (Skin)
 Gay 90's Club, Lou Belmont, Proprietor, Henry Epstein, Owner
 Greber, Ben
 Jabot, Dawa
 Jolly Post, and Armand Moe-singer, Prop.
 LeBlanc Corporation of Maryland
 Bernic Lit Theatrical Agency (formerly Playbox Talent Agency)
 Perkins, Richard, of Associated Enterprises
 Weiss, Harry
CORAL HILLS:
 Schendel, Theodore I.
CUMBERLAND:
 Waingold, Louis
EASTON:
 Hannah, John
FENWICK:
 Replich, Albert
HAGERSTOWN:
 Bauer, Harry A.

Rainbow Room of the Hamilton Hotel, and Chris Trantules
HAVER DE GRACE:
 Bond, Norvel
NORTH BEACH:
 Mendel, Bernard
OCEAN CITY:
 Belmont, Lou, Gay Nineties Club, and Henry Epstein
 Gay Nineties Club, Lou Belmont, Prop., Henry Epstein, Owner
SALISBURY:
 Twin Lantern, Elmer B. Dashiell, Operator
TURNERS STATION:
 Thomas, Dr. Joseph H., Edge-water Beach

MASSACHUSETTS

AMHERST:
 Murphy, Charles
 Russell, William
BLACKSTONE:
 Stefano, Joseph
BOSTON:
 Bay State News Service, Bay State Amusement Co., Bay State Distributors, and James H. McIlwaine, President
 Brosnahan, James J.
 Caruso, Charles
 Coral Room (also known as Ada Bullock's), Ada Carlos, Employer
 Hargood Concerts, and Harry Goodman
 Harriott, Eric
 L. J. B. Productions, and Lou Brudnick
 Regency Corp., and Joseph E. Weiss
 Sunbrook, Larry, and his Rodeo Show
 Waldron, Billy
 Walker, Julian
 Younger Citizens Coordinating Committee, and George Mouzon
BRAINTREE:
 Quinzie Manor
BUZZARDS BAY:
 Blue Moon, and Alexander and Chris Byron, Owners
 Mutt's Steak House, and Henry M. K. Arenovski, and Canal Enterprises, Inc.
CAMBRIDGE:
 Salvato, Joseph
FALL RIVER:
 Andrade, William
FITCHBURG:
 Bolduc, Henry
HAVERHILL:
 Assas, Joe
HOLYOKE:
 Kane, John
LOWELL:
 Carey, John P., Amusement Company
 Crowe, Francis X.
MILLERS FALLS:
 Rhythm Inn, and R. M. Thebaault and James Del Negro, Jr.
MONSON:
 Canegallo, Leo
NANTASKET BEACH:
 Seabreeze, The, and Kallia, Nicholas J.
NEW BEDFORD:
 The Derby, and Henry Correia, Operator
NEWTON:
 Thiffault, Dorothy (Mimi Chevalier)
SALEM:
 Larkin, George and Mary
SHREWSBURY:
 Veterans Council
TEWESBURY:
 White Rock Club, Inc., Rocco De Pasquale, John Connolly, Employers
WAYLAND:
 Steele, Chauncey Depew

MICHIGAN

ANN ARBOR:
 Charles, Rex (also known as Rex C. Esmond)
 Esmond, Rex C. (also known as Rex Charles)
 McLaughlin, Max
 McLaughlin, Ollie
BATTLE CREEK:
 Smith, David
CRYSTAL:
 Palladium Ballroom, M. E. Winkelman, Owner
DETROIT:
 Adler, Casper
 Bel Aire (formerly Lee 'N Ed-die's), and Al Wellman, Ralph Wellman, Philip Flax, Sam and Louis Bernstein, Owners
 Bibb, Allen
 Blake, David R.

Briggs, Edgar M.
 Burgundy Records, Inc., and Art Sutton, General Mgr.
 Claybrook, Adolphus
 Club 49er, and Oscar Pruitt
 Connors Lounge, and Joe Pallas-solo, Operator
 Crystal Lounge and Bar, Ed-mour H. Bertram, Owner-Employer
 Daniels, James M.
 Dustin Steamship Company, N. M. Constans
 Gay Social Club, and Eric Scriven
 Green, Goldman
 Harris, Percy N. (Bud)
 Hoffman, Sam
 Johnson, Ivory
 Kosman, Hyman
 Minsulmas, Babie
 Payne, Edgar
 Pyle, Howard D., and Savoy Promotions
 Robinson, Wm. H.
 Thomas, Matthew B.
 Zakon, A. J.
DOUGLASS:
 Harding's Resort, and George E. Harding
FERRDALE:
 Club Plantation, and Doc Washington
FLINT:
 Grover, Tiff
GRAND HAVEN:
 Black Angus Cafe (formerly McNeal's Cocktail Lounge), and Cecil S. McNeal, Owner
GRAND RAPIDS:
 Club Chez-Ami, Anthony Scalice, Proprietor
 Powers Theatre
 Town Pump and Fozee Yared
 Universal Artists and Phil Simon
MUSKEGON HEIGHTS:
 Griffen, James
 Wilson, Leslie
PONTIAC:
 Henry's Restaurant, and Charles Henry
SISTER LAKES:
 Rendezvous Bowl, and Rendezvous Inn (or Club), Gordon J. "Buz" Miller
TRAVERSE CITY:
 Lawson, Al
UTICA:
 Spring Hill Farms, and Andrew Sneed
WAYLAND:
 Macklin, Wm. and Laura

MINNESOTA

DETROIT LAKES:
 Johnson, Allan V.
DULUTH:
 Jaynes, Jay
EASTON:
 Hannah, John
HARMONY:
 Carson, Manford
MANKATO:
 Becker, Carl A.
MINNEAPOLIS:
 International Food and Home Shows
 Northwest Vaudeville Attractions, and C. A. McEvoy
PIPESTONE:
 Coopman, Marvin
 Stoltzman, Mr.
RED WING:
 Red Wing Grill, Robert A. Nybo, Operator
ROBBINSDALE:
 Crystal Point Terrace
SLAYTON:
 E. E. Iverson
 Iverson Manufacturing Co., Bud Iverson
WINONA:
 Interstate Orchestra Service
 L. Porter Jung

MISSISSIPPI

BILOXI:
 Joyce, Harry, Owner, Pilot House Night Club
 Ralph, Lloyd
 Wesley, John (John W. Rainey)
CLEVELAND:
 Hardin, Drexel
GREENVILLE:
 Pollard, Flenord
GULFPORT:
 Plantation Manor, and Herman Burger
JACKSON:
 Carpenter, Bob
 Poor Richards, and Richard K. Head, Employer
 Smith, C. C., Operator, Rob-bins 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

POPLARVILLE:
Ladner, Curtis (Red)

VICKSBURG:
Blue Room Nite Club, and Tom Wince

MISSOURI

BOONEVILLE:
Bowden, Rivers
Williams, Bill

CHILLICOTHE:
Hawes, H. H.

CLAYTON:
Anderson, P. D.

FORT LEONARD WOOD:
Lawhon, Sgt. Harry A.

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

KANSAS CITY:
Am-Vets and Bill Davis, Commander
Esquire Productions, and Kenneth Yates, and Bobby Henshaw
Main Street Theatre

MACON:
Macon County Fair Association, Mildred Sanford, Employer

NORTH KANSAS CITY:
Schult-Krocker Theatrical Agency

OAKWOOD (HANNIBAL):
Club Belvedere, and Charles Matlock

POPULAR BLUFFS:
Brown, Merle

ST. LOUIS:
All American Speed Derby, and King Brady
Barnholtz, Mac
Brown Bombar Bar, James Caruth and Fred Guinsyard, Co-owners
Caruth, James, Operator, Club Rhumboogie, Cafe Society, Brown Bombar Bar
Caruth, James, Cafe Society
Chesterfield Bar, and Sam Baker
D'Agostino, Sam
Encore Club, and Ted Flaherty
Ford, Ella
Graf, George
Markham, Doyle, and Tunc
Town Ballroom
New Show Bar, and John W. Green, Walter V. Lay
Nieberg, Sam
Schimmel, Henry
Shapiro, Mel
Singer, Andy

VERSAILLES:
Trade Winds Club, and Marina Buchanan, Jr.

NEBRASKA

BUTTE:
Webb, Ric

GLENDIVE:
Andrews, Lee K. (Bucky)
Derrick Club, The

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

MILES CITY:
Dodson, Bill
Morton, H. W.

ALEXANDRIA:
Alexandria Volunteer Fire Dept.
Charles D. Davis

FREMONT:
Wes-Ana Club, and Tampa June Barber

KEARNY:
Field, H. E.

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

MCCOOK:
Gateway Ballroom, and Jim Corcoran
Junior Chamber of Commerce, Richard Graver, President

OMAHA:
Camello's Dancing Academy, and Larry Camello

PENDER:
Pender Post No. 55, American Legion, and John P. Kai, Dance Manager

NEBRASKA

ALEXANDRIA:
Alexandria Volunteer Fire Dept.
Charles D. Davis

FREMONT:
Wes-Ana Club, and Tampa June Barber

KEARNY:
Field, H. E.

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

MCCOOK:
Gateway Ballroom, and Jim Corcoran
Junior Chamber of Commerce, Richard Graver, President

OMAHA:
Camello's Dancing Academy, and Larry Camello

PENDER:
Pender Post No. 55, American Legion, and John P. Kai, Dance Manager

NEBRASKA

LAKE TAHOE:
Club Monte Carlo, Joby and Helen Lewis, Owners

LAB VEGAS:
Adavass Club, Inc., Clifton Powell, Employer
Gordon, Ruth
Holtzinger, Ruby
Kogut, Jack

Lawrence, Robert D.
Moulin Rouge
Patio Club, and Max Stettner, Sid Slate, Joe Cohen
Ray's Cafe
Stoney, Milo E.
Warner, A. H.

LOVELOCK:
Fischer, Harry

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

RENO:
Blackman, Mrs. Mary
Twomey, Don

NEW HAMPSHIRE

FABIAN:
Zaks, James (Zacker)

JACKSON:
Nelson, Eddy
Sheirt, James

NEW JERSEY

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

ATLANTIC CITY:
Blue Angel (formerly Shangri La or Wonder Bar), Roy Dixon, Henry Brogden, Managers, Charles Randall, Prop.
Bobbins, Abe
Casper, Joe
Chatham, Shelby
Dantler, G.
Ehm, Lew
Passa, G.
Goldberg, Nate
Koster, Henry
Little Brown Jug, and Frank A. Irby, Operator
Lockman, Harvey
Mack's Mambo Inn, Lawrence McCall, Employer
Olshon, Max
Pilgrim, Jacques

AVENEL:
Tyler's Country Club and Mrs. Carrie Tyler, Employer

BEVERLY:
Olympia Lakes, Bernard L. Brooks, Melvin Fox, and Melvia Fox Enterprises
Thompson, Pult

BRIGANTINE:
Brigantine Hotel Corp., and David Josephson, Owner

BURLINGTON:
American Legion Home and Oscar Hutton, Chairman

CAMDEN:
Downey's and Jack Dowain and Frank Crane, Proprietors
Embassy Ballroom, and George E. Chippa (Geo. DeGeronimo), Operator

CAPE MAY:
Anderson, Charles, Operator

EAST ORANGE:
Hutchins, William

EAST RUTHERFORD:
Club 199, and Angelo Pucci, Owner

ELIZABETH:
Curo, V.

FAIR LAWN:
Wells, Vicki (Dorothy Tirpak)

HILLSIDE:
Consumers Buying Service and Arnold Sheff

HOBOKEN:
Mickey's Pizzeria Bar and Grill
Sportsmen Bar and Grill

JERSEY CITY:
Bonito, Benjamin
Burco, Ferruccio
Triumph Records, and Gerry Quenn, present Owner, and G. Statiris (Grant) and Bernie Levine, former Owners

LAKE HOPATCONG:
Dusham, Oscar

LAKEWOOD:
Traymore Hotel, Leon Garfinkel, Employer

LITTLE FERRY:
Scorse, John

LODI:
Cortez, Tony

LONG BRANCH:
The Landmark Hotel, and David Greene
McNeely, Leroy J.
McNeil, Bobby, Enterprises

MARLBORO:
Train's Paradise, and E. A. Emmons

MCKEE CITY:
Turk Club, and Nellie M. Grace, Owner

MONTCLAIR:
Cos-Hay Corporation, and Theo. Haynes, and James Costello

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

MT. HOLLY:
Shina, Harry

NEWARK:
Beagle, Janet
Bruce, Ramon
Coleman, Melvin
Forre, Nicholas
Graham, Alfred
Hall, Emory
Harris, Earl
Hays, Clarence
Holiday Corner, and Jerry Foster, Employer
Johnson, Robert
Jones, Carl W.
Kline, Terri
Levine, Joseph
Lloyds Manor, and Smokey McAllister
Mariano, Tom
"Panda," Daniel Straver
Pecos City, Olde Pecos City, Inc., Philip Cortazzo and Charles Politano
Prestwood, William
Red Mirror, and Nicholas Grande, Proprietor
Rollison, Eugene
Simmons, Charles
Tucker, Frank
Venetic Club, Oliver C. Rusomanno, Employer
Wilson, Leroy
Zaracardi, Jack, Galanti A. A

NEW BRUNSWICK:
Andy's Hotel, and Harold Klein

NORTH ARLINGTON:
Petruzzi, Andrew

ORANGE:
Cook, Wm. (Bill)

ORTIELE:
Loyal Order of Moose Lodge 399, and Anthony Checchia, Employer

PASSAIC:
Tico Tico Club, and Gene DiVirgilio, Owner

PATERSON:
Club Elena, and Joseph Hauser

PAULSBORO:
Cosy Corner Bar, Anthony Scenderi, Owner and Operator

PENNSAUKEN:
Beller, Jack

PENNS GROVE:
Club Mucha, and Joe Bixen, Owner

PLAINFIELD:
McGowan, Daniel
Nathanson, Joe

BOMERVILLE:
Harrison, Bob
Walker, William (Raymond Williams)
Williams, Chester
Williams, Raymond (Wm. Walker)

SPRING LAKE:
Broadsides and Mrs. Josephine Ward, Owner

SUMMIT:
Abrons, Mitchell

TEANACK:
Suglia, Mrs. Joseph

TRENTON:
Downtown Club, and Jack Weymann, Employer

UNION CITY:
Biscamano, Anthony P.
Colony Theatre, and Vicki Wells (Dorothy Tirpak), of Fair Lawn, N. J.
New Holly Club, Mario Cassamino, Owner

VAUX HALL:
Carillo, Manuel R.

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

WILDWOOD:
Equire Club, and Isay Bushkoff
Hut's Ballroom

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

NEW YORK

ALBANY:
Joe's Casino, and Harold Peche-nick
Johnson, Floyd
O'Meara Attractions, Jack Richard's Bar-B-Que, David Richards
Snyder, Robert
States, Jonathan

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

AUSABLE CHASMS:
Antler, Nat
Young, Joshua P.

BINGHAMTON:
Stover, Bill

BOLTON LANDING:
Blue Mills Restaurant, Louis Dallings, Prop.

BRONX:
Aloha Inn, Pete Mancuso, Proprietor and Carl Raniford, Manager
Bell, Murray
Club Delmar, Charles Marcelino and Vincenz Kostonia, Employers
Jugarden, Jacques I.
Katz, Murray
Miller, H. Walter
Miller, Joe
New Royal Mansion (formerly Royal Mansions), and Joe Miller and/or Jacques I. Jugarden
Perry Records, and Sam Richmond
Rosado, Al
Rosenberg, Israel
Santoro, E. J.
Sinclair, Carlton (Carl Parker) Williams, J. W.

BROOKLYN:
Beckels, Lionel
Bello-Mar Restaurant, Felix Garcia, Prop.
Borriello, Carmine
Bryan, Albert
Community Center, and Walter C. Pinkston (NYC)
Ean, Jimmy
Globe Promoters of Hucklebuck Revue, Harry Dixon and Elmo Obey
Hall, Edwin C.
Johnston, Clifford
Lennox, Patrick
Morris, Philip
Rosenberg, Paul
Rosman, Gus, Hollywood Cafe
Sigma Tau Delta Sorority, Brooklyn College, and Anita Birke
Soo Corporation, and Hyman Steiner, Eliot
Suzman, Alex
1024 Club, and Albert Friend
Thompson, Ernest
Weinberg, Marilyna (Miss) Williams, Melvin
Zelnow, Jack

BUFFALO:
Bourne, Edward
Calato, Joe and Teddy
Cosmano, Frank and Anthony
Disefano, Jimmy
Harmon, Lisa (Mrs. Rosemary Humphrey)
Jackson, William
Nelson, Art and Mildred
Parini, Joe
Raf's Bar-D, and Raymond C. Demperio
Sportswear Bar, and Vera Stevenson, and Mr. and Mrs. Les Simon
Twentieth Century Theatre

DRYDEN:
Dryden Hotel, and Anthony Vavra, Manager

EAST GREENBUSH:
Hughes, Richard P.

FAR ROCKAWAY, L. I.:
Town House Restaurant and Bernard Kurland, Proprietor

FERRDALE:
Clarendon Hotel, Leon Garfinkel, Owner
Gross American House, and Hannah Gross, Owner
Pollack Hotel, and Elias Pollack, Employer

FLEISCHMANN:
Churi, Irene (Mrs.)

FRANKFORD:
Reik, Frank
Tyler, Lenzy

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

GLENSIDE:
Glen Acres Hotel and Country Club, Jack W. Rozen, Employer

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

GRAND ISLAND:
Williams, Osean V.

GREENWOOD LAKE:
Mountain Lakes Inn, and Charles Fatigati, Employer

HUDSON:
Goldstein, Benay
Gutto, Samuel

ILION:
Wick, Phil

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

LAKE LUZERNE:
Munch, Svend A.

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

LIMESTONE:
Steak House, and Dave Oppenheim, Owner

LOCH SHIELDRAE:
Capitol Hotel and Day Camp
Chester, Abe
Mardenfield, Isadore, Jr., Estate

LONG BEACH:
Hamilton Club, and Mickey Hasiakly

MALONE:
Club Restaurant, and Louis Goldberg, Manager

MONTICELLO:
Hotel Anderson, Charles King, Employer

MT. VERNON:
Rapkin, Harry

NEW YORK CITY:
Adam, Jack, and Co.
Alexander, Wm. D., and Associates Producers of Negro Music
Allegro Records, and Paul Piner
Andu, John R. (Indonesian Consul)
Arnold, Sheila
Bachelor's Club of America, and John A. Talbot, Jr., and Leonard Karsmar
Bachelor House
Bamboo Room, and Joe Bura
Bender, Milton
Benrubi, Ben
Beverly Green Agency
Bradley Williams Entertainment Bureau
Broadway Hofbrau, Inc., and Walter Kirch, Owner
Broadway Swung Publications, L. Frankel, Owner
Browce, Bridget
Bruley, Jesse
Butler, John
Camera, Rocco
Cappola, Astoinette
Caruso, Mrs. Madeline
Castleholm Swedish Restaurant and Henry Ziegler
Catala, Estaban
Chambourd Restaurant, Phil Rozen, Owner
Chanson, Inc., Monte Gardner and Mr. Rodriguez
Charles, Marvin, and Knights of Magic
Club Continental and Dave Panzer
Club Pleasant Geais, Lee Chambers and Rudolph Johnson
Coffery, Jack
Cohen, Marty
"Come and Get It" Company
Common Cause, Inc., and Mrs. Payne
Conlin Associates, and Joe H. Conlin
Continental Record Co., Inc.
Cook, Day
Cooper, Ralph, Agency
Courtney, Robert
Crochert, Mr.
Cross, James
Croydon, Michael, Theatrical Agency
Curtis, Lou
Cutler, George H., Jr.
Derby Records, and Larry Newton
Dubonnet Records, and Jerry (Jerome) Lipkin
Dynamic Records, Ulyses Smith Pilet, Henry
Fontaine, Lon a Doa
Gluckman, E. M., and Sport Films Library, Inc., North American Television Productions, Inc., and Broadway on Parade
Goldberg (Garrett), Samuel
Goldstein, Robert
Gordon, Mrs. Margaret
Grandoff, Budd
Gray, Lew, and Magic Record Company
Gross, Gerald, of United Artists Management
Hello Paris, Inc., and Wm. L. Taub, Pres.
How's Famous Hippodrome
Circus, Arthur and Hyman Sturm
Impe, Inc., and Ben Gradus
Inley, William
International Food Show, Gordon Saville, Pres.
Jonas, Donald E.
Kenay, Herbert C.
Kent Restaurant Corp., Anthony Kouros and Joe Russo
Kessler, Sam, and Met Records
King, Gene
Knight, Raymond
Kushner, David and Jack

LA RUE, James
Lanford Theatrical Agency, Dan T. Lanford

LA VIE (en Rose) Night Club,
Monte Proser Enterprises, Inc., and Monte Proser, Owner

Law, Jerry
Levy, John
Little Gypsy, Inc., and Rose Hirschler and John Lobel
Lopez, Juan
Majestic Restaurant, and Paul Bond

Mambo Concerts, Inc.
Manhattan Recording Corp., and Walter H. Brown, Jr.

Manning, Sam
Marchant, Claude
Markham, Dewey (Pigment)
Mayo, Melvin E.
McMahon, Jess
Metz, Phil
Meze Coat and Suit Co., and Joseph Lupia
Meyers, Johnny
Millman, Mort
Mogle, Wm., and Assoc.
Montanae, Pedro
Moody, Philip, and Youth Monument to the Future Organization
Murray's
Neill, William
New York Civic Opera Company, Wm. Reutemann
New York Ice Fantasy Co., James Blizzard and Henry Robinson, Owners
Orpheus Record Co.
Parlan, Orlando
Pezachio, Reverend Andre
Pinkston, Walter C., and Community Center (Brooklyn) Place, The, and Theodore Costello, Manager

Rain Queen, Inc.
Eagan, Jack
Ricks, James (leader of The Ravens)
Riley, Eugene
Robinson, Charles
Rogers, Harry, Owner, "Prisco Follies"
Sage, Miriam
Sandy Hook S. S. Co., and Charles Gardner
Santiago, Ignacio
Sawdust Trail, and Sid Silver
Schwartz, Mrs. Morris
Scott, Roderick
Shaw Theatrical Agency
Singer, John
Sloper, Mrs.
Southland Recording Co., and Rose Santos
South Seas, Inc., Abner J. Rubia
Steve Murray's Mahogany Club
Strouse, Irving
Stump & Stumpy (Harold Crommer and James Cross)
Sunbrook, Larry, and his Rodeo Show
Tackman, Wm. H.
Talent Corp. of America,
Harry Weissman
Teddy McRae Theatrical Agency, Inc.
Telovision Exposition Productions, Inc., and Edward A. Cornez, President
Textile Workers of Bridgeport,
Archie Katz, Pres.
United Artists Management
Variety Entertainers, Inc., and Herbert Rubin
Venus Star Social Club, and Paul Earlington, Manager
Walker, Aubrey, Missionette Social Club
Watercapers, Inc.
Wee and Levant, Inc.
Wellish, Samuel
Wildor Operating Company
Winer, Paul
Zakon, A. J.
Zaks (Zackers), James

NIAGARA FALLS:
Greene, Willie
Palazzo's (formerly Flory's Melody Bar), Joe and Nick Flory, Props.

NEW BUCH:
McLean, C. P.

OLEAN:
Old Mill Restaurant, and Daniel and Margaret Ferraro

PATCHOGUE:
Kay's Swing Club, Kay Angeloro

RAQUETTE LAKE:
Weinstein, Abe

ROCHESTER:
Band Box, and Lou Noca
Glass Bar, Wm. H. Gormley, Owner-Operator
Griggs, Nettie
J. & L. Lounge, and Morry Zwick, Employer
Valenti, Sam
Willow, and Milo Thomas, Owner

ROME:
Marks, Al

SABATTA:
Sabattini Club, and Mrs. Vera V. Coleman

NEW YORK

ALBANY:
Joe's Casino, and Harold Peche-nick
Johnson, Floyd
O'Meara Attractions, Jack Richard's Bar-B-Que, David Richards
Snyder, Robert
States, Jonathan

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

AUSABLE CHASMS:
Antler, Nat
Young, Joshua P.

BINGHAMTON:
Stover, Bill

BOLTON LANDING:
Blue Mills Restaurant, Louis Dallings, Prop.

BRONX:
Aloha Inn, Pete Mancuso, Proprietor and Carl Raniford, Manager
Bell, Murray
Club Delmar, Charles Marcelino and Vincenz Kostonia, Employers
Jugarden, Jacques I.
Katz, Murray
Miller, H. Walter
Miller, Joe
New Royal Mansion (formerly Royal Mansions), and Joe Miller and/or Jacques I. Jugarden
Perry Records, and Sam Richmond
Rosado, Al
Rosenberg, Israel
Santoro, E. J.
Sinclair, Carlton (Carl Parker) Williams, J. W.

BROOKLYN:
Beckels, Lionel
Bello-Mar Restaurant, Felix Garcia, Prop.
Borriello, Carmine
Bryan, Albert
Community Center, and Walter C. Pinkston (NYC)
Ean, Jimmy
Globe Promoters of Hucklebuck Revue, Harry Dixon and Elmo Obey
Hall, Edwin C.
Johnston, Clifford
Lennox, Patrick
Morris, Philip
Rosenberg, Paul
Rosman, Gus, Hollywood Cafe
Sigma Tau Delta Sorority, Brooklyn College, and Anita Birke
Soo Corporation, and Hyman Steiner, Eliot
Suzman, Alex
1024 Club, and Albert Friend
Thompson, Ernest
Weinberg, Marilyna (Miss) Williams, Melvin
Zelnow, Jack

BUFFALO:
Bourne, Edward
Calato, Joe and Teddy
Cosmano, Frank and Anthony
Disefano, Jimmy
Harmon, Lisa (Mrs. Rosemary Humphrey)
Jackson, William
Nelson, Art and Mildred
Parini, Joe
Raf's Bar-D, and Raymond C. Demperio
Sportswear Bar, and Vera Stevenson, and Mr. and Mrs. Les Simon
Twentieth Century Theatre

DRYDEN:
Dryden Hotel, and Anthony Vavra, Manager

EAST GREENBUSH:
Hughes, Richard P.

FAR ROCKAWAY, L. I.:
Town House Restaurant and Bernard Kurland, Proprietor

FERRDALE:
Clarendon Hotel, Leon Garfinkel, Owner
Gross American House, and Hannah Gross, Owner
Pollack Hotel, and Elias Pollack, Employer

FLEISCHMANN:
Churi, Irene (Mrs.)

FRANKFORD:
Reik, Frank
Tyler, Lenzy

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

GLENSIDE:
Glen Acres Hotel and Country Club, Jack W. Rozen, Employer

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

GRAND ISLAND:
Williams, Osean V.

GREENWOOD LAKE:
Mountain Lakes Inn, and Charles Fatigati, Employer

HUDSON:
Goldstein, Benay
Gutto, Samuel

ILION:
Wick, Phil

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

LAKE LUZERNE:
Munch, Svend A.

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

LIMESTONE:
Steak House, and Dave Oppenheim, Owner

LOCH SHIELDRAE:
Capitol Hotel and Day Camp
Chester, Abe
Mardenfield, Isadore, Jr., Estate

LONG BEACH:
Hamilton Club, and Mickey Hasiakly

MALONE:
Club Restaurant, and Louis Goldberg, Manager

MONTICELLO:
Hotel Anderson, Charles King, Employer

MT. VERNON:
Rapkin, Harry

NEW YORK CITY:
Adam, Jack, and Co.
Alexander, Wm. D., and Associates Producers of Negro Music
Allegro Records, and Paul Piner
Andu, John R. (Indonesian Consul)
Arnold, Sheila
Bachelor's Club of America, and John A. Talbot, Jr., and Leonard Karsmar
Bachelor House
Bamboo Room, and Joe Bura
Bender, Milton
Benrubi, Ben
Beverly Green Agency
Bradley Williams Entertainment Bureau
Broadway Hofbrau, Inc., and Walter Kirch, Owner
Broadway Swung Publications, L. Frankel, Owner
Browce, Bridget
Bruley, Jesse
Butler, John
Camera, Rocco
Cappola, Astoinette
Caruso, Mrs. Madeline
Castleholm Swedish Restaurant and Henry Ziegler
Catala, Estaban
Chambourd Restaurant, Phil Rozen, Owner
Chanson, Inc., Monte Gardner and Mr. Rodriguez
Charles, Marvin, and Knights of Magic
Club Continental and Dave Panzer
Club Pleasant Geais, Lee Chambers and Rudolph Johnson
Coffery, Jack
Cohen, Marty
"Come and Get It" Company
Common Cause, Inc., and Mrs. Payne
Conlin Associates, and Joe H. Conlin
Continental Record Co., Inc.
Cook, Day
Cooper, Ralph, Agency
Courtney, Robert
Crochert, Mr.
Cross, James
Croydon, Michael, Theatrical Agency
Curtis, Lou
Cutler, George H., Jr.
Derby Records, and Larry Newton
Dubonnet Records, and Jerry (Jerome) Lipkin
Dynamic Records, Ulyses Smith Pilet, Henry
Fontaine, Lon a Doa
Gluckman, E. M., and Sport Films Library, Inc., North American Television Productions, Inc., and Broadway on Parade
Goldberg (Garrett), Samuel
Goldstein, Robert
Gordon, Mrs. Margaret
Grandoff, Budd
Gray, Lew, and Magic Record Company
Gross, Gerald, of United Artists Management
Hello Paris, Inc., and Wm. L. Taub, Pres.
How's Famous Hippodrome
Circus, Arthur and Hyman Sturm
Impe, Inc., and Ben Gradus
Inley, William
International Food Show, Gordon Saville, Pres.
Jonas, Donald E.
Kenay, Herbert C.
Kent Restaurant Corp., Anthony Kouros and Joe Russo
Kessler, Sam, and Met Records
King, Gene
Knight, Raymond
Kushner, David and Jack

LA RUE, James
Lanford Theatrical Agency, Dan T. Lanford

LA VIE (en Rose) Night Club,
Monte Proser Enterprises, Inc., and Monte Proser, Owner

Law, Jerry
Levy, John
Little Gypsy, Inc., and Rose Hirschler and John Lobel
Lopez, Juan
Majestic Restaurant, and Paul Bond

Mambo Concerts, Inc.
Manhattan Recording Corp., and Walter H. Brown, Jr.

Manning, Sam
Marchant, Claude
Markham, Dewey (Pigment)
Mayo, Melvin E.
McMahon, Jess
Metz, Phil
Meze Coat and Suit Co., and Joseph Lupia
Meyers, Johnny
Millman, Mort
Mogle, Wm., and Assoc.
Montanae, Pedro
Moody, Philip, and Youth Monument to the Future Organization
Murray's
Neill, William
New York Civic Opera Company, Wm. Reutemann
New York Ice Fantasy Co., James Blizzard and Henry Robinson, Owners
Orpheus Record Co.
Parlan, Orlando
Pezachio, Reverend Andre
Pinkston, Walter C., and Community Center (Brooklyn) Place, The, and Theodore Costello, Manager

Rain Queen, Inc.
Eagan, Jack
Ricks, James (leader of The Ravens)
Riley, Eugene
Robinson, Charles
Rogers, Harry, Owner, "Prisco Follies"
Sage, Miriam
Sandy Hook S. S. Co., and Charles Gardner
Santiago, Ignacio
Sawdust Trail, and Sid Silver
Schwartz, Mrs. Morris
Scott, Roderick
Shaw Theatrical Agency
Singer, John
Sloper, Mrs.
Southland Recording Co., and Rose Santos
South Seas, Inc., Abner J. Rubia
Steve Murray's Mahogany Club
Strouse, Irving
Stump & Stumpy (Harold Crommer and James Cross)
Sunbrook, Larry, and his Rodeo Show
Tackman, Wm. H.
Talent Corp. of America,
Harry Weissman
Teddy McRae Theatrical Agency, Inc.
Telovision Exposition Productions, Inc., and Edward A. Cornez, President
Textile Workers of Bridgeport,
Archie Katz, Pres.
United Artists Management
Variety Entertainers, Inc., and Herbert Rubin
Venus Star Social Club, and Paul Earlington, Manager
Walker, Aubrey, Missionette Social Club
Watercapers, Inc.
Wee and Levant, Inc.
Wellish, Samuel
Wildor Operating Company
Winer, Paul
Zakon, A. J.
Zaks (Zackers), James

NIAGARA FALLS:
Greene, Willie
Palazzo's (formerly Flory's Melody Bar), Joe and Nick Flory, Props.

NEW BUCH:
McLean, C. P.

OLEAN:
Old Mill Restaurant, and Daniel and Margaret Ferraro

PATCHOGUE:
Kay's Swing Club, Kay Angeloro

RAQUETTE LAKE:
Weinstein, Abe

ROCHESTER:
Band Box, and Lou Noca
Glass Bar, Wm. H. Gormley, Owner-Operator
Griggs, Nettie
J. & L. Lounge, and Morry Zwick, Employer
Valenti, Sam
Willow, and Milo Thomas, Owner

ROME:
Marks, Al

SABATTA:
Sabattini Club, and Mrs. Vera V. Coleman

NEW YORK

ALBANY:
Joe's Casino, and Harold Peche-nick
Johnson, Floyd
O'Meara Attractions, Jack Richard's Bar-B-Que, David Richards
Snyder, Robert
States, Jonathan

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

AUSABLE CHASMS:
Antler, Nat
Young, Joshua P.

BINGHAMTON:
Stover, Bill

BOLTON LANDING:
Blue Mills Restaurant, Louis Dallings, Prop.

BRONX:
Aloha Inn, Pete Mancuso, Proprietor and Carl Raniford, Manager
Bell, Murray
Club Delmar, Charles Marcelino and Vincenz Kostonia, Employers
Jugarden, Jacques I.
Katz, Murray
Miller, H. Walter
Miller, Joe
New Royal Mansion (formerly Royal Mansions), and Joe Miller and/or Jacques I. Jugarden
Perry Records, and Sam Richmond
Rosado, Al
Rosenberg, Israel
Santoro, E. J.
Sinclair, Carlton (Carl Parker) Williams, J. W.

BROOKLYN:
Beckels, Lionel
Bello-Mar Restaurant, Felix Garcia, Prop.
Borriello, Carmine
Bryan, Albert
Community Center, and Walter C. Pinkston (NYC)
Ean, Jimmy
Globe Promoters of Hucklebuck Revue, Harry Dixon and Elmo Obey
Hall, Edwin C.
Johnston, Clifford
Lennox, Patrick
Morris, Philip
Rosenberg, Paul
Rosman, Gus, Hollywood Cafe
Sigma Tau Delta Sorority, Brooklyn College, and Anita Birke
Soo Corporation, and Hyman Steiner, Eliot
Suzman, Alex
1024 Club, and Albert Friend
Thompson, Ernest
Weinberg, Marilyna (Miss) Williams, Melvin
Zelnow, Jack

BUFFALO:
Bourne, Edward
Calato, Joe and Teddy
Cosmano, Frank and Anthony
Disefano, Jimmy
Harmon, Lisa (Mrs. Rosemary Humphrey)
Jackson, William
Nelson, Art and Mildred
Parini, Joe
Raf's Bar-D, and Raymond C. Demperio
Sportswear Bar, and Vera Stevenson, and Mr. and Mrs. Les Simon
Twentieth Century Theatre

DRYDEN:
Dryden Hotel, and Anthony Vavra, Manager

EAST GREENBUSH:
Hughes, Richard P.

FAR ROCKAWAY, L. I.:
Town House Restaurant and Bernard Kurland, Proprietor

FERRDALE:
Clarendon Hotel, Leon Garfinkel, Owner
Gross American House, and Hannah Gross, Owner
Pollack Hotel, and Elias Pollack, Employer

FLEISCHMANN:
Churi, Irene (Mrs.)

FRANKFORD:
Reik, Frank
Tyler, Lenzy

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

GLENSIDE:
Glen Acres Hotel and Country Club, Jack W. Rozen, Employer

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

GRAND ISLAND:
Williams, Osean V.

GREENWOOD LAKE:
Mountain Lakes Inn, and Charles Fatigati, Employer

NEW YORK

ALBANY:
Joe's Casino, and Harold Peche-nick
Johnson, Floyd
O'Meara Attractions, Jack Richard's Bar-B-Que, David Richards
Snyder, Robert
States, Jonathan

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

AUSABLE CHASMS:
Antler, Nat
Young, Joshua P.

BINGHAMTON:
Stover, Bill

BOLTON LANDING:
Blue Mills Restaurant, Louis Dallings, Prop.

BRONX:
Aloha Inn, Pete Mancuso, Proprietor and Carl Raniford, Manager
Bell, Murray
Club Delmar, Charles Marcelino and Vincenz Kostonia, Employers
Jugarden, Jacques I.
Katz, Murray
Miller, H. Walter
Miller, Joe
New Royal Mansion (formerly Royal Mansions), and Joe Miller and/or Jacques I. Jugarden
Perry Records, and Sam Richmond
Rosado, Al
Rosenberg, Israel
Santoro, E. J.
Sinclair, Carlton (Carl Parker) Williams, J. W.

BROOKLYN:
Beckels, Lionel
Bello-Mar Restaurant, Felix Garcia, Prop.
Borriello, Carmine
Bryan, Albert
Community Center, and Walter C. Pinkston (NYC)
Ean, Jimmy
Globe Promoters of Hucklebuck Revue, Harry Dixon and Elmo Obey
Hall, Edwin C.
Johnston, Clifford
Lennox, Patrick
Morris, Philip
Rosenberg, Paul
Rosman, Gus, Hollywood Cafe
Sigma Tau Delta Sorority, Brooklyn College, and Anita Birke
Soo Corporation, and Hyman Steiner, Eliot
Suzman, Alex
1024 Club, and Albert Friend
Thompson, Ernest
Weinberg, Marilyna (Miss) Williams, Melvin
Zelnow, Jack

BUFFALO:
Bourne, Edward
Calato, Joe and Teddy
Cosmano, Frank and Anthony
Disefano, Jimmy
Harmon, Lisa (Mrs. Rosemary Humphrey)
Jackson, William
Nelson, Art and Mildred
Parini, Joe
Raf's Bar-D, and Raymond C. Demperio
Sportswear Bar, and Vera Stevenson, and Mr. and Mrs. Les Simon
Twentieth Century Theatre

DRYDEN:
Dryden Hotel, and Anthony Vavra, Manager

EAST GREENBUSH:
Hughes, Richard P.

FAR ROCKAWAY, L. I.:
Town House Restaurant and Bernard Kurland, Proprietor

FERRDALE:
Clarendon Hotel, Leon Garfinkel, Owner
Gross American House, and Hannah Gross, Owner
Pollack Hotel, and Elias Pollack, Employer

FLEISCHMANN:
Churi, Irene (Mrs.)

FRANKFORD:
Reik, Frank
Tyler, Lenzy

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

GLENSIDE:
Glen Acres Hotel and Country Club, Jack W. Rozen, Employer

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

GRAND ISLAND:
Williams, Osean V.

GREENWOOD LAKE:
Mountain Lakes Inn, and Charles Fatigati, Employer

HUDSON:
Goldstein, Benay
Gutto, Samuel

ILION:
Wick, Phil

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

LAKE LUZERNE:
Munch, Svend A.

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

LIMESTONE:
Steak House, and Dave Oppenheim, Owner

LOCH SHIELDRAE:
Capitol Hotel and Day Camp
Chester, Abe
Mardenfield, Isadore, Jr., Estate

LONG BEACH:
Hamilton Club, and Mickey Hasiakly

MALONE:
Club Restaurant, and Louis Goldberg, Manager

MONTICELLO:
Hotel Anderson, Charles King, Employer

MT. VERNON:
Rapkin, Harry

NEW YORK CITY:
Adam, Jack, and Co.
Alexander, Wm. D., and Associates Producers of Negro Music
Allegro Records, and Paul Piner
Andu, John R. (Indonesian Consul)
Arnold, Sheila
Bachelor's Club of America, and John A. Talbot, Jr., and Leonard Karsmar
Bachelor House
Bamboo Room, and Joe Bura
Bender, Milton
Benrubi, Ben
Beverly Green Agency
Bradley Williams Entertainment Bureau
Broadway Hofbrau, Inc., and Walter Kirch, Owner
Broadway Swung Publications, L. Frankel, Owner
Browce, Bridget
Bruley, Jesse
Butler, John
Camera, Rocco
Cappola, Astoinette
Caruso, Mrs. Madeline
Castleholm Swedish Restaurant and Henry Ziegler
Catala, Estaban
Chambourd Restaurant, Phil Rozen, Owner
Chanson, Inc., Monte Gardner and Mr. Rodriguez
Charles, Marvin, and Knights of Magic
Club Continental and Dave Panzer
Club Pleasant Geais, Lee Chambers and Rudolph Johnson
Coffery, Jack
Cohen, Marty
"Come and Get It" Company
Common Cause, Inc., and Mrs. Payne
Conlin Associates, and Joe H. Conlin
Continental Record Co., Inc.
Cook, Day
Cooper, Ralph, Agency
Courtney, Robert
Crochert, Mr.
Cross, James
Croydon, Michael, Theatrical Agency
Curtis, Lou
Cutler, George H., Jr.
Derby Records, and Larry Newton
Dubonnet Records, and Jerry (Jerome) Lipkin
Dynamic Records, Ulyses Smith Pilet, Henry
Fontaine, Lon a Doa
Gluckman, E. M., and Sport Films Library, Inc., North American Television Productions, Inc., and Broadway on Parade
Goldberg (Garrett), Samuel
Goldstein, Robert
Gordon, Mrs. Margaret
Grandoff, Budd
Gray, Lew, and Magic Record Company
Gross, Gerald, of United Artists Management
Hello Paris, Inc., and Wm. L. Taub, Pres.
How's Famous Hippodrome
Circus, Arthur and Hyman Sturm

SARANAC LAKE:
Birch, The, Mose LaPoutain,
Employer, C. Randall, Mgr.
Dargus Grill

SABATOGA SPRINGS:
Clark, Stevens and Arthur

SCREENCASTY:
Ruddy Beach Nite Klub or Cow
Shed, and Magnus E. Ed-
wards, Manager

SILVERMAN, Harry

SUFFERN:
Armitage, Walter, President,
County Theatre

TANNERSVILLE:
Germano, Basil

UTICA:
Block, Jerry
Burke's Log Cabin, Nick Burke,
Owner

VALHALLA:
Twin Palms Restaurant, John
Mass, Proprietor

WALDEN:
Warren Gould, and Robert
Gould

WATERTOWN:
Duffy's Taverna, Terrance Duffy

WATERVLIET:
Cortes, Rita, James E. Strates
Shows
Kille, Lyan

WHITEHALL:
Jerry Ann's Chateau, and
Jerry Rumania

WHITE PLAINS:
Brod, Mario

WOODRIDGE:
Waldorf Hotel, and Morris
Singer

WURTSBORO:
Mamaking Park Inn, Samuel
Bliss, Owner

YONKERS:
Sinclair, Carl

**LONG ISLAND
(New York)**

ASTORIA:
Fello, Charles
Guerra, John
Hirschler, Rose
Lobel, John

ATLANTIC BEACH:
Normandie Beach Club, Alexan-
der DeCicco

BAYSHORE:
Moore, James J.

BAYSIDE:
Cafe Crescendo, and Sidney
Weilburger, Mr. Ruchinsky
and Mr. Franco
Mirage Room, and Edward S.
Friedland

BELMORE:
Babner, William J.

COPIAQUE:
Eanco Corporation

CORONA:
Canary Cage Corp., Ben Cas-
kiane, Owner

ELMHURST:
Miele, Mrs. F.

FLORAL PARK:
Black Magic, and Joe Benigno

HEMPSTEAD:
Mancari, Archille
Turf Club

HUNTINGTON:
Old Dutch Mill, and Frank
Reid

KEW GARDENS:
Boro Lounge, (Rea & Redesky
Restaurant, Inc.), Joe Re-
desky, Owner

MANHASSET:
Caro's Restaurant, and
Mark Caro

MONTAUK:
Montauk Island Club, Harry
Greenberg, Employer

SAYVILLE:
Sayville Hotel and Beach Club,
Edward A. Horowitz, Owner
Sam Kalb, Manager

WESTBURY:
Canning, Harold B.

WEST HEMPSTEAD:
Club 33, Arthur Sinclair, and
Sinclair Enterprises, Inc.

NORTH CAROLINA

BEAUFORT:
Markey, Charles

BURLINGTON:
Mayflower Dining Room, and
John Loy

CAROLINA BEACH:
Stokes, Gene

CHARLOTTE:
Amusement Corp. of America,
Edson E. Blackman, Jr.
Hal-Mark Distributing Co.,
Inc., and Sidney Pastner
Jones, M. P.
Karstson, Joe

DURHAM:
Gordon, Douglas
Mitchell, W. J.

FAYETTEVILLE:
Lincoln, Ollie
Parker House of Music, and
S. A. Parker

GREENSBORO:
Fair Park Casino, and Irish
Moran
New Mambo Lounge, Wm. H.
Taylor, Employer
Ward, Robert
Weingarten, E., of Sporting
Events, Inc.

GREENVILLE:
Hagans, William
Luth, Therman
Wilson, Sylvester

HENDERSONVILLE:
Livingston, Buster

KINSTON:
Hines, Jimmie
Parker, David

MAXTON:
Dunn's Auto Sales and
Jack Dunn

RALEIGH:
Club Carlyle, Robert Carlyle

REIDSVILLE:
Ruth, Therman

WALLACE:
Strawberry Festival, Inc.

WILSON:
McAnn, Roosevelt
McCann, Sam
McEachon, Sam

NORTH DAKOTA

BISMARCK:
Andrews, Lee K. (Bucky)

DEVILS LAKE:
Beacon Club, Mrs. G. J.
Christianson

DICKINSON:
Zenker, Art and John

WHITE EARTH:
Pocho's Ballroom, and F. W.
Royer, Operator

OHIO

AKRON:
Basford, Doyle
Buddies Club, and Alfred
Scrutchings, Operator
Namen, Robert
Thomas, Nick
Tropicana Club, Martin M.
Winters, Employer
Zenilia, George

BCUYRUS:
Lutz Sports Arena, Inc., Bryan
Smith, Promotional Manager

CANTON:
Canton Grille, and Walter W.
Holtz, Owner
Huff, Lloyd

CHESAPEAKE:
Valley Lee Restaurant, Richard
(Dick) Deutsch

CINCINNATI:
Alexander, James
All Star Boosters Club, and
James Alexander
Anderson, Albert
Bayless, H. W.
Charles, Mrs. Alberta
Meadows, Burnest
McFtridge, James
Smith, James R.
Sunbrock, Larry, and his Rodeo
Show

CLEVELAND:
Atlas Attractions, and Ray Grair
Bender, Harvey
Boods, Andrew
Club Ron-day-Voo, and U. S.
Dearing
Dixie Grill, and Lenny Adelman
Dixon, Forrest
Gleason, Prop.
King, Ted, Agency
Lindsay Skybar, Phil Bash,
Owner
Lockett, Roy
Lowry, Fred
Manuel Bros. Agency, Inc.
Salanci, Frank J.
Spetz, Herman
Stutz, E. J., and Circle Theatre
Swing Club, Wm. McDougall,
President
Tucker's Blue Grass Club, and
A. J. Tucker, Owner
Uptown Theatre, Urban Ander-
son, Manager
Walters, Carl O.

DAYTON:
Apache Inn, and Jessie and
John Lowe
Blue Angel, and Zimmer Ablon,
Owner
Boucher, Roy D.
Byers, Harold, and Air Na-
tional Guard of Ohio, 162nd
Fighter Interceptor Squadron
Daytona Club, and William
Carpenter

Green Lanter, Mrs. L. G.
Belme, Co-owner
Hungarian Village, and Guy M.
Sao
Rec Club, and Wm. L. Jackson,
James Childs and Mr. Stone
Taylor, Earl

ELYRIA:
Dance Theatre, Inc., and A. W.
Jewell, President

EUCLID:
Rado, Gerald

FINDLAY:
Wilson, Mr. and Mrs. Karl

GERMANTOWN:
Beechwood Grove Club, and
Mr. Wilson

HOLGATE:
Swiss Gardens, and George K.
Bronson

LIMA:
Colored Elks Club, and Gus Hall
Grant, Junior

LORAIN:
Havanna Gardens, The, and
James Goodson, Manager

PIQUA:
Sedgwick, Lee, Operator

PROCTORVILLE:
Plantation Club, and Paul D.
Reese, Owner

SANDUSKY:
Eagles Club
Mathews, S. D.
Sallee, Henry

SPRINGFIELD:
Jackson, Lawrence
Terrace Gardens, and H. J.
McCall

STUEBENVILLE:
Hawkins, Frits

TOLEDO:
Barnet, W. E.
Durham, Henry (Hank)
LaCasa Del Rio Music Publish-
ing Co., and Don B. Owens,
Jr., Secretary
Rutkowski, Ted, T. A. R. Rec-
ording Company
Whitely Gobrecht Agency

VIENNA:
Hull, Russ

WARREN:
Wragg, Herbert, Jr.

YOUNGSTOWN:
Copa Casino, and Nick Costan-
tino
Freeman, Dusty
Miss Bronze America, Inc., and
Wm. Stringer
Summers, Virgil (Vic)

ZANESVILLE:
Venner, Pierre

OKLAHOMA

ARDMORE:
George R. Anderson Post No.
65, American Legion, and
Floyd Loughridge

ENID:
Norris, Gene

HUGO:
Stevens Brothers Circus, and
Robert A. Stevens, Manager

MUSKOGEE:
Gutrie, John A., Manager Rodeo
Show, connected with Grand
National of Muskogee, Okla.

OKLAHOMA CITY:
Randolph, Taylor
Simms, Aaron
Southwestern Attractions, M.
K. Boldman and Jack Swiger

OKMULGEE:
Masonic Hall (colored), and
Calvin Simmons

SHAWNEE:
DeMarco, Frank

TULSA:
Berns, Harry B.
Glass, Owen C.
Love's Cocktail Lounge, and
Clarence Love
Williams, Cargile

OREGON

ALBANY:
Candlelight Club (Candlelight
Fine Food), and D. A. Mc-
Millan

EUGENE:
Granada Gardens, Shannon
Shaeffer, Owner
Weinstein, Archie, Commercial
Club

GARIBALDI:
Marty de Joe Agency
Pirates' Den, and Sue Walker

HERMISTON:
Rosenberg, Mrs. R. M.

LAKESIDE:
Bates, E. P.

MEDFORD:
Hendricks, Cecil

PORTLAND:
Acme Club Lounge, and A. W.
Denton, Manager
Harry's Club 1500, and Wm.
McClendon
Ozark Supper Club, and Fred
Baker
Pacific Northwest Business Con-
sultants, and J. Lee Johnson
Stadium, Shirley H., and
Yank Club of Oregon, Inc., and
R. C. Bartlett, President

ROGUE RIVER:
Arnold, Ida Mae

ROSEBURG:
Duffy, R. J.

SALEM:
Lope, Mr.

SHERIDAN:
American Legion Post No. 75,
Melvin Agee

PENNSYLVANIA

ALTIQUIPPA:
Quinn, Otis

ALLENTOWN:
Hugo's and George Fidler and
Alexander Altieri, Props.

BERWYN:
Main Line Civic Light Opera
Co., Nat Burns, Director

BLAIRSVILLE:
Moore Club, and A. P. Sundry,
Employer

BRABURN:
Mazur, John

BRYN MAWR:
K. P. Cafe, and George Papaian

CARLISLE:
Grand View Hotel, and Arthur
Nydyck, Employer

CHESTER:
Blue Heaven Room, Bob Lager,
Employer
West End Who's Who Womens
Club

COOPERSBURG:
Hoff Brau, Adolph Toffel,
Owner

DEVON:
Jones, Martin

DONORA:
Bedford, C. D.

DOWNINGTOWN:
Swan Hotel, K. E. Shehaidch,
Owner

ERIE:
Hamilton, Margaret

EVERSON:
King, Mr. and Mrs. Walter

FAIRMONT PARK:
Riverside Inn, Inc., Samuel
Ottenberg, President

GLENOLDEN:
Barone, Joseph A., Owner,
202 Musical Bar (West
Chester, Pa.)

GREENSBURG:
Michelle Music Publishing Co.,
and Matt Furin

HARRISBURG:
Knipple, Ollie, and Ollie
Knipple's Lounge
Melody Inn Supper Club, Mil-
dred A. Shultz, Employer

HAVERTOWN:
Fielding, Ed.

JOHNSTOWN:
The Club 12, and Burrell

KINGSTON:
Johns, Robert

LANCASTER:
Barry, Guy
Freed, Murray
Samuels, John Parker
Soule, James D.
Sunset Carson's Ranch, and
Sunset (Michael) Carson

LANSFORD:
Richard's Hotel and Cafe,
and Richard Artuso

LEWISTON:
Temple, Carl E.

LUZEBNE:
Fogarty's Nite Club, and
Mrs. Thos. Fogarty

MCKEESPORT:
White Elephant, Jack Feldman,
Owner

MEADVILLE:
Noll, Carl
Power, Donald W.
Simmons, Al, Jr.

MIDLAND:
Mason, Bill

NANTICOKE:
Hamilton's Night Club, and
Jack Hamilton, Owner

NEW CASTLE:
Natalie, Tommy

PHILADELPHIA:
Allen, Jimmy
Amvets Post 178, and Norman
G. Andrews
Associated Artists Bureau

Bilcore Hotel, and Wm. Clore,
Operator
Boots, Tubby
Bubeck, Carl F.
Cabana Club, Morty Gold, Prop.
Carlo's Bar and Restaurant,
Carlo Rossi and Tony Bush
Chateau Grillon
Click Club
Club Zel Mar, Simon Zelle,
Owner and Operator
Davis, Russell
Davis, Samuel
Delaware Valley Productions,
Inc., Irving Pine, James
Friedman, Lee Hahn, Bob
London, Joseph Mashman,
Louis Mashman, Harry Mo-
gar and Jerry Williams
Dupree, Hiram K.
Dupree, Reese
Erlanger Ballroom
Essex Records
Gordon, Mrs. Margaret
Manucci, Benjamin P.
Melody Records, Inc.
Montalvo, Santos
Muziani, Joseph
Philadelphia Lab. Company, and
Luis Colantuono, Manager
Pinsky, Harry
Raymond, Don G., of Creative
Entertainment Bureau
Stanley, Frank
Stiefel, Alexander
Ukrainian Junior League, Branch
52, and Helen Strait, Sec.,
Victoria Melnick, Chairman
of Music
Vicia, L.
Warwick, Lee W.

PHOENIXVILLE:
Melody Bar, and George A.
Mole

PITTSBURGH:
Bruno, Joseph
Oasis Club, and Joe DeFran-
cisco, Owner
Sala, Joseph M., Owner, El
Chico Cafe

READING:
Military Order of the Purple
Heart, Berks County Chapter
231, and Austin F. Schaeffer,
H. Edward Staford, Chester
Skorazinski, Employers

SCANTON:
McDonough, Frank

SLATINGTON:
Flick, Walter H.

STRAFFORD:
Poinsette, Walter

UNIONTOWN:
Polish Radio Club, and Joseph
A. Zelasko

UPPER DARBY:
Delaware County Athletic Club,
and Lou Lambert, Manager

VERONA:
Bruno, Joseph

WASHINGTON:
Athens, Pete, Manager Wash-
ington Cocktail Lounge
Lee, Edward

WEST CHESTER:
202 Musical Bar, and Joseph A.
Barone, Owner (Glenolde,
Pa.), and Michael Jazzi, Co-
Owner

WILKES-BARRE:
Kahan, Samuel

WILLIAMSPORT:
Pinella, James

WORTHINGTON:
Conwell, J. R.

YORK:
Daniels, William Lopez

RHODE ISLAND

PROVIDENCE:
Columbia Artists Corp.

WOONSOCKET:
One O'Clock Club, and Charles
E. Nicholson, Manager

SOUTH CAROLINA

CHARLESTON:
Folly Beach Pier, and Jack
Gale, Manager
Kline, George H.

CHESTER:
Mack's Old Tyme Minstrels,
and Harry Mack

FLORENCE:
City Recreation Commission,
and James C. Putnam

GREENVILLE:
Harlem Theatre, and Joe
Gibson
Towers Restaurant, and J. L.
Melancon

MOULTRIEVILLE:
Wurthmann, George W., Jr. (of
the Pavilion, Isle of Palms,
South Carolina)

MYRTLE BEACH:
Hewlett, Ralph J.

SOUTH DAKOTA

ARMOUR:
Smith, Coy

BROOKINGS:
DeBlonk, Mat W.

SIOUX FALLS:
Haar, E. C.

TENNESSEE

HUMBOLDT:
Ballard, Egbert

JOHNSON CITY:
Burton, Theodore J.

KNORVILLE:
Cavalcade on Ice, John J.
Denton
Great Enterprises (also known
as Dixie Recording Co.)
Hendersson, John

MEMPHIS:
Beck, Harry E.
Goodenough, Johnny
Lepley, John

NASHVILLE:
Fessie, Bill
Roberts, John Porter
Terrell, Mrs. H. A.

PARIS:
Cavette, Eugene

TEXAS

AMARILLO:
Mays (Mays), Willie B.

AUSTIN:
Jade Room, and E. M. Funk
Von. Toay
Williams, James

BEAUMONT:
Bishop, E. W.

BOLING:
Fails, Isaac A., Manager Spot-
light Band Booking Coopera-
tive (Spotlight Bands Book-
ing and Orchestra Manage-
ment Co.)

BROWNWOOD:
Junior Chamber of Commerce,
and R. N. Leggett and Chas.
D. Wright

CORPUS CHRISTI:
Carnahan, R. H., Sr.
Kirk, Edwin
Vela, Fred

DALLAS:
Morgan, J. C.
Myner, Jack

DENISON:
Club Rendezvous

EL PASO:
Bowden, Rivers
Gateway Lodge 855, and C. P.
Walker
Marlin, Coyal J.
Peacock Bar, and C. P. Walker
Williams, Bill

FORT WORTH:
Clemons, James E.
Famous Door, and Joe Earl,
Operator
Florence, F. A., Jr.
Jenkins, J. W., and Parrish Inn
Rendezvous Club, and C. T.
Boyd, Operator
Snyder, Chic

GALVESTON:
Evans, Bob
Shiro, Charles

GONZALES:
Dasley Bros. Circus

GRAND PRAIRIE:
Club Badad, R. P. Bridges and
Miriam Teague, Operators

HENDERSON:
Wright, Robert

LAREDO:
Laredo Country Club, Dan
Faucher and Fred Brun

LEWELAND:
Collins, Dee

LONGVIEW:
Club 26 (formerly Rendezvous
Club), and B. D. Holiman,
Employer
Curley's Restaurant, and M. E.
(Curley) Smith
Ryan, A. L.

LUFKIN:
East Texas Cotton Club, and
Clemence Parker, Owner

MEXIA:
Payne, M. D.

ODESSA:
Baker, George
The Rose Club, and Mrs. Har-
vey Keller, Bill Grant and
Andy Rice, Jr.

PALSTINE:
Earl, J. W.
Grissel, Samuel
Grove, Charles

PARIS:
Roo-De-Voo, and Frederick J.
Merkle, Employer

PORT ARTHUR:
Demland, William

ROUND ROCK:
Rice's Hall, Jerry Rice, Em-
ployer

SAN ANGELO:
Specialty Products, Nelson Scott and Wallace Kelton

SAN ANTONIO:
Forrest, Thomas
Leahy, J. W. (Lee)
Mission Hills Country Club, and Eric Lipke, Employer
Obledo, F. J.

SALASCO:
Falls, Isaac A., Manager
Spotlight Band Booking Cooperative (Spotlight Bands Booking and Orchestra Management Co.)

WACO:
Circle R Ranch, and A. C. Solberg
Cooper, Morton

WICHITA FALLS:
Dibbles, C.
Johnson, Thurston
Whitely, Mike

UTAH

SALT LAKE CITY:
Sutherland, M. P.

VERMONT

RUTLAND:
Brook Hotel, and Mrs. Estelle Duffie, Employer

VIRGINIA

ALEXANDRIA:
Commonwealth Club, Joseph Burko, and Seymour Spelman

BUENA VISTA:
Dove, Julian

DANVILLE:
Rockbridge Theatre
Fuller, J. H.

EMORY:
Downing, J. Edward

HAMPTON:
Masey, Terry

LYNCHBURG:
Bailey, Clarence A.

MARTINSVILLE:
Hutchens, M. E.

NEWPORT NEWS:
Isaac Burton
McClain, B.

NORFOLK:
Big Trzcek Diner, Percy Simon, Proprietor
Cashvan, Irwin
Meyer, Morris
Rohanna, George
Winfree, Leonard

PETERSBURG:
Williams Enterprises, and J. Harriell Williams

PORTSMOUTH:
Rountree, G. T.

RICHMOND:
American Legion Post No. 151

SUFFOLK:
Clark, W. H.

VIRGINIA BEACH:
Bass, Milton
Fox, Paul J., Jim and Charles Melody Inn (formerly Harry's The Spot), Harry I. Sizer, Jr., Employer

WILLIAMSBURG:
Log Cabin Beach, and W. H. (Pats) Jackson

WASHINGTON

SEATTLE:
Grove, Sirless
Harvinton, R. S.

SPOKANE:
Lyndel, Jimmy (James Delagel)

WEST VIRGINIA

CHARLES TOWN:
Bishop, Mrs. Sylvia

FAIRMONT:
Gay Haven Supper Club, Jim Ribel, Owner

HUNTINGTON:
Brewer, D. C.
Padgett, Ray, and Ray Padgett Productions, Inc.

INSTITUTE:
Hawkins, Charles

LOGAN:
Costa, A. J.

MARTINSBURG:
Miller, George E.

MORGANTOWN:
Nizer, Leonard

WELLSBURG:
Club 67, and Mrs. Shirley Davies, Manager

WHEELING:
Mardi Gras

WISCONSIN

BAILEY'S HARBOR:
Schmidt Gazeboos, George Schmidt, Owner

BEAR CREEK:
Schwaecler, Leroy

BOWLER:
Reinke, Mr. and Mrs.

GREEN BAY:
Franklin, Allen
Galst, Erwin
Pestley, Charles W.

GREENVILLE:
Reed, Jimmie

HAYWARD:
The Chicago Inn, and Mr. Louis O. Runner, Owner and Operator

HURLEY:
Club Francis, and James Francis Fontecchio, Mrs. Elcey, Club Fiesta

MILWAUKEE:
Bethia, Nick Williams
Continental Theatre Bar
Cups, Arthur, Jr.
Dancer, Earl
Dimaggio, Jerome
Fun House Lounge, and Ray Howard
Gentilly, Nick
Goof, Seymour
Maniacci, Vince
Rio Club, and Samuel Douglas, Manager, Vernon D. Bell, Owner
Rizzo, Jack D.
Scales' House of Jazz, and Mike Albano
Singers Rendezvous, and Joe Sorce, Frank Balistreri and Peter Orlando
Suber, Bill
Tin Pan Alley, Tom Bruno, Operator
Weinberger, A. J.

NEOPIT:
American Legion, Sam Dickenson, Vice-Commander

RACINE:
Miller, Jerry

RHINELANDER:
Kendall, Mr., Manager, Holly Wood Lodge

ROSHOLT:
Akavichas, Edward

SHEBOYGAN:
Sheboygan County Harness Racing Association, Orlando Thiel, Pres.
Sicilia, N.

TOMAH:
Veterans of Foreign Wars

WYOMING

CASPER:
S & M Enterprises, and Sylvester Hill

CHEYENNE:
Kline, Hazel
Wagner, George P.

DUBOIS:
Harter, Robert H.

EVANSTON:
Jolly Roger Nite Club, and Joe D. Wheeler, Owner and Manager

ROCK SPRINGS:
Smoke House Lounge, Del E. James, Employer

DISTRICT OF COLUMBIA

WASHINGTON:
Adelman, Ben
Alvis, Ray C.
Andrus, Rose Marie (Mary Toby)
Archer, Pat
Cherry Foundation Recreation Center and Rev. Robert T. Cherry, Pres., and Oscar Russell
Clark, Lewis
Club Afrique, and Charles Liburd, Employer
Club Cimmaron, and Lloyd Von Blaine and Cornelius R. Powell

D. E. Corporation, Herb Sachs, President
duVal, Anne
Dykes Stockade, John Dykes, Owner
Gold, Sol
Gordon, Harry
Kavakos Grill and Restaurant, and Wm. Kavakos
Keiser, Herbert
Kirsch, Fred
Little Dutch Tavern, and El Brookman, Employer
Loren, Frederick
Mansfield, Emanuel
Maynard's Restaurant, Michael Friedman and Morton Foreman, owners
Moore, Frank, Owner, Star Dust Club
Motley, Bert
Murray, Louis, La Comeur Club, W. S. Holt and James Manning
Perruso's Restaurant, and Vito Perruso, Employer
Purple Iris, Chris D. Cassimus
and Joseph Cannon
Robinson, Robert L.
Rosa, Thomas N.
Rumpus Room, and Elmer Cooke, Owner
Smith, J. A.
T. & W. Corporation, Al Simonds, Paul Mann
Walters, Alfred
Whalen, Jennae
Wilson, John
Wong, Hing
Wong, Sam

WEST TORONTO:
Ugo's Italian Restaurant

WINCHESTER:
Bilow, Hillarie

QUEBEC

DRUMMONDVILLE:
Grenik, Marshall

HUNTINGTON:
Peters, Hank

MONTREAL:
Association des Concerts Classiques, Mrs. Edward Blouin, and Antoine Dufor
Astor Cafe, George Gavaris, Owner
"Auberger du Cap" and Rene Deschamps, Owner
Auger, Henry
Beriau, Maurice, and LaSociete Artistique
Canfield, James (Spizzie)
Carmel, Andre
Coulombe, Charles
DeGinet, Roger
Gillet, Letaric
Haskett, Don (Martin York)
Le Chateau Versailles
Lussier, Pierre
Pappas, Charles
Sunbrock, Larry, and his Rodeo Show

POINTE-CLAIRE:
Oliver, William

QUEBEC:
Sunbrock, Larry, and his Rodeo Show
Turcotti, B. A., and Drouel Aid Bureau

QUEBEC CITY:
LaChance, Mr.

ST. EMILE:
Monte Carlo Hotel, and Rene Lord

THREE RIVERS:
St. Maurice Club

BASKATCHEWAN

REGINA:
Judith Enterprises, and G. W. Haddad

CUBA

HAVANA:
Sans Souci, M. Triay

ALASKA

FAIRBANKS:
Brewer, Warren
Cass Blanca, and A. G. Muldoon
Cowtown Club, and Thornton A. Wright, Employer
Flamingo Club, Casper Miller, F. DeCosta Flemming, Employers, Freddie W. Flemming, Operator
Flemming, F. DeCosta
Flemming, Freddie W.
Glen A. Elder (Glen Alvin) Grayson, Phil
Hus Club, Lorna and Roy Stoltz, Owners
Johnson, John W.
Miller, Casper
Nevada Kid
Shangri La Club, Lorna and Roy Stoltz, Owners
Stampede Bar, Byron A. Gillam and The Nevada Kid

KETCHIKAN:
Channel Club

SEWARD:
Life of Riley Club, Riley Ware, Employer

HAWAII

HONOLULU:
Kennison, Mrs. Ruth, Owner, Fango Fango Club
Matuu, Fred
Thomas Puaa Lake

WAIKIKI:
Walker, Jimmie, and Marine Restaurant at Hotel Del Mar

SOUTH AMERICA

BRAZIL

SAO PAULO:
Alvarez, Baltazar

MISCELLANEOUS

Abbe, Virgil
Abernathy, George
Alberts, Joe
Al-Dean Circus, F. D. Freeland
All American Speed Derby, and King Brady, Promoter
Allen, Everett
Anderson, Albert
Bardon, George D.
Anthe, John
Arnett, Eddie
Arwood, Ross
Aske, Helen
Auger, J. H.
Aulger Bros. Stock Co.
Bacon, Paul, Sports Enterprises, Inc., and Paul Bacon
Ball, Ray, Owner, All Star Hit Parade
Baugh, Mrs. Mary
N. Edward Beck, Employer,
Rhapsody on Ice
Blumfeld, Nate
Bologhino, Dominick
Bolster, Norman
Bosserman, Herbert (Tiny)
Brandhorst, E.
Braunstein, B. Frank
Bruce, 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 Farmers
Burton, John
Capell Brothers Circus
Carlson, Ernest
Carroll, Sam
Charles, Mrs. Alberta
Cheney, Aland Lee
Chew, J. H.
Collins, Dee
Conway, Stewart
Cooper, Morton
Curry, Benny
Davis, Clarence
Davis, (Kleve), Dick
deLys, William
Deviller, Donald
Dicarlo, Ray
Dixon, J. L., Sr.
Dodson, Bill
Dolan, Ruby
Drake, Jack B.
Dunlap, Leonard
Eckhart, Robert
Edwards, James, of James Edwards Productions
Feehan, Gordon F.
Ferris, Mickey, Owner and Mgr., "American Beauties on Parade"
Field, Scott
Finklestein, Harry
Ford, Ella
Forre, Thomas
Fox, Jesse, Lec
Freich, Joe C.
Frickey, W. H. Woody
Friendship League of America, and A. L. Nelson
George, Wally
Gibbs, Charles
Goldberg (Garrett), Samuel
Goodenough, Johnny
Gordon, Harry
Gould, Hal
Grayson, Phil
Greco, Jose
Guttre, John A., Manager, Rodeo Show, connected with Grand National of Muskogee, Okla. Hall, Mr.
Hewlett, Ralph J.
Hobbs, Wilford, Vice-Pres., Artists Booking Corp., Hollywood, Calif.
Hollander, Frank, D. C. Restaurant Corp.
Horan, Irish
Horn, O. B.
Hoskins, Jack
Howard, LeRoy
Howe's Famous Hippodrome Circus, Arthur and Hyman Sturmak
International Ice Revue, Robert White, Jerry Rayfield and J. J. Walsh
Johnson, Sandy
Johnston, Clifford
Jones, Charles
Kay, Ben
Kelton, Wallace
Kent, Edwin
Kirk, Edwin
Kleve (Davis), Dick
Kline, Hazel
Kosman, Hyman
Larson, Norman J.
Law, Edward
Leahy, J. W. (Lee)
Leveson, Charles
Levin, Harry
Mack, Bie
Magen, Roy
Magee, Floyd
Mann, Paul
Markham, Dewey (Pigmeat)
Matthews, John
Maurice, Ralph
McCarthy, E. J.
McCaw, E. E., Owner, Horse Follies of 1946
McGowan, Everett
Mecke, D. C.
Merry Widow Company, Eugene Haskell, Raymond E. Mauro, and Ralph Paonessa, Managers
Miller, George E., Jr., former Booker's License 1129
Kee, Miller Productions, and Ken Miller
Miquelon, V.
Mitchell, John
Montalvo, Santos
Morton, H. W.
Mynier, Jack
Nelson, A. L.
New York Ice Fantasy Co., Scott Chalfant, James Blizard and Henry Robinson, Owners
Newbauer, Lillian
Nison, Elsworth
Oliver, Mike
Olson, Buddy
Osborn, Theodore
O'Toole, J. T., Promoter
Otis, Jim
Ouellette, Louis
Pappas, Charles
Patterson, Charles
Peth, Iron N.
Pfau, William H.
Pinter, Frank
Pope, Marion
Raney, John W.
Rayburn, Charles
Rayfield, Jerry
Rea, John
Redd, Murray
Reid, R. R.
Rhapsody on Ice, and N. Edw. Beck, Employer
Roberts, Harry E. (Hap Roberts or Doc Mel Roy)
Robertson, T. E., Robertson Rodeo, Inc.
Rodger, Edw. T.
Rogers, C. D.
Russ, Hal J., Enterprises
Salzman, Arthur (Art Henry)
Sargent, Selwyn G.
Scott, Nelson
Shuster, Harold
Shuster, H. H.
Singer, Leo, Singer's Midgets
Six Brothers Circus, and George McCall
Bert Smith Revue
Smith, Coy
Smith, Ora T.
Specialty Productions
Stevens Bros. Circus, and Robert A. Stevens, Manager
Stone, Louis, Promoter
Stover, Bill (also of Binghamton, N. Y.)
Stover, William
Straface, Pete
Straus, George
Stump Stumpy (Harold Cromer and James Cross)
Summerlin, Jerry (Mars)
Summers, Virgil (Vic)
Sunbrock, Larry, and his Rodeo Show
Tabar, Jacob W.
Tambor, Stuart
Taylor, R. J.
Thomas, Mac
Thomas, Ward
Travers, Albert A.
Walters, Alfred
Waltner, Marie, Promoter
Ward, W. W.
Watson, N. C.
Webb, Charles
Weinraub, Mr.
Wesley, John
White, Robert
Williams, Bill
Williams, Cargile
Williams, Frederick
Williams, Ward (Flash)
Willis, Sam
Wilson, Ray
Wimberly, Otis
Young, Robert

UNFAIR LIST of the American Federation of Musicians

INDIVIDUALS, CLUBS HOTELB, Etc.

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

MOBILE:
Butler, Marion William (pianist)
McGe, Montey

ARIZONA

DOUGLAS:
Top Hat Club

NOGALES:

Colonial House

PHOENIX:

Fraternal Order of Eagles Lodge Acree 2957
Plantation Ballroom

TUCSON:

El Tanque Bar

ARKANSAS

HOT SPRINGS:
Forest Club, and Haskell Hardsge, Prop.

CALIFORNIA

BARRESFIELD:
Jurez Salon, and George Beaton

BEVERLY HILLS:
White, William B.

CORONADO:

Coronado Yacht Club

HOLLYWOOD:

Norris, Jorge

IONA:

Watts, Don, Orchestra

JACKSON:

Watts, Don, Orchestra

LA MESA:

La Mesa American Legion Hall

LONG BEACH:

Cinderella Ballroom, John A. Burley and Jack P. Merrick, Proprietors
Tabone, Sam
Workman, Dale C.

LOS ANGELES:

Pouce Enterprises, and Million Dollar Theatre and Mayan Theatre

OCEANSIDE:
Towa House Cafe, and James Cuenza, Owner

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

PITTSBURG:
Bernie's Club

RICHMOND:
Galloway, Kenneth, Orchestra
Lavender, Wm. (Bill)

RIDGECREST:
Pappalardo's Desert Inn, and Frank Pappalardo, Sr.

SACRAMENTO:
Capps, Roy, Orchestra

SAN DIEGO:
American Legion Post 6 Mail Black and Tan Cafe
Cotton Club, and Belas Sanchez
San Diego Speedboat Club
Thursday Club
Uptown Hall
Vasa Club House
Wednesday Club

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

SAN LUIS OBISPO:
Seaton, Don

TULARE:
T D E S Hall

UKIAH:
Forest Club

VALLEJO:
Vallejo Community Band, and Dana C. Glaze, Director and Manager

WARNER SPRINGS:
Warner's Hot Springs

COLORADO

RIFLE:
Wiley, Leland

CONNECTICUT

DANIELSON:
Pine House

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

MOOSUP:
American Legion
Club 91

NAUGATUCK:
Zembruski, Victor—Polish
Polka Band

NORWICH:
Polish Veteran's Club
Wonder Bar, and Roger A. Bernier, Owner

SAYBROOK:
Pease House

WATERBURY:
Palace Theatre
State Theatre

DELAWARE

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

FLORIDA

DEERFIELD:
El Sorocco

FORT LAUDERDALE:
Aloha Club

FORT MYERS:
Rendezvous Club

HALLANDALE:
Ben's Place, Charles Dreuen

JACKSONVILLE:
Standor Bar and Cocktail Lounge

KENDALL:
Dixie Belle Inn

KEY WEST:
Raul's Club

MIAMI:
Heller, Joseph

MIAMI BEACH:
Freid, Erwin

PANAMA CITY:
White Circle Inn, and Mrs. Matie B. Shehana, Cedar Grove

POMPANO:
Julenes

TAMPA:
Diamond Horseshoe Night Club,
Joe Spicola, Owner and Manager

WINTER PARK:
Park Avenue Bar, and Albert Kauek

GEORGIA

AUGUSTA:
Cabana Supper Club, and J. Warren Sanford

SAVANNAH:
Bamboo Club, and Gene Dean

IDAHO

BOISE:
Simmons, Mr. and Mrs. James L. (Known as Chico and Connie)

MOUNTAIN HOME:
Hi-Way 30 Club

TWIN FALLS:
Rouge Rendezvous

WEISER:
Sportsman Club, and P. L. Barton and Musty Braun, Owners

ILLINOIS

CAIRO:
51 Club, and Jack Tallo Little Club, and Al Green

CALUMET CITY:
Calumet City Post 330,
American Legion

CHANNEL LAKE:
"The Aces" (formerly Four Aces), and Don Hartman, Operator

CHICAGO:
Harper, Lucius C., Jr.
Huddle Inn, The, and Don Hartman, Operator
Kryl, Bohumir, and his Symphony Orchestra

DANVILLE:
Knight, Willa

DARMSTADT:
Sinn's Inn, and Sylvester Sinn, Operator

FAIRFIELD:
Eagles Club

GALESBURG:
Carson's Orchestra
Meeker's Orchestra

JACKSONVILLE:
Chalet Tavern, in the Illinois Hotel

MARISSA:
Triefenbach Brothers Orchestra

MT. VERNON:
Jeth Tavern, and Kelly Greenalt

NASHVILLE:
Smith, Arthur

OLIVE BRANCH:
44 Club, and Harold Babb

ONEIDA:
Rova Amvet Hall

PEORIA:
Belmont Lounge, and Troy Palmer
Marshall-Putnam County Fair Assn. and the Henry Fair Silverleaf Pavilion
WPEO Radio Station

SCHELLER:
Andy's Place and Andy Kryger

INDIANA

ALEXANDRIA:
Ballroom and Bar of Eagles Lodge

ANDERSON:
Adams Tavern, John Adams Owner
Romany Grill

HAMMOND:
Polish Army Veterans' Post 40

INDIANAPOLIS:
Sheffield Inn
Udell Club, and Hardy Edwards, Owner

MISHAWAKA:
VFW Post 360

NEW CHICAGO:
Green Mill Tavern

SOUTH BEND:
Chain O'Lakes Conversation Club
D. V. F. German Club
PNA Group B3 (Polish National Alliance)

**St. Joe Valley Boat Club, and Bob Zaf, Manager
St. Joseph County 4-H Association**

IOWA

BOONE:
Miner's Hill

BURLINGTON:
Burlington Hawkeye (Des Moines County) Fair, and Fair Ground

CEDAR FALLS:
Women's Club

COUNCIL BLUFFS:
Smoky Mountain Rangers

DUBUQUE:
Hanten Family Orchestra (formerly Ray Hanten Orchestra of Key West, Iowa)

FAIRFIELD:
Hiff, Leui (Lew)

FILLMORE:
Fillmore School Hall

PEOSTA:
Peosta Hall

SIoux CITY:
Eagles Lodge Club

ZWINGLI:
Zwingle Hall

KANSAS

MANHATTAN:
M Fraternal Order of the Eagles Lodge, Aerie No. 2468

TOPEKA:
Downs, Red, Orchestra
Vinewood Dance Pavilion

SALINA:
Woodman Hall

WICHITA:
Silver Moon
West Street Supper Club

KENTUCKY

BOWLING GREEN:
Jackman, Joe L.
Wade, Golden G.

LOUISVILLE:
Cross Roads Club, Carl Coomes, Prop.

PADUCAH:
Copa Cabana Club, and Red Thrasher, Proprietor

LOUISIANA

LEESVILLE:
Capell Brothers Circus

MAINE

LEWISTON:
Pastime Club

SKOWHEGAN:
O Sol Mio Hotel

MARYLAND

BALTIMORE:
Knoles, Nolan P. (Actua Music Corp.)

BLADENSBURG:
Bladensburg Arena (America on Wheels)

EASTON:
Starr, Lou, and his Orchestra

FREDERICK:
Loyal Order of Moose

MASSACHUSETTS

FALL RIVER:
Dulree Theatre

GARDNER:
Florence Rangers Band
Heywood-Wakefield Band

LAWRENCE:
Zajec, Fred, and his Polka Band

LOWELL:
Golden Nugget Cafe

LYNN:
Pickfair Cafe, Rinaldo Cbeverini, Prop.
Simpson, Frank

METHUEN:
Central Cafe, and Messrs. Yankonis, Driscoll and Gagnon, Owners and Managers

NEW BEDFORD:
Polka, The, and Louis Garston, Owner

NORTH READING:
Levaggi Club, Inc.

SHIRLEY:
Rice's Cafe, and Albert Rice

SPENCER:
Reardon, Bernard

WEST WARREN:
Quabog Hotel, Ernest Dron-dall, Operator

WORCESTER:
Gedymia, Walter
Holmes, Alan Gray
Rio Restaurant
Theatre-in-the-Round, and Alan Gray Holmes

MICHIGAN

ALGONAC:
Sid's Place

DETROIT:
Roosevelt Lounge, and Roy Fricivallo

INTERLOCHEN:
National Music Camp

ISHPEMING:
Congress Bar, and Guido Bonetti, Proprietor

MARQUETTE:
Johnson, Maria M.

NEGAUNEE:
Bianchi Bros. Orchestra, and Peter Bianchi

MINNESOTA

DEER RIVER:
Hi-Hat Club

MINNEAPOLIS:
Lollies, Wei
Millett, C. C.
Twin City Amusement Co., and Frank W. Patterson

ST. PAUL:
Berk, Jay
Twin City Amusement Co., and Frank W. Patterson

MISSISSIPPI

VICKSBURG:
Rogers' Ark

MISSOURI

KANSAS CITY:
Club Matinee
Coates, Lou, Orchestra
El Capitan Tavern, Marvin King, Owner
Gay Fad Club, and Johnny Young, Owner and Proprietor
Green, Charles A.
Mell-O-Lane Ballroom, and Leonard (Mell-O-Lane) Robinson

LOUISIANA:
Rollins, Tommy, Orchestra

POPLAR BLUFF:
Lee, Duke Doyle, and his Orchestra "The Brown Bombers"

ST. JOSEPH:
Rock Island Hall

NEBRASKA

HASTINGS:
Eagles Club, and Ellis Wilder and Lyle Myers

LINCOLN:
Arena Roller Skating Club
Dance-Mor
Lees Drive Inn, Lee Franks, Owner
Royal Grove
Sunset Party House

NEVADA

ELY:
Little Casino Bar, and Frank Pace

NEW HAMPSHIRE

BOSCAWEN:
Colby's Orchestra, Myron Colby, Leader

PITTSFIELD:
Pittsfield Community Band,
George Fietze, Leader

WARNER:
Flanders' Orchestra, Hugh Flanders, Leader

NEW JERSEY

BAYONNE:
Knights of Columbus (Columbian Institute)
Frederick A. Mackenzie Post 165 Hall
Polish American Home
Sonny's Hall, and Sonny Montanez
Stark, John, and his Orchestra

CAMDEN:
Polish-American Citizens Club
St. Lucius Choir of St. Joseph's Parish

CLIFTON:
Boeckmann, Jacob

DENVILLE:
Young, Buddy, Orchestra

EAST PATERSON:
Gold Star Inn

ELIZABETH:
Matulona, Mike
Reilly's Lounge, and John Reilly
Szyka, Julius
Twin Cities Arena, William Schmitz, Manager

HACKENSACK:
Mancinni's Concert Band, M. Mancinni, Leader

HACKETTSTOWN:
Hackettstown Fireman's Band

KEYPORT:
Stager, Walter, Orchestra

MAPLEWOOD:
Maplewood Theatre

MILFORD:
Meadowbrook Tavern, R. M. Jones, Prop.

MONTCLAIR:
Montclair Theatre

MT. HOLLY:
Fireside Restaurant

NETCONG:
Kiernan's Restaurant, and Frank Kiernan, Prop.

NEWARK:
House of Brides
Palm House
Pelican Bar
Treat Theatre

NEW BRUNSWICK:
Carlano, John
George, George S.

OAK BRIDGE:
Van Brundt, Stanley, Orchestra

ORANGE:
Dudley's

PASSAIC:
Blue Room, and Mr. Jack Haddon Hill Orchestra,
J. Baron, Leader

PATERSON:
Airsip
American Legion Band,
B. Sellitti, Leader
Paterson Symphonic Band

ROCHELLE PARK:
Swiss Chalet

SOUTH RIVER:
Barrows, Charles
Saunders, Lec, Orchestra, Leo Moken, Leader

NEW MEXICO

ANAPRA:
Sunland Club

BUIDOSO:
Martin Bar, and Martin Grindstaff, Owner

CARLSBAD:
Lobby Club

CLOVIS:
Williamson Amusement Agency,
Howard Williamson

BUIDOSO:
Davis Bar

NEW YORK

BRONX:
Aloha Inn, Pete Mancuso, Proprietor, and Carl Ranford, Manager
Revolving Bar, and Mr. Alexander, Prop.

BROOKLYN:
All Ireland Ballroom, Mia, Paddy Griffin and Mr. Patrick Gillespie

BROWNVILLE:
Monnat, Joseph

BUFFALO:
Hall, Art
Lafayette Theatre
Wells, Jack
Williams, Buddy
Williams, Ossian

CATSKILL:
Jones, Stevic, and his Orchestra

COHOES:
Sports Arena, and Charles Gup-till

CUBA LAKE:
Evans Roller Rink

ELMIRA:
Hollywood Restaurant

INDICOTT:
The Casino

FISHKILL:
Cavacconi's Farm Restaurant,
Edy, and Daniel Cavacconi, Managers

FREEPORT, L. I.:
Freeport Elks Club, and Carl V. Anton, Mgr.

GENEVA:
Atom Bar

GLASS LAKE:
Glass Lake Hotel, and Mr. Anthony Schepis

HARRISVILLE:
Cbeisman, Virgil

HUDSON:
New York Villa Restaurant,
and Hazel Unson, Proprietor

KENMORE:
Basil Bros. Theatres Circuit, including Colvin Theatre

KINGSTON:
Killmer, Carl, and his Orchestra (Lester Marks)

MAMARONECE:
Seven Pines Restaurant

MCHANICVILLE:
Cole, Harold

MOHAWK:
Hurdic, Leslie, and Vineyards Dance Hall

MT. VERNON:
Hartley Hotel

NEW YORK CITY:
Disc Company of America (Asch Recordings)
Norman King Enterprises, and Norman King
Manor Record Co., and Irving N. Berman
Morales, Cruz
Richman, William L.
Soldaires (Eddy Gold and Jerry Isaacson)
Willis, Stanley

NORFOLK:
Joe's Bar and Grill, and Joseph Briggs, Prop.

OLEAN:
Wheel Restaurant

RAVENA:
VFW Ravenna Band

RIDGEWOOD, L. I.:
Joseph B. Garity Post 562,
American Legion, Commander
Edmund Rady

ROCHESTER:
Loew's Rochester Theatre, and Lester Pollack
Mack, Henry, and City Hall Cafe, and Wheel Cafe

SALAMANCA:
State Restaurant

SCHENECTADY:
Top Hats Orchestra

SYRACUSE:
Miller, Gene

TROY:
Gaimor's Restaurant

UTICA:
Russell Ross Trio (Salvatore Corsiale, Leader, and Frank Ficarro)

NORTH CAROLINA

ASHEVILLE:
Propes, Fitzbough Lee

KINSTON:
Parke, David

WILMINGTON:
Village Bar, and K. A. Lehto, Owner

OHIO

ALLIANCE:
Lexington Grange Hall

CANTON:
Palace Theatre

CINCINNATI:
Steamer Avalon

CUYAHOGA FALLS:
Loyal Order of Moose Club No. 918, and Charles Wesley, Secretary

DAYTON:
Mayfair Theatre, and Uwain Esper
The Ring, Maura Paul, Operator

GENEVA:
Blue Bird Orchestra and Larry Parks
Municipal Building
North Center Tavern

HARRISBURG:
Hubba-Hubba Night Club

HOLGATE:
Swiss Gardens, George K. Bronson

LIMA:
Bilger, Lucille

NEWARK:
Eagles Lodge

NEW LYME:
Fawn Ballroom

PAINESVILLE:
Chagrin Tavern

PIEPONT:
Lake, Danny, Orchestra

RAVENNA:
Ravenna Theatre

RUSSELL'S POINT:
Indian Lake Roller Rink, and Harry Lawrence, Owner

SALEM:
Gold Bar, and Chris Paporadis, Jr.

TOLEDO:
Blue Heaven Night Club

VAN Wert:
Underwood, Don, and his Orchestra

WAPAKONETA:
Veterans of Foreign Wars

YOUNGSTOWN:
Shamrock Grill Night Club,
and Joe Stuphar

OKLAHOMA

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

OREGON

GRANTS PASS:
Fruit Dale Grange

SAMS VALLEY:
Sams Valley Grange, Mr. Pefley, Grange Master

PENNSYLVANIA

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

ANNVILLE:
Washington Band

ASHLAND:
Eagles Club
VFW House Association,
Post 7654

BADEN:
Byersdale Hotel

BEAVER FALLS:
VFW Post No. 48
White Township Inn

BRADFORD:
Evan's Roller Rink, and John Evan

BUSHKILL:
Country Villa, and Mr. Friedman, Owner

CARBONDALE:
Lottus Playgroup Drum Corps
and Max Levine, President

EAST STROUDSBURG:
Locust Grove House

FAIRCHANCE:
Sons of Italy Hall

FALLSTON:
Valley Hotel

FREDERICKSBURG:
Vernon Volunteer Fire Co.
Firehouse

FREEDOM:
Sully's Inn

GIRARDVILLE:
St. Vincent's Church Hall

LEBANON:
Shilly's Taverna

LEHIGHTON:
Zimmerman's Hotel, and Wm.
Zimmerman, Prop.

MEADVILLE:
I. O. O. F. Hall

MOUNTAIN HOME:
Coutantso, Vince, Orchestra
Onawa Lodge, B. Shinn, Jr.,
Prop.

NEW FLORENCE:
Veterans of Foreign Wars

NEW KENSINGTON:
Gable Inn

NORRISTOWN:
Fort Side Inn, and H. B.
Larseler

PHILADELPHIA:
Allen, James, Orchestra
Dupree, Hiram

PHOENIXVILLE:
Slovak Club and Hall

PITTSBURGH:
Club 21

READING:
Baer, Stephen S., Orchestra
Schmoker, Johnny, Novelty
Band

ROBINSON:
Fork's Taverna

ROULETTE:
Brewer, Edgar, Roulette House

SHAMOKIN:
Maine Fire Company

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

SUNBURY:
Shamokin Dam Fire Co.

TARENTUM:
Frazier Township Fire Hall
Polka Bar

UNIONTOWN:
Melody Rink and W. Gustman

WHITNEY:
Pipetown Hotel

WILKINSBURG:
Lunt, Grace

YORK:
14 Karat Room, Gene Spangler,
Proprietor
Reliance Cafe, Robert Klinck
kinnit, Proprietor

RHODE ISLAND

NEWPORT:
Frank Simmons and his
Orchestra

WOONSOCKET:
Jacob, Valmore

SOUTH CAROLINA

SPARTANBURG:
Spartanburg Country Club, J. R.
(Whitey) Harling, Manager

TENNESSEE

BRISTOL:
Knights of Templar

JACKSON:
SPO Fraternity
Supper Club
TKO Fraternity
TKO Lodge

NASHVILLE:
Hippodrome Roller Rink

TEXAS

ALICE:
La Villita Club

CORPUS CHRISTI:
Brown, Bobby, and his Band
La Terraza Club, and Florencia
Gonzales
The Lighthouse
Sanitar, Humble
Tinas, T., and his Band

EL PASO:
Club Society, and Melvin Garret,
Owner-manager

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

GALVESTON:
Sons of Herman Hall

PORT ARTHUR:
DeGrasse, Lenore

BAN ANTONIO:
Club Bel-Air, and John W.
Mereland
Hancock, Buddy, and his
Orchestra
Rodriguez, Oscar

UTAH

OGDEN:
Chis Chic Inn

SALT LAKE CITY:
Avalon Ballroom

VIRGINIA

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

BRISTOL:
Knights of Templar

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

WINCHESTER:
V.F.W. Ladies Auxiliary, and
National Guard Armory

WASHINGTON

COULTE CITY:
Moran, Rita
Pauls Cafe
Schaller, Carl A.

SEATTLE:
Luredo Club, C. Batzer, Owner
WALLA WALLA:
Ray Conger Orchestra

WEST VIRGINIA

FAIRMONT:
Chimney Lodge, and John
Boyce
Gay Spots, and Adda Davis and
Howard Weekly
Ulloh, A. B.

GRAFTON:
City View, Tony and Daisy
Olivo, Prop.

KEYSTONE:
Calloway, Franklin

PARKERSBURG:
Moore, Wayne

WISCONSIN

ANTIGO:
Tune Twisters Orchestra, Jas. J.
Jeske, leader

APPLETON:
Koehn's Hall

AVOCA:
Avoca Community Hall
Melody Kings Orchestra, John
Marshall, Leader

BLOOMINGTON:
McLain, Jack, Orchestra

BOSCOBEL:
Miller, Earl, Orchestra
Fickham, Harley
St. Earl Orchestra

CUSTER:
Truda, Mrs.

DURAND:
Weiss Orchestra

JEFFERSON:
Collegiate Booking Agency, and
Gerald Matzer

MENASH:
Trader's Taverna, and Herb
Trader, Owner

MILWAUKEE:
Moede, Mel, Band

MINERAL POINT:
Midway Taverna and Hall, Al
Lavery, Proprietor

NORTH FREEDOM:
American Legion Hall

OREGON:
Village Hall

PARDESVILLE:
Fox River Valley Boys Orchestras,
and Phil Edwards

REWER:
High School

SOLDIER'S GROVE:
Gorman, Ken, Band

WISCONSIN RAPIDS:
National Cranberry Festival

DISTRICT OF COLUMBIA

WASHINGTON:
Johnny's Grill
National Arena (America on
Wheels)
Star Duet Club, Frank Moore,
Proprietor
20th Century Theatrical Agency,
and Robert B. Miller, Jr.
Wells, Jack

HAWAII

HONOLULU:
9th State Recording Co.

CANADA ALBERTA

SYLVAN LAKE:
Prom Dance Hall

BRITISH COLUMBIA

VANCOUVER:
International Musicians Book-
ing Agency, Virgil Lane

MANITOBA

WINNIPEG:
Dominion Theatre
Paterson's Ranch House, and
Andy Patterson

ONTARIO

AYR:
Ayr Community Centre
The Tartans Orchestra

BEVERLY HILLS:
Canadian Bugle and Trumpet
Band Association and members,
Charles P. Waldrum,
Secretary

BRANTFORD:
Silver Hill Dance Hall

CUMBERLAND:
Maple Leaf Hall

GREEN VALLEY:
Green Valley Pavilion, Leo
Lajeie, Proprietor

INGERSOLL:
Beacham, Wm., and his Melody
Ramblers

MERRITON:
Grenadiers Trumpet Band

NIAGARA FALLS:
McGregor, Mrs. Helen
Radio Station CHVC, Howard
Bedford, President and Owner
Ross, Bob
Ukrainian Greek Orthodox Hall
Uncle Sam's Hotel, Ivan Popovich,
Owner
Winters, Tea (Hector Fangeat)
Zabor, Ralph, and his Or-
chestra

OSGOODE:
Lighthouse

OWEN SOUND:
Scott, Wally, and his Orchestra

SARNIA:
Polish Hall

TORONTO:
Argonaut Football Club, Inc.
Argonaut Rowing Club
Crest Theatre
Lambert, Laurence A., and National
Opera Co. of Canada
McIntyre, Don, Instructor,
Western Technical School
Trumpet Band
Mitford, Bert
Mercury Club
Second Division Signals
Trumpet Band
Toronto Ladies' Pipe Band

WOODSTOCK:
Capitol Theatre, and Thomas
Naylor, Manager
Gregory, Ken, and Royal Vaga-
bonds Orchestra

QUEBEC

LAFRANCOIS:
Boulevard Hotel

L'ASSOMPTION:
Au Miami Hotel, Roland Alis,
Owner

LEVIS:
Auberge de la Colonne, Paul
Bouret and Romeo Drolet,
Co-Pros.

MONTREAL:
Bacardi Cafe
Gagnon, L.
Gaucher, O.
Lapierre, Adrien
Main Cafe
Arthur Murray School of
Dancing
Orleans Agency, and Paul
Piquin
Rainbow Grill

QUEBEC:
Canadian and American Book-
ing Agency
Nick's Paradise Restaurant, and
Nick Konstantinides, Prop.

ROUYN:
Radio Hotel

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

VAUDREUIL:
Vaudreuil Inn

MEXICO

MEXICO CITY:
Merino, Pablo, and his Tropic
Orchestra

MEXICO

MEXICO CITY:
Merino, Pablo, and his Tropic
Orchestra

MISSISSAUGA:
Capell Brothers Circus
Kryl, Bohumir and his Symphony
Orchestra
Wells, Jack

MISCELLANEOUS

FOR SALE—Italian viola, Dominicus Busan, Venice 1759. 16", excellently preserved, beautiful big tone. \$1,000.00 cash. Florian Wittmann, 3550 Cass Ave., Detroit 1, Mich. 8-9-10

FOR SALE—Two excellent string basses. One William Darracut, 1829, full size, \$550.00; one Ventapano, 3/4 size, 115 years old, in excellent playing condition. \$1,150. Also Taylor trunk, \$100. Fiss either bass. If purchaser of bass also buys trunk, \$75.00. Fred K. Whiting, 6-B Marhofer Drive, Pittsburgh 36, Pa. 9-10

FOR SALE—Music Library. Concert and dance for large and small orchestras. Special arrangements by leading arrangers, for nine men to twenty. Vocal sheet music from opera, musical and picture shows, and all standards. All printed music at one-half from original price. Music in very fine condition. Violin, piano, solo, classical and modern. Jack Maisel, 196-52 48th Ave., Flushing, N. Y.

FOR SALE—Must sacrifice. Brand new French Besson trumpet, never been used. Retail price \$300.00, will sell for \$200.00. Write Johnnie McCormick, 92 Waldwick Ave., Waldwick, N. J.

FOR SALE—Contra-bass orchestra music. Was used for concert, theatre, banquet or hotel. Overtures, selections, waltzes, marches, folkies, etc. Excellent condition and reasonable. Let me know your needs. Damon H. Shook, 1614 South 82nd St., Milwaukee 14, Wis.

FOR SALE—Selmer and LeBlanc trumpets, \$100.00 each, both excellent, with cases. Five rumba shirts, \$20.00; twelve music stands (Humes and Berg) \$35.00. Tenor band library by top arrangers, sacrifice. W. Roeder, 425 South Reese Place, Burbank, Calif.

FOR SALE—Used dance orchestras; some copyrights in 1912. A. Corotio, 4725 North Camac St., Philadelphia 41, Pa.

FOR SALE—Bach trombone, model 12, carry-all case. Used less than one year. Excellent condition, includes 11c mouthpiece, \$185.00. W. O. Penn, Bowston, Ohio.

FOR SALE—Twelve wooden folding stands in two fiber cases equipped with individual lights, etc. Belonged to name band. Ideal for traveling band. Make me an offer. Jerry Jerome, 1 Snap-dragon Lane, Roslyn Heights, L. I., N. Y.

FOR SALE—Clavoline, used very little, in perfect condition. Cost \$395.00, will sell for \$175.00. Eddie Pawlak, 3102 West 25th St., Chicago 23, Ill.

FOR SALE—Double tone chamber accordion, plus Sano-pick up, and Turner Dynamic mike head that screws on the pick up. Sacrifice, \$600.00 Joe Starr, 102-55 67th Road, Forest Hills, L. I., N. Y. Phone: TW 7-0166.

FOR SALE—Used Leedy tympani, 25 x 27 inch trunks, \$157.00. Also genuine K. Z. cymbals, 13 inch pair, \$75.00. A. Schmehl, 358 East 138th St., New York, N. Y.

FOR SALE—Scandalli accordion, 120 bass, 13 shifts treble and 8 shifts on bass. Excellent condition, tone, and appearance. \$800.00. Walter W. Tighman, Jr., 270 Chestnut St., Pensacola, Fla.

FOR SALE—A hand-made 7/8 German bass; with swell-back, maple ribs and back, and spruce top. New finish and fine brass machine, plus bag. \$300.00. Bernard Griggs, 16 Southwood St., Rosbury, Mass. Phone: HI 5-8668.

FOR SALE—Five-string blond bass, never used. List price \$475.00, will sell for \$250.00. Also Paramount tenor banjo, used, \$125.00. Richard Rogg, 546 North Third St., New Hyde Park, L. I., N. Y. Phone: PR 5-2410.

FOR SALE—Selmer alto sax, tri-pack Chesterfield case. Also Selmer Centered Tone Bb clarinet, excellent condition, American Express approval. Both or separate. Edward A. Laury, 722 Perry St., Flint 4, Mich. 10-11-12

FOR SALE—Deagan four-octave marimba, silver pearl, used, \$215.00. Also JenCo vibes, 2 1/2 octaves, white mother of pearl, like new, \$220.00. Bonnie Quigley, 102 Covert Ave., Stewart Manor, L. I., N. Y. Phone: FL 4-2080.

FOR SALE—Bassoon, Heckel system, latest model, with case, two focals, reeds, etc., \$325.00. Perfect condition, used five years by first bassoonist in Hamburg, Germany, symphony. G. C. Roberts, West Third St., Brooklyn 4, N. Y. Nightingale 5-8353.

FOR SALE—Genuine Italian violin (with papers) bow and case. Appraisal, \$1,200.00, price, \$500. Call after 11:00 A. M., HA 6-1139. Henry Rosner, 62-35 79th St., Elmhurst 79, N. Y.

FOR SALE—Brand new, just brought from Italy, 10 Paolo Soprano accordion, 120 bass, 9 shifts, 41 piano keys. Cost in Italy \$500.00, will sacrifice for quick sale for \$250.00. I. W. Nankerville, % M. B. Adron, P. O. Box 51-A, Pawling, N. Y.

FOR SALE—One Bb Selmer clarinet (centerstone model), practically new, with zipper case, \$200.00. Ralph Budd, 1517 Chestnut St., Terre Haute, Ind. Phone C. 6416.

FOR SALE—Estep reed organ, electric motor, four octaves, 90 lbs., walnut finish, good condition. With bass. \$100.00. Gilbert Bleich, 462 East 55th St., Brooklyn 3, N. Y. GL 1-0141 (after 7:00 P. M.)

FOR SALE—Genuine Friedrich Pletzner violin, 1690, for \$400.00. Inspection in my own home only. Also used classical orchestras and large conductor's stand. L. H. Barcos, 908 DeKalb St., Norritown, Pa.

FOR SALE—Powell flute, gold embouchure, low b, combination case. Wm. S. Haynes silver piccolo, C, conical bore. Will sell separately. E. M. Hansen, 117 Alta Ave., San Antonio, Tex.

FOR SALE—Excelior Symphony Grand 120 bass accordion, \$800.00. Douglas Hancock, Redfield, South Dakota.

FOR SALE—Genuine Vincenzo Postiglione cello, 1886, certificate by Wuritzer and others, beautiful tone, perfect condition, very reasonable. Can be seen any time by appointment. M. Longo, 488 14th St., Brooklyn 15, N. Y. SO 8-3633.

FOR SALE—Lyon & Healy concert harp No. 606. 46 strings, G to contra bass D, gold leaf finish. Excellent condition with exception of few broken strings. Mrs. Alice F. Bracke, R. F. D. 1, Atchison, Kan.

FOR SALE—Gibson L-5 guitar, non-electric concert model, like new condition. \$200.00 or best offer. B. H. Alexander, Chi Psi Lodge, Amherst, Mass.

FOR SALE—Two guitar amplifiers; one Gibson amp with six speakers, and one single speaker amp. Both in excellent condition. Oliver Jespersen, 147-35 38th Ave., Flushing, N. Y. Independence 3-3016 (After 7:00 P. M.)

FOR SALE—Conn bass saxophone, A-1 shape, brass lacquer, in case. Also Vega Plectrum Deluxe gold banjo. Lyle V. Olson, 1306 West College St., Austin, Minn.

FOR SALE—Contra-bassoon, Heckel, No. 562. New curved model to Bbb, silver plated, shipping case, used Munich State Opera, perfect condition. Mark A. Popkin, 2302 Avenue "Q," Brooklyn 10, N. Y. Esplanade 7-4014.

FOR SALE—German cello, Stradivarius model, beautiful tone and excellent condition. Price, \$500.00. Kurt Glauzitz, 9 N. W. Third St., Richmond, Ind.

FOR SALE—Kay % bass with cloth cover and bow, \$150.00. Reeves disk recorder with play-back and pre-amp., \$75.00. Lloyd H. Haldeman, 1046 Chestnut St., Columbus, Pa. Phone 4-8106.

FOR SALE—Silver "C" Bute, closed GG, closed holes, made by Laube of La Couture-Boussey, Paris, France, \$85.00. C. J. Schorch, 1006 Prospect Road, Pittsburgh 27, Pa.

WANTED

WANTED—Unrecorded, unpublished Latin-American tunes in all tempos. We have chance to record good new tunes. Your tune will be published and ordered. Standard royalties paid. Steve Miller, 7429 Woodson, Overland Park, Kan.

WANTED—Reputable and live-wire booker for experienced Hammond organ and drum duo, for cocktail lounges. Travel anywhere on west coast. Local 99 cards, Portland, Ore. Ann and Len Nash, 5041 S. E. Ellis Street, Portland 6, Ore. Prospect 4-9510.

WANTED—Musician-guitar player who has had some factory wood working experience. JeN-Co, Box 165, Decatur, Ill.

WANTED—Four string banjo, recognized make only, 16 to 22 frets. Please state age, make, condition, and price. Also will buy banjo solo records, and any guitar records by Django Reinhardt. E. Connors, 842 Hamilton St., Allentown, Penna. 9-1

WANTED—Special arrangements for trumpet, sax, trombone, rhythm. Send list and price. I will do the copying if you prefer. Morrie Kline, 2655 Mock Road, Columbus 19, Ohio.

WANTED—Arrangements for accordion, tenor sax, and bass. Send an 8-bar sample, jazz and commercial. Jimmy Bianco, 4029-S. E. Ogden St., Portland 2, Ore. 10-11-12

WANTED—Young attractive colored girl to join vocal group. Too much experience not necessary, if willing to train. Year-round work for right girl. Contact Boyd Moore, % Associated Booking Corp., 203 North Wabash Ave., Chicago, Ill.

WANTED—Commercial piano chair open about October 5th. Knowledge of organo helpful. Hotel styled band, minimum salary \$95.00, Union tax paid. Also require full solo, tone tenor sax with double of violin preferred but not essential. Reply to Orchestra Leader, 4331 Parallel Road, Kansas City, Kan.

AT LIBERTY

AT LIBERTY—Experienced pianist, congenial, clean living; seeks connection with permanent resort hotel orchestra or Hammond organ group playing society dance and concert music in good taste. Willie Marks, 922 East 15th St., Brooklyn 30, N. Y. T.F.

AT LIBERTY—All-around pianist and accordionist, open for steady or single engagements. Cut shows. A. Hardt, 41-23 67th St., Woodside 77, L. I., N. Y. Phone: DE 5-3395.

AT LIBERTY—Accordionist, wants work in western band, will travel. Ten years experience, fake or read. John Herrington, 624 White Ave., Greenville, Ill. Phone: 324-J.

AT LIBERTY—Drummer, all-around experience. Prefer jazz group (combo or big band), will travel. Age 21. Local 472 card. Richie Hake, 523 Thomas St., York, Pa. Phone: 79363.

AT LIBERTY—Experienced modern drummer, cuts jazz, Latin, commercial shows, etc. Desires work in and around Chicago. Neat, young, dependable. Local 10 card. Don Langlois, 3911 North Oconto Ave., Chicago 34, Ill. T.F.

AT LIBERTY—Drummer, 24, desires work in and around Chicago. Combo or large band experience. Local 10 card, sight read or ad lib. John McIntire, 2943 West Arthington, Chicago, Ill. KEZie 3-9002.

AT LIBERTY—Jazz guitarist, female, age 34, solo and rhythm, can read or fake, also double on string bass. Can sing, free to travel. Miss Betty Vitelli, 118 Amelia St., Toronto, Montreal, Can.

AT LIBERTY—Singer, electric guitarist, seeking steady or weekends. Solos, reads and young. Anthony J. Campo, 219 Himrod St., Brooklyn 37, N. Y. GL 6-1631, 7 to 9 P. M.

AT LIBERTY—Drummer, 22, free to travel. Past student of Roy Knapp, Chicago; four years experience. Prefer small unit work. Locals 10, 154 cards, sober and reliable. Keith L. Creager, 1228 Aspen, Colorado Springs, Colo.

AT LIBERTY—Trumpet man, age 20, would like work with large dance band. Will travel, but prefer New England area. Reliable, sober, good reader. Phil Greco, 195 Walnut St., Holyoke, Mass. IE 3-1337.

AT LIBERTY—Experienced Hammond organ and drum duo for cocktail lounges. Standard and popular rhythms, vocals. Want reputable and live-wire booker. Travel anywhere on west coast. Local 99 cards. Ann and Len Nash, 5041 S. E. Ellis Street, Portland 6, Ore. PRespect 4-9510.

AT LIBERTY—Attractive (all girl) instrumental trio, accordion, electric guitar, string bass. Open for week ends and casuals; specializing in dance and dinner music. Los Angeles area, Local 47 cards. Betty Gail Hitchcock, 9122 Coachman Ave., Whittier, Calif. OXbow 6-7801.

AT LIBERTY—Experienced drummer, age 29, formerly with Henry Busse and Wayne King. Will consider any type of engagement. Jeff Young, 2106 Schrage Ave., Whiting, Ind. Phone Whiting 2361-W.

AT LIBERTY—A-I copyist, all kinds of work, dance band, classical, lead sheets, etc. Sample work upon request. Deposit requested with order. James Ringle, 341 Marlboro Road, Wood Ridge, N. J. WEHster 9-6043.

AT LIBERTY—Organist, has own full size Hammond organ, AC current only. Versatile musician. Reads and plays from memory. Also plays piano, solovox, organo. Does not sing or entertain. Excellent references. Locals 802 and 655 cards. Seeks engagement in Class A spot, will relocate. Harry Strat, 1-05 Astoria Blvd., Apt. 2-G, Astoria 2, L. I., N. Y. YEllowstone 2-6554.

AT LIBERTY—Guitarist, electric, rhythm and solo. Desires to join trio for Friday and Saturday. Local 802 card, have police card and car. Phone TR 4-9743 Tuesday to Friday, 6:00 P. M. to 9:00 P. M. Bob Caffill, 119 West 88th St., New York 24, N. Y.

AT LIBERTY—Girl tenor sax and clarinet. Available after October 15th. Have car, will travel. Audrey Blaik, 241 Cummins Highway, Roslindale 31, Mass. FAirview 5-0336.

AT LIBERTY—Guitarist, doubling bass fiddle. Play any lead melody on guitar, some vocals, straight or novelty impressions. Local 802 card, have car, travel anywhere, overseas, etc. Write, wire or call anytime. Robert Filane, 258 Withers St., Brooklyn, N. Y. Phone EV 8-5200. 10-11

AT LIBERTY—Cellist, middle age, with European teachers degree, seeking position in college or university in a moderate climate. Experienced in solo, chamber music, opera, symphony; at present with a major symphony orchestra. References furnished if desired. Vincent Kelly, 605 Ocean Ave., Ocean City, N. J. 10-11-12

AT LIBERTY—Long experienced cornet, trumpet man, double baritone horn, both clefs. Show bands, symphony, combo, etc. Also linguist, Spanish, German. Middle west or Gulf coast preferred. H. C. Miller, 302 West Fourth, Sioux Falls, S. D.

AT LIBERTY—Experienced arranger-composer. Any style for any combination, including voices. Good backgrounds for singers and dancers. Full sounding small band scores. Will work by mail. Ed McGuire, 431 4th Ave., Altoona, Pa.

AT LIBERTY—Top society pianist desires to join small or large orchestra as feature soloist. Mario Del Raye, 5311 South Christiana Ave., Chicago, Ill. HEInlock 4-6653.

AT LIBERTY—String bass and cocktail drums. Vocals and comedy. Would like to come east, work New York area with small combo. Mark Gardner, 1110 12th St., Golden, Colo. Phone: CRestview 9-4007.

AT LIBERTY—Arranger and copyist (specialize tenor and commercial bands). Wide experience in both fields; work by mail only. Thos. E. Stanton, 95 Thurman St., Edgewood Station, Providence 5, R. I.

AT LIBERTY—Drummer, 29, sober, latest equipment. Long experienced, big bands, combo's; read, fake, vocals, doubles on bass. Will travel, Local 307 card. Ronald V. Confrey, R. R. 2, La Salle, Ill. Phone Utica 7-4341.

NEW! Car Emblem



Musicians' insignia — attached to the top of your license plate or trunk — wins traffic courtesies. It's your introduction on the road wherever you go. Attractive colors — rust-proof. 4" diam. \$1.98 post-paid. Money back guarantee.

STA-DRICO
Sixth Ave., Dept. IM-10
Whitstone, L. I., N. Y.

Sonola

... PLAYED BY THE
WINNER OF THE WORLD
ACCORDION CHAMPIONSHIPS.



Johnny
LaPadula

18-year-old Johnny LaPadula played Sonola exclusively in winning BOTH the U.S. Finals and the World "Olympic" Championship in Switzerland, where he triumphed over 20 other competitors from 16 nations.

See your dealer or write for Sonola catalog.

Western States Distributor:
Pacific Music Supply Co.
1143 S. Santa Fe Street
Los Angeles 15

Manufacturer & East'n Dist.:
Sonola Accordion Co.
536 Pearl Street
New York 7, N. Y.

Midwest-Southeast Distributor:
Iorg & Binner, Inc.
425 S. Wabash Avenue
Chicago 5, Ill.

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.

FOR THOSE WHO WON'T COMPROMISE WITH QUALITY



Bradleigh STANDARD MUSICIAN'S DRESS JACKETS

There is always someone who can make something a lot worse for a little less, but the best is the cheapest in the end. Bradleigh's superior style, tailoring and comfort have won National acceptance as the authentic Musician's Dress Jacket.

- 24 SHADES TO CHOOSE FROM
- PATCH OR FLAP POCKETS
- SHANTUNGS, PLAIDS, BLAZERS
- FULLY LINED
- SIZES 34 to 48, Regulars, Longs, Shorts

Pictured, is "Tocomo", "Allegro" in Plaid, Blazer
Grade A: JACKET \$18.50 — PLaid or BLAZER \$20.50
Grade B: JACKET \$24.50 — PLaid or BLAZER \$26.50
MATCHING SLACKS \$10.50

WRITE FOR SWATCHES NOW

79 Fifth Avenue WAtkins 9-
New York 14 N Y 7575-76



Musician's Lamp

Designed and Mfd. by ARTHUR FIELDS, "802-Man"
See the unusual effect when hand-painted raised notes light up in different colors... reading "Home Sweet Home."



- Translucent glass globe, matching shade.
- Metal parts all satin brass finished.
- Height: 26 1/2" — LIGHTS TOP AND BOTTOM AND INDIVIDUALLY.
- WILL FIT INTO ANY ROOM. An outstanding value for just \$12.98. Postpaid.

Cannot be purchased elsewhere.
SEND YOUR CHECK OR MONEY ORDER TO
DISCOUNT MAIL ORDER, Dept. IM
9201 Avenue B Brooklyn 36, N. Y.
Sorry, No C.O.D.'s



ABC-TV
SAT. NITES COAST TO COAST
LAWRENCE WELK TV SHOW

2 FABULOUS **DIRECTONE** ARTISTS

CHAMPAGNE MUSIC MAESTRO
LAWRENCE WELK
FAMOUS ACCORDION VIRTUOSO
MYRON FLOREN



ONLY PANCORDION AND CRUCIANELLI ACCORDIONS

HAVE DIRECTONE

**35% MORE
CARRYING
POWER!**

© 1954, M. King U.S. Pat. Off., Ind., Cincinnati

FREE LITERATURE . . . WRITE TODAY!

FIND OUT WHY THE NATION'S TOP ACCORDIONISTS
INEVITABLY CHOOSE DIRECTONE® FOR TOP PERFORMANCE!



PANCORDION INC.

DEPT. B-1056, 601 WEST 26th STREET, NEW YORK 1, N. Y.