

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

MUSICIAN

International



July 1960

AFM Convention Highlights 7

New Laws of the Federation 14

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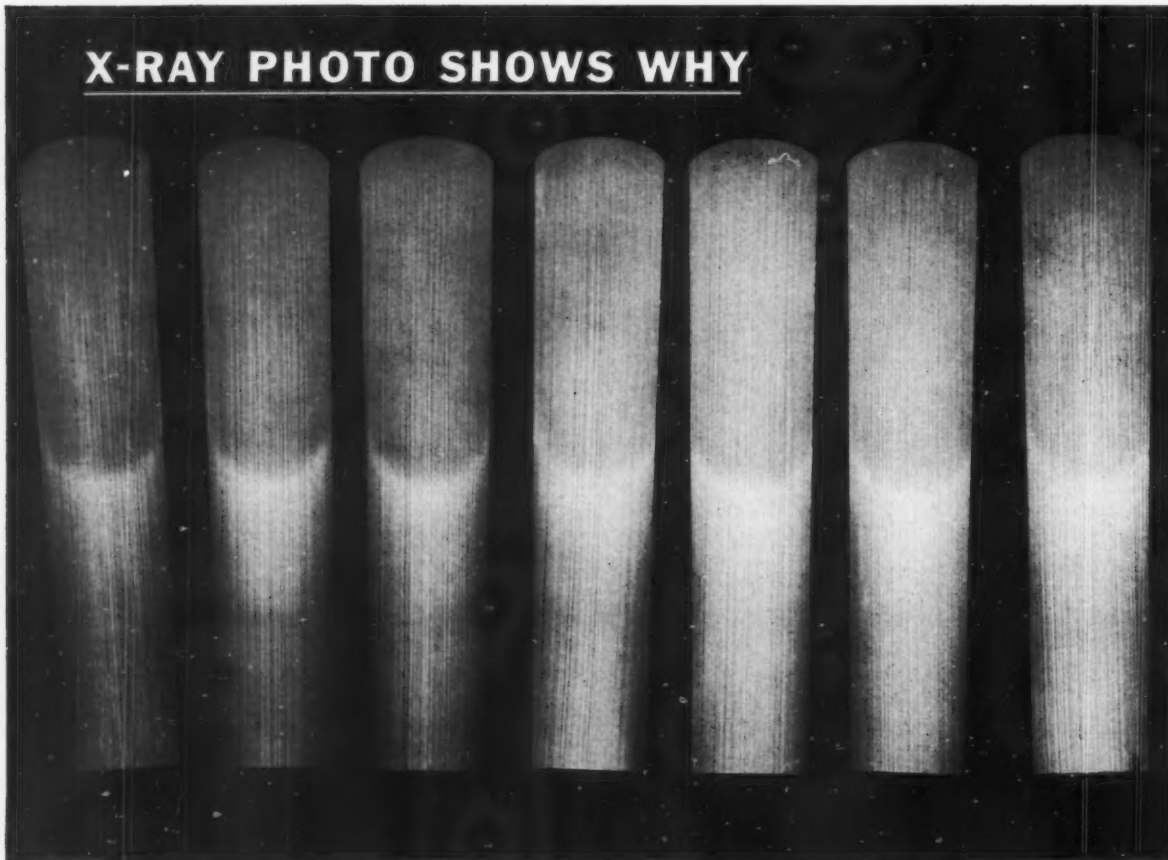


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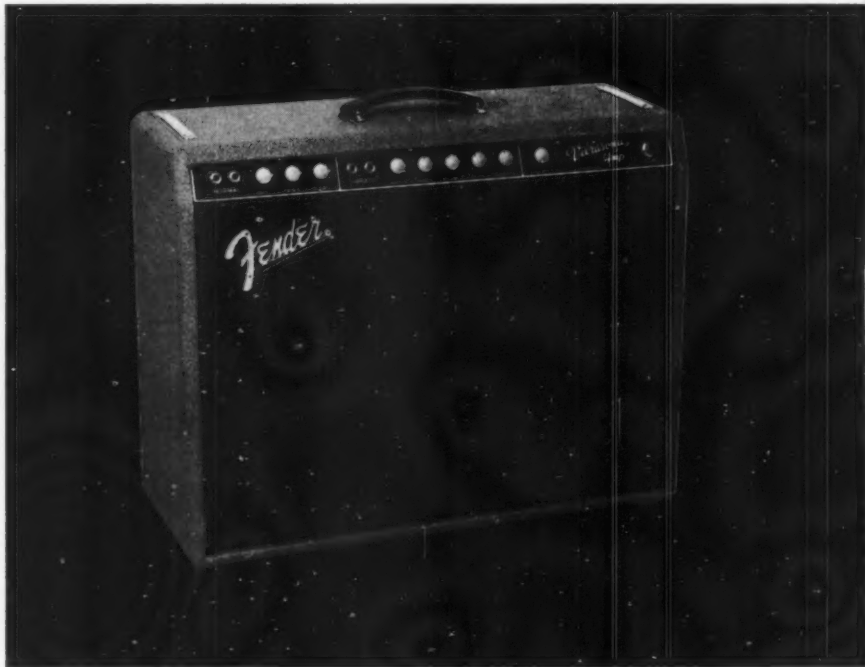
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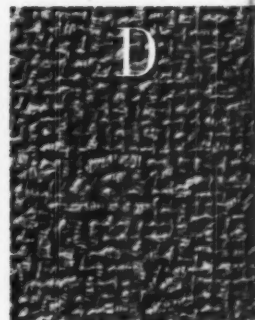
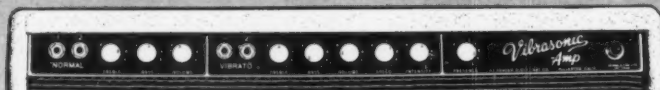


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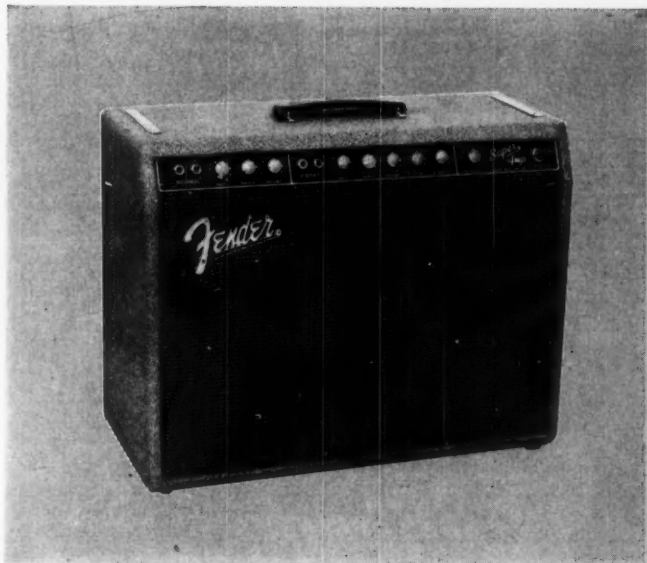
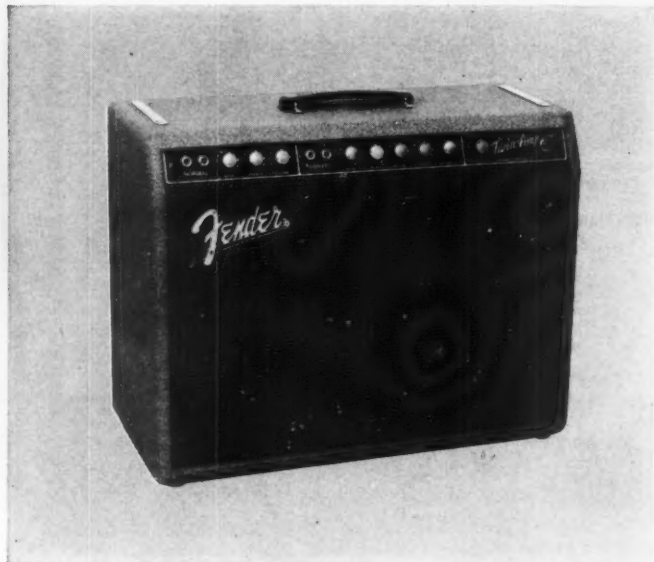
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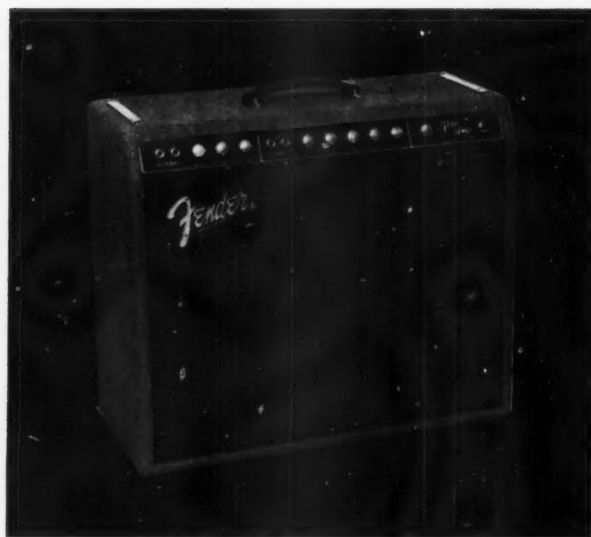
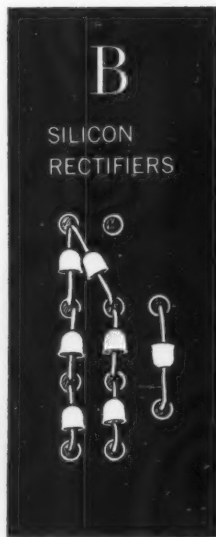
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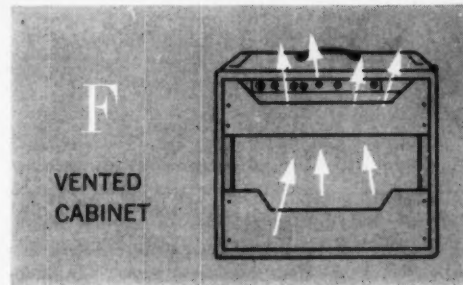
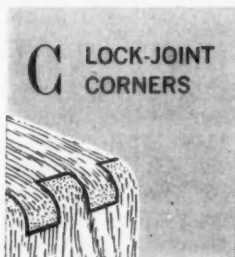
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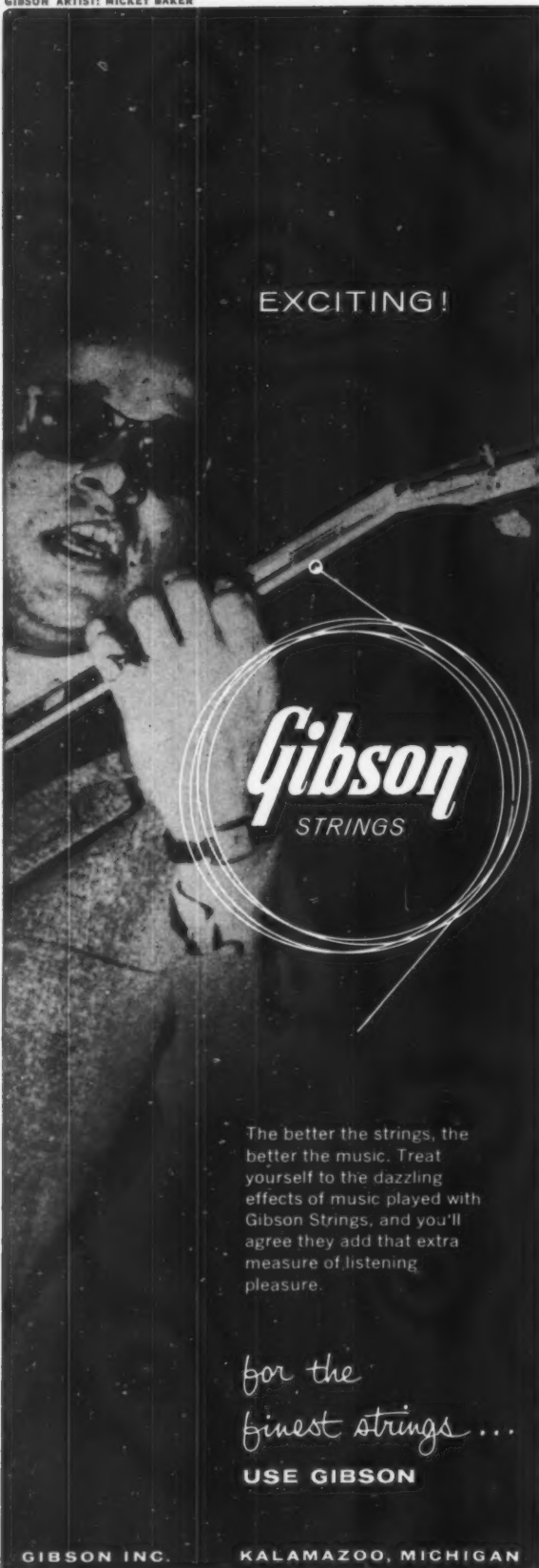


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MUSICIAN

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COVER

Pablo Casals

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."

INTERNATIONAL MUSICIAN



Federation officers make annual reports to the Sixty-third Annual Convention. President Kenin outlined the progress of the Federation during the current year, pointing to the million dollar fund in the pension plan, the progress being made against the importation of foreign sound track, and the dramatic victory in halving the job-destroying 20 per cent entertainment tax. Secretary Ballard announced an increased membership of 1,291 in the last year, making a total of 266,618, and reported a full quota of one hundred scholarship students for the Second Annual Congress of Strings. Treasurer George V. Clancy cited the tremendous improvement in the Federation's financial position over the last year with the treasury figures showing an excess of expenditures over income of only \$80,492 as compared to a loss of \$216,011 in the previous year.

the 63rd CONVENTION HIGHLIGHTS

● On the opening day of the Sixty-third Annual Convention of the A. F. of M., June 6, President Herman Kenin promised some 1,200 delegates that the Federation will never relax its demands that broadcasting licensees be compelled to fulfill their basic obligations by developing, sponsoring and employing live local talent.

The accomplishment of this aim, he declared, probably means a "rewriting of the Federal Communications Act, with built-in policing and enforcing powers that stop short of programming censorship." He expressed the hope that musicians will have able co-operators among entertainment unions and

other entities that have a stake in reforming broadcasting practices.

"But," President Kenin said, "if we have to go it alone, as we did in the early stages of the now successful fight on the job-destroying 20 per cent federal tax, we shall go it alone—and win it alone."

President Kenin's verbal report to the opening session of the Convention was, for the most part, a tempered recounting of Federation accomplishments over the past year, including: the union-sponsored nation-wide protest against cut-rate foreign music dubbed into otherwise wholly American-made TV filmed shows; the reduction by one-half of

the so-called "cabaret" tax; the introduction of Congressional legislation to investigate unregulated use of foreign taped music and a law making it a crime to import "wetback" recordings for the purpose of replacing American musicians; the negotiation of a record wage scale and live music safeguards in the pay-TV field; the Federation's current efforts to win a return of its bargaining rights for musicians in the major Hollywood studios.

In his denunciation of "the several thousand broadcasting licensees who fatten off a multi-billion dollar monopoly," President Kenin was bitterly caustic. "Theirs," he said, "is a monopoly dedicated to the propagation, not of talents and human resources, as is their pledge and obligation, but to the propagation of the almighty dollar." He said their "brazen expropriation of our air waves," constituted "one of the most despicable and continuing frauds ever perpetrated upon the public."

The President's words drew a burst of applause.

Even now, President Kenin pointed out further, the Federation has pending legal proceedings seeking to balk the renewal of licenses for three radio stations in the Boston



Secretary Emeritus Leo Cluesmann administers oath to reelected officers and executive committeemen of the A. F. of M. at the concluding session of the Convention. Left to right: Charles "Pop" Kennedy, San Francisco; Alfred J. Manuti, New York City; E. E. "Joe" Stokes, Houston; Lee Repp, Cleveland; Walter M. Murdoch, Toronto; President Kenin, Westport, Connecticut; Vice-President William J. Harris, Dallas; Secretary Stanley Ballard, Newark, New Jersey; Treasurer George V. Clancy, Newark, New Jersey.

area which have failed to hire a single musician since they have been on the air. Every intermediate step to compel licensees to fulfill their obligations to promote live talent will be taken, he said, but the final remedy may lie in a thorough Congressional rewriting of the Federal Communications Act.

The President also went into a thorough discussion of the need for governmental subsidies to preserve American music.

Kenin recounted that twenty years ago the federal government spent a half-million dollars to acquire a refuge in Texas for fourteen wild whooping cranes. Today, with some five millions more invested over the years, there is a whooping population increase to forty-one such birds. He added, "So you see, there is federal aid—for the birds!"

No musician, he added, has anything against whooping cranes, or feels that the threatened life span of these birds should not be protected.

"But so, too, should musical careers be protected," he declared.

With respect to his plea for federal aid for the arts, President Kenin noted that the Nation's Capital appropriates but \$16,000 yearly

in support of music and other live art forms and that no dollar of this grant goes to support the National Symphony in Washington. As he pointed out, even the \$2,000,000 provided annually for the President's International Cultural Exchange is limited to art expressions outside the United States and not at home.

These examples of neglect, however, do not indicate a lack of sympathetic understanding or interest on the part of members of Congress, Kenin said. He quoted from an article by Rep. Frank Thompson (D., N.J.) in the June issue of the *International Musician* in which the New Jersey champion of legislation for the arts writes: "What is needed, in my opinion, to advance the fine arts . . . is the kind of well-organized grass roots movement put together by the American Federation of Musicians and its President, which recently won its years-long fight to reduce the cabaret tax from 20 to 10 per cent."

President Kenin decried the inroads of tape and the competition of the foreign performer, who cannot get past the immigration authorities in person, but can send a tape of a film which can play a multitude of times without

necessitating the performer's presence.

Elaborating on results from the national protest sponsored by the Federation against the use of cut-rate foreign music recordings on otherwise wholly American-made television shows, President Kenin said the campaign had developed into a fine trade union effort wherein small and medium-sized locals, remote from the scene and benefits of recording employment, had carried a major share of the nation-wide protest effort. "This," he said, "has developed into one of the Federation's finest unity of purpose performances, teamwork that is the true hallmark of trade unionism."

President Kenin, in promising that the Federation will continue to pursue in Washington its needs for relief and protection against unregulated foreign competition, declared that it will renew its original demand for total repeal of the so-called "Cabaret" tax by the next Congress.

He reminded the delegates that the gains made in the past years for recording instrumentalists would not have been possible except by direction and with the support of the Convention.

In closing, President Kenin complimented the work of Public Relations Director Hal Leyshon, for his work in the tax reduction fight.

The other three days of the Convention saw important developments both in the internal affairs of the Federation and in regard to actions concerned with national legislation.

The nomination without opposition of Herman Kenin as President, Stanley Ballard as Secretary, George V. Clancy as Treasurer and members of the Executive Committee Lee Repp (Cleveland), E. E. Stokes (Houston), Alfred J. Manuti (New York City), Charles Kennedy (San Francisco), and Walter M. Murdoch (Canada), marked the second day of the Convention, thus assuring their reelection. The reelection of Vice-President William J. Harris the following day meant that all officers of the Federation and members of the Executive Committee had succeeded themselves.

Performing Group Pledge

Don Conaway, Executive Director of the American Federation of Television and Radio Artists, in a speech before the delegates suggested that the time already is at hand when the entertainment unions should, within certain definitions, join together to plan contractual relationships for the fast approaching pay-TV era. Conaway said it is also high time that the entertainment unions, numbering more than a half million dues-paying members, had a representative on the AFL-CIO Council. He said—to answering cheers from the Convention delegates—that his nominee for that post would be President Kenin.

A. F. of M. General Counsel, Henry Kaiser, was next introduced. His subject, the Landrum-Griffin bill, the attorney remarked, was

Federation General Counsel Henry Kaiser, Washington, D. C., addresses the delegates on the pitfalls facing the union in the Landrum-Griffin Bill which he termed "a continuing diminution of the basic principles of human freedom, enforced under the ideology that government is by benefit of policemen."



Four top labor leaders in the entertainment industry got together on a note of harmony at a reception following an appearance at the Federation's Convention. Left to right: Jackie Bright, national administrator of AGVA; President Kenin; Joey Adams, President of AGVA (AGVA simultaneously holding its Convention in Las Vegas); and Donald Conaway, President of AFTRA. All pledged unanimous cooperation in obtaining benefits for members of the entertainment unions.

Officers and Convention Chairman of Local 369, Las Vegas, officially welcome President Kenin, executive board members and delegates to the Sixty-third Annual Convention in the Nevada city. Left to right: Mike Werner, Assistant to the President of Local 369; Jack Foy, President of Local 369; President Kenin; Mrs. Orion Sims, Secretary and Treasurer of Local 369; and Nick Russo, Convention Chairman.



the most uninspiring topic he had ever approached in some twenty-five years of addressing labor gatherings. He said that the revered Senator Wagner would "revolve in his grave" if he were aware that legislation such as the Landrum-Griffin bill were being described as "labor legislation." The right to self government depends upon vigilance, the attorney said, urging that labor people safeguard those rights at the polls by rescuing labor from its present sad state.

Then he launched on a description of the new labor bill and gave delegates pointers on how to comply and thus "avoid jail."

On the third day, June 8, musicians and variety artists—the American Guild of Variety Artists met in Las Vegas concurrently with the A. F. of M.—made common cause by pledging to perform only with members in good standing of each other's unions. Joey Adams, President of AGVA, speaking from the Convention platform, said he found him-

self perfectly at home in a musicians' gathering, because he had worked all of his professional life with them. He paid tribute to President Kenin as a dedicated leader and observed that the two entertainment unions had much in common. He cited examples of cooperation and concluded with the declaration that musicians and actors can succeed together if they build together.

Jackie Bright, national administrator of AGVA, was next introduced. It is a good omen, he said, that the two entertainment unions are meeting concurrently in Las Vegas, foretelling a closer bond of cooperation between them. Bright noted that there had been differences in the past, but promised that the days of misunderstanding will never return.

"We shall live, work and plan for the happiness and economic well-being of the entertainment business," Bright said, "and we actors and musicians will be the architects of our own destiny."

The Convention responded with a roar when the speaker read from a resolution adopted by the AGVA Convention insuring that its actor members will perform only with members in good standing of the A. F. of M.

A report by George A. Clark, pension fund manager, revealed nearly \$1,000,000 to the credit of the newly established employer-paid fund.

A resolution calling for the Federation locals to work on a closer basis with theater and club owners for the use of live music was passed. To further this end, the A. F. of M. is making up a "white" list, which unlike a "black" list, will include the names of all employers that support the A. F. of M. by hiring of musicians.

On the closing day, June 9, the Convention ratified Atlantic City as site of next year's Convention, with Pittsburgh and Miami likely contenders for the 1962 and 1963 Conventions, respectively.

String Congress Project

President Kenin invited Secretary Ballard to discuss the Federation's String Congress project for youthful talent and Treasurer Clancy to report on the Best Band Contest. He told the delegates that an offer from the Inter-American University of Puerto Rico to be host had been accepted and the goal of one hundred scholarships had been reached three weeks ago. The Congress had proved to be a fine public relations vehicle for the Federation and its participating locals, he said.

Best Band Contest

Treasurer Clancy said this year's Best Band Contest would coincide with the ballroom operators' dance week promotion in October. Jackie Gleason is serving as honorary Chairman.

The participating bands last year were able to increase substantially their booking fees. The Las Vegas Flamingo Hotel already has booked the winning band and the runner-up band. Many other rewards are accumulating.

Band leader Claude Gordon, winner of last year's Best Band Contest, made a surprise appearance to thank the Convention for the opportunities afforded his band through the contest. The Gordon band has since made one thousand appearances and has recorded two Warner albums. Gordon said that, though there were many problems for traveling bands still to be resolved, the national contest idea was one of the best promotions yet devised.

The Convention directed that a telegram of appreciation be sent Rep. Aime J. Forand (D., R.I.) for his leadership in the tax reduction fight in Congress. President Kenin remarked that no member of the Congress over the years had played a more helpful role than that of the Rhode Island Congressman.

Following the installation of officers and members of the executive board by Secretary Emeritus Leo Cluesmann, the Sixty-third Convention of the Federation adjourned at 1:40 P. M. on June 9.



Top: President Kenin pins honorary Federation Convention badge on Nevada's Junior Senator Howard W. Cannon as Mayor Oran K. Gragson, previously honored, looks on. Both the Senator and the Mayor welcomed the delegates to Las Vegas while Senior Senator Alan Bible who could not be present sent a recorded message of welcome which was broadcast to the Convention.

Middle: Retiring Southern Conference President Weymouth B. Young, Tulsa, Oklahoma, receives certificate of service from newly-elected President E. A. Stephens, Corpus Christi, Texas, as Secretary-Treasurer Steve E. Grunhart, Shreveport, Louisiana, looks on. To the right is newly-elected Vice-President O. V. Foster, Memphis, Tennessee. In back row are A. F. of M. Executive Committeeman E. E. "Joe" Stokes, Houston; A. F. of M. Vice-President Emeritus Charles L. Bagley, Los Angeles, who swore in the officers; and Federation Vice-President William J. Harris, Dallas.

Bottom: Musical highjinks were provided on the second day of the Convention by Mike Isabella and the "Kenin Kats," a combo consisting of delegates who join forces each year to "make music together" for the benefit of the delegates. Left to right: Mike Isabella, trombone, Newcastle, Pennsylvania; Dan Jacoby, trumpet, Waukegan, Illinois; Vic Fuentes, clarinet, Baltimore, Maryland; Shirley Kinda, piano, Fairbanks, Alaska. In back, George M. Fraije, drums, Indianapolis, Indiana; and Jim Lynch, bass, Las Vegas.



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of Proposed Settlements in Trust Fund Law Suits

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Attorneys for Plaintiffs

ORDER REQUIRING NOTICE RE HEARING ON PLAINTIFFS' PETITION FOR APPROVAL OF SETTLEMENT.

No. 669,990

In the Superior Court of the State
of California, in and for the County
of Los Angeles.

JOHN H. ANDERSON, JR., et al.,
Plaintiffs, vs. AMERICAN FEDER-
ATION OF MUSICIANS OF THE
UNITED STATES AND CANADA,
etc., et al., Defendants.

GOOD CAUSE appearing from the
verified petition verified June 16, 1960,
filed by the plaintiffs herein requesting
judicial inquiry into and determina-
tion on the merits of the fairness,
reasonableness and adequacy of a pro-
posed settlement of this action upon
the terms and conditions therein set
forth; and plaintiffs having requested
an order fixing the form and extent of
notice to be given to the plaintiffs and
the members of the class represented
by them in this action, and affording
them the right to appear and be heard
in connection with plaintiffs' motion
for approval of such proposed settle-
ment; and it appearing to the court
that the publishing of notice pursuant
to the terms and provisions of this
order would constitute due, reasonable
and adequate notice to the plaintiffs
and all members of the class repre-
sented by them; NOW, THEREFORE:

IT IS HEREBY ORDERED that a
hearing be held in Department 1 of
this Court, Room 222, at the Court-
house, 111 North Hill Street, Los
Angeles, California, on the 19th day
of August, 1960, at 9:00 o'clock in the
forenoon, upon plaintiffs' said petition
and motion for approval of such settle-
ment and for the entry of judgment
pursuant to the terms of such settle-
ment, and upon any objections which
may be filed as hereinafter set forth,
with reference to any of the fore-
going; and

IT IS FURTHER ORDERED that
any parties in interest desiring to
object to the approval of said settle-
ment shall file a statement of his or
their objections or grounds of oppo-
sition with the Clerk of this Court,
and serve a copy thereof upon the
plaintiffs' attorneys, Fendler and Ler-
ner, Harold A. Fendler and Daniel A.
Weber, 333 South Beverly Drive, Bever-
ly Hills, California, at least five days
prior to said hearing date.

IT IS FURTHER ORDERED that
the defendant American Federation of
Musicians of the United States and
Canada shall cause notice of said
hearing, in substantially the form an-
nexed hereto, marked "Exhibit A,"
and made a part hereof, together with
a copy of this Order, to be published
in the July issue of "The International
Musician" and in the July issues of
the respective publications entitled
"Overture" and "Allegro," issued, re-
spectively, by Local 47 (Los Angeles,
California) and Local 802 (New York,
N. Y.) of the defendant Federation; and
the plaintiffs shall cause such
notice to be published once each week
for four successive weeks in the Los
Angeles Daily Journal commencing not
later than June 22, 1960; and

IT IS FURTHER ORDERED that
the defendant Federation and plain-
tiffs, respectively, shall file or cause
to be filed on or before the date of
said hearing, proof of publication in
conformity with this order; and

IT IS FURTHER ORDERED that a
copy of this Order and said petition
be served by the plaintiffs upon the
attorneys of record of all parties ap-
pearing in this action at least twenty
days prior to the date of said hearing.

DATED: Los Angeles, California,
this 16th day of June, 1960.

LOUIS H. BURKE,
Presiding Judge of the Superior Court.

FENDLER AND LERNER and
HAROLD A. FENDLER
333 South Beverly Drive
Beverly Hills, California
CRestview 1-2156 — Bradshaw 2-2161

DANIEL A. WEBER
9808 Wilshire Boulevard
Beverly Hills, California
CRestview 6-6227 — Bradshaw 2-9441
Attorneys for Plaintiffs

NOTICE OF COURT HEARING ON PLAINTIFFS' PETITION FOR AP- PROVAL OF PROPOSED SETTLE- MENT.

No. 669,990

In the Superior Court of the State
of California, in and for the County
of Los Angeles.

JOHN H. ANDERSON, JR., et al.,
Plaintiffs, vs. AMERICAN FEDER-
ATION OF MUSICIANS OF THE
UNITED STATES AND CANADA,
etc., et al., Defendants.

Notice to all musicians employed by
any signatories to the so-called 1954
phonograph record labor agreement
with the American Federation of Musi-
cians of the United States and Cana-
da, in effect between January 1, 1954,
and December 31, 1958, with respect
to the making of non-symphonic
phonograph records produced under
such labor agreement or any separate
employment agreements governed
thereby:

Pursuant to an order of the Superior
Court of the State of California,
County of Los Angeles, dated June 16,
1960, and entered in the above-entitled
action, which is a representative or
class action prosecuted by the specifi-
cally named plaintiffs on behalf of
themselves and all other musicians
similarly situated, who were employed
from time to time by the defendant
employers who were signatories to the
so-called 1954 Phonograph Record
Labor Agreement between such res-
pective signatories and the defendant
American Federation of Musicians of
the United States and Canada (hereinafter
referred to as the "Federation"), or
separate employment agreements
governed thereby, in effect be-
tween January 1, 1954, and December
31, 1958, with respect to the making
of non-symphonic phonograph records
(all of the members of said class be-
ing hereinafter referred to as the
"plaintiffs" or "class"),

You are hereby notified that a hear-
ing will be held in Department 1 of
this Court, in the Courthouse, Room
222, 111 North Hill Street, Los An-
geles, California, on August 19, 1960,
at 9:00 o'clock in the forenoon, upon the
petition of the plaintiffs in the above
action, verified June 16, 1960, for judi-
cial inquiry into and for the determi-
nation of the fairness, reasonableness
and adequacy of the proposed

settlement of this action upon the
basic terms and conditions hereinafter
set forth and for approval thereof to
authorize the plaintiffs and their coun-
sel to abandon or dismiss all appeals
presently pending from the judgment
entered herein on July 24, 1959, and
for the entry of a modified judgment
herein effectuating such settlement.

The basic terms of the proposed
settlement are as follows:

(a) All of the monies which have
been collected to date by the Citizens
National Bank as Receiver in the
above action, and which now aggre-
gate a sum in excess of \$2,000,000 (in-
cluding interest accrued to date), are
to be distributed ratably to the plain-
tiffs as hereinafter set forth, after
deduction therefrom of all of the Re-
ceiver's and plaintiffs' costs and ex-
penses and such attorneys' fees to the
plaintiffs' attorneys and attorney for
the Receiver as may hereafter be de-
termined by this Court.

(b) Any and all sums or amounts
which may be due and owing from
any signatories to the 1954 Phono-
graph Record Labor Agreement with
the Federation, without regard to
whether any such signatories are
named as defendants in the instant
action, and which sums and amounts
are payable to defendant Samuel R.
Rosenbaum as Trustee under the 1954
Phonograph Record Trust Agreement
(hereinafter referred to as the "de-
fendant Trustee") pursuant to the pro-
visions of the 1954 Phonograph Record
Labor Agreement requiring such sig-
natories to pay to the defendant Trustee
21% of the earnings (computed on
the basis of minimum scale) of all
musicians employed under said collec-
tive labor agreement or separate em-
ployment agreements governed there-
by, are also to be awarded to the plain-
tiffs. Said sums are to be collected
(through the exercise of reasonable
efforts) by the defendant Trustee and
paid by him to said Receiver, or upon
demand by the Receiver, such sums
are to be assigned by the defendant
Trustee to the Receiver, for distribu-
tion as set forth in subparagraphs (a)
and (c) hereof.

(c) The net proceeds to be dis-
tributed by the Receiver, i.e., after
deducting the costs, expenses and fees
described in subparagraph (a) hereof
from any and all sums and amounts
collected by the Receiver pursuant to
subparagraphs (a) and (b) hereof, are
to be distributed ratably to all musi-
cians who rendered their services in
connection with the production of non-
symphonic phonograph records pro-
duced between July 1, 1956, and De-
cember 31, 1958, under or pursuant to
said 1954 Phonograph Record Labor
Agreement, or under separate employ-
ment agreements governed thereby. In
the event any member of said class
be now deceased or shall fail to sur-
vive distribution as provided in such
modified judgment, his or her surviv-
ing spouse shall be entitled to receive
the sum or amount to which such
decedent would have been entitled;
and if no such spouse be surviving at
the time such distribution is ordered
by this court, then the amount which
would have otherwise been paid to
such decedent shall augment the sums
available for distribution to all other
members of said class.

(d) The findings of fact and conclu-
sions of law heretofore made in this
action and dated May 29, 1959, and
filed July 24, 1959, are to be vacated;
and findings of fact and conclusions
of law are to be waived.

(e) The judgment heretofore entered
in this action on July 24, 1959, is to
be modified:

(1) to effectuate the provisions of
subparagraphs (a) and (b) hereof;

(2) to declare any and all of said
collective labor and trust agreements,
and any and all payments heretofore
or hereafter made pursuant thereto,
either to the defendant Trustee or to
the Receiver, to be in all respects
lawful, binding and enforceable;

(3) to dismiss any and all claims or
causes of action asserted by or on
behalf of the plaintiffs or said class,
except to the extent hereinbefore pro-
vided;

(4) to provide that the modified
judgment shall be binding upon all
members of the class;

(5) to provide for the filing and pro-
cessing of claims on behalf of mem-
bers of said class, under the super-
vision and control of the court;

(6) to impose a charge upon any and
all funds in the hands of the Receiver
for the payment of fair and reason-
able attorneys' fees to the Receiver's
attorney and to plaintiffs' attorneys,
the amounts to be hereafter fixed by
the court; and

(7) to retain jurisdiction by this
court of this action for the purpose of
implementing any of the provisions of
such modified judgment, including the
supervision of the submission, admin-
istration and approval of claims, the
determination of fees and allowances,
and the making of such further orders
as may be necessary or desirable to
implement or execute any of the pro-
visions of such settlement or modified
judgment.

(f) Said modified judgment is to be
a final judgment, and all rights to
appeal therefrom are to be waived.

(g) A consistent judgment is to be
entered in the New York suit herein-
after described.

Any member of said class may ap-
pear and be heard at said time and
place, subject to the proviso that any
member of the class desiring to object
to such proposed settlement shall be
required to serve upon the plaintiffs'
attorneys, Fendler and Lerner, Har-
old A. Fendler and Daniel A. Weber,
333 South Beverly Drive, Beverly Hills,
California, and file with the Clerk of
this court, at least five days prior to
said hearing date, a statement setting
forth such member's grounds of objec-
tion to the proposed settlement.

In the event that the proposed set-
tlement should be approved by this
Court, said modified judgment will be
entered in accordance with the terms
of such stipulation; and such modified
judgment will be binding and conclu-
sive upon the plaintiffs and all mem-
bers of said class.

NOTICE IS HEREBY FURTHER
GIVEN that said petition recites that
on April 4, 1960, at a mass meeting
of musicians who are members of the
class, held in Los Angeles, California,
and at a mass meeting of similar
musicians held on April 11, 1959, in
New York City, basic terms of the
proposed settlement were presented to
the musicians present and at each
meeting all of the musicians attending
gave their unanimous approval to the
proposed settlement.

NOTICE IS HEREBY FURTHER
GIVEN that under the terms of said
proposed settlement it is contemplated
that the defendant Samuel R. Rosen-
baum, as Trustee, under the 1954
Phonograph Record Trust Agreement
(Trustee of the Music Performance
Trust Funds) will make an applica-
tion to the Supreme Court of the
State of New York, County of New
York, for the entry of a judgment in
the action entitled *Rosenbaum, etc.,
vs. Melnikoff, et al.*, which action is
now pending in said court (Index No.
1017-1957) which judgment is to be
consistent with the proposed modified
judgment to be entered in this action.
The modified judgment proposed to be
entered in this action will be binding
and conclusive upon, and the same will
be *res judicata* in respect to any and
all claims asserted by or on behalf of
all members of said class in the in-
stant action or in said New York
action. In the event that no objection
should be made by you to said pro-
posed settlement or the entry of said
modified judgment herein, the same
will be deemed to constitute a consent
on your part to the approval of said
settlement and the entry of such mod-
ified judgment in this action, as well
as the entry of a judgment in said
New York action consistent with the
modified judgment to be entered in
this action.

The file in this action and the
"Modified Judgment" proposed to be
entered herein, including plaintiffs'
Petition for Approval of Settlement,"
may be inspected by any member of
the class or his representatives at the
office of the Clerk of the County of
Los Angeles, in Room 112 of said

INTERNATIONAL MUSICIAN

Courthouse, 111 North Hill Street, Los Angeles, California.

DATED: This 16th day of June, 1960.

**FENDLER AND LERNER,
HAROLD A. FENDLER, and
DANIEL A. WEBER**

Attorneys for Plaintiffs
333 South Beverly Drive
Beverly Hills, California

FENDLER AND LERNER and
HAROLD A. FENDLER
333 South Beverly Drive
Beverly Hills, California
CRestview 1-2156 — BRadshaw 2-2161

DANIEL A. WEBER
3808 Wilshire Boulevard
Beverly Hills, California
CRestview 6-6227 — BRadshaw 2-9441
Attorneys for Plaintiffs

**ORDER REQUIRING NOTICE RE-
HEARING ON PLAINTIFFS' PETI-
TION FOR APPROVAL OF SET-
TLEMENT.**

No. 670,348

In the Superior Court of the State of California, in and for the County of Los Angeles.

WILLIAM (BILL) ATKINSON, et al., Plaintiffs, vs. AMERICAN FEDERATION OF MUSICIANS OF THE UNITED STATES AND CANADA, etc., et al., Defendants.

GOOD CAUSE appearing from the verified petition verified June 14, 1960, filed by the plaintiffs herein requesting judicial inquiry into and determination on the merits of the fairness, reasonableness and adequacy of a proposed settlement of this action upon the terms and conditions therein set forth; and plaintiffs having requested an order fixing the form and extent of notice to be given to the plaintiffs and the members of the class represented by them in this action, and affording them the right to appear and be heard in connection with plaintiffs' motion for approval of such proposed

settlement; and it appearing to the court that the publishing of notice pursuant to the terms and provisions of this order would constitute due, reasonable and adequate notice to the plaintiffs and all members of the class represented by them; NOW, THEREFORE:

IT IS HEREBY ORDERED that a hearing be held in Department 41 of this Court, Room 417, at the Courthouse, 111 North Hill Street, Los Angeles, California, on the 11th day of August, 1960, at 9:30 o'clock in the forenoon, upon plaintiffs' said petition and motion for approval of such settlement and for the entry of judgment pursuant to the terms of such settlement, and upon any objections which may be filed as hereinafter set forth, with reference to any of the foregoing; and

IT IS FURTHER ORDERED that any parties in interest desiring to object to the approval of said settlement shall file a statement of his or their objections or grounds of opposition with the Clerk of this Court, and serve a copy thereof upon the plaintiffs' attorneys, Fendler and Lerner, Harold A. Fendler and Daniel A. Weber, 333 South Beverly Drive, Beverly Hills, California, at least five days prior to said hearing date.

IT IS FURTHER ORDERED that the defendant American Federation of Musicians of the United States and Canada shall cause notice of said hearing, in substantially the form annexed hereto, marked "Exhibit A," and made a part hereof, together with a copy of this Order, to be published in the July issue of "The International Musician" and in the July issues of the respective publications entitled "Overture" and "Allegro," issued, respectively, by Local 47 (Los Angeles, California) and Local 802 (New York, N. Y.) of the defendant Federation; and the plaintiffs shall cause such notice to be published once each week for four successive weeks in the Los Angeles Daily Journal commencing not later than June 22, 1960; and

IT IS FURTHER ORDERED that the defendant Federation and plaintiffs, respectively, shall file or cause to be filed on or before the date of

Winners of the CONTEST FOR MUSICIANS

• The winner of the first prize (\$300.00) of the "Contest for Musicians" is Buck R. Baker, a member of Local 141, Kokomo, Indiana, for his story, "Say! A Strange Thing DID Happen to Me!" The winner of the second prize (\$100.00) is Edna White Chandler of Local 802, New York City. Her manuscript is called "High Cracked Note!" The winner of the third prize (\$50.00) is Leonard Jerden of Local 47, Los Angeles, California, for his story entitled "Have Tux . . . Will Swim." The winners of the fourth to eighth prizes (\$25.00 each) are: Eleanor Sterling Haggard, Local 101, Dayton, Ohio; Charles F. Adams, Local 47, Local 802 and Local 10, Chicago, Illinois; PFC Donald DeVall, Local 60, Pittsburgh, Pennsylvania; Don Asch, Local 802; and Aaron Geiger, Local 802.

The judges were Jacques Barzun, Provost of Columbia University and author of "Music in American Life," "Hector Berlioz" and the recent best-seller, "House of Intellect"; Dom Corulli, writer on jazz and author of the recently published book, "The Jazz Word"; and Virgil Thomson, composer and former music critic on the "New York Herald Tribune." We wish to thank them for their expert and conscientious judgments.

The prize-winning stories will appear in forthcoming issues.

said hearing, proof of publication in conformity with this order; and IT IS FURTHER ORDERED that a copy of this Order and said petition be served by the plaintiffs upon the attorneys of record of all parties appearing in this action at least twenty days prior to the date of said hearing.

DATED: Los Angeles, California, this 14th day of June, 1960.

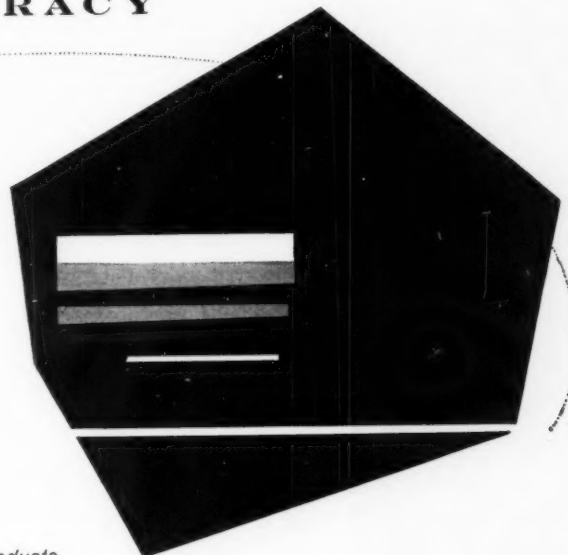
HAROLD W. SCHWEITZER,
Judge of the Superior Court.

FENDLER AND LERNER and
HAROLD A. FENDLER
333 South Beverly Drive
Beverly Hills, California
CRestview 1-2156 — BRadshaw 2-2161

DANIEL A. WEBER
3808 Wilshire Boulevard
Beverly Hills, California
CRestview 6-6227 — BRadshaw 2-9441
Attorneys for Plaintiffs
(Continued on page thirty-four)

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NEW LAWS AND CHANGES

The following actions were taken by the 1960 Convention in Las Vegas, Nevada. Those which constitute new laws or changes in the Constitution and By-laws will become effective September 15, 1960, unless otherwise specified. Members are directed to govern themselves accordingly.

IN ORDER TO COMPLY WITH NEW FEDERAL LAW, PROVISIONS REQUIRING SECRET BALLOT AND PRIOR NOTICE TO MEMBERSHIP FOR ELECTION OF DELEGATES TO CONVENTION AND ALTERNATES FOR THOSE DELEGATES.

Article 6, Section 1 of the Constitution was amended to read as follows:

"Delegates to the Convention and alternates for those delegates who may be unable to attend the sessions shall be elected by the locals, either at annual, regular or special meetings, or at regular or special elections, but in any event, by secret ballot. At least fifteen (15) days prior to the election of delegates, notice thereof shall be mailed by the local to the last known home address of each member in good standing.

"Elections held in violation of this law are null and void."

THE BY-LAWS OF THE FEDERATION WERE AMENDED IN THE FOLLOWING RESPECTS IN ORDER TO BRING THEM INTO CLOSER CONFORMITY WITH THE NEW FEDERAL LAW:

1. Article 1, Section 4-G, is amended by adding the italic words, so that it will read:

"Section 4-G. For the faithful performance of his duties he shall give an indemnity bond in the sum of at least \$200,000.00, together with a forgery insurance bond in the sum of \$200,000.00, the cost of which shall be borne by the Federation."

2. Article 10, Section 7, is amended by adding the italic words, so that it will read:

"Whenever any person, persons, organization or establishment is declared to be on the National Unfair or Defaulter List by the Federation, members cannot render services for such person, persons, organization, or for, or in, such establishment. If members render services for any person, persons, organization or establishment declared Nationally Unfair or in Default by the Federation, such action shall constitute grounds for such members' expulsion from membership in the Federation and they can only be reinstated under such conditions as may be imposed upon them by the International Executive Board."

3. Article 12, Section 2, is amended by adding the words "grounds for expulsion" after "constitute" in the third line from the end and by striking all remaining words, so that it will read:

"It shall be the duty of all locals to investigate all engagements played in their jurisdiction by their own members or by members of any other local, to ascertain whether such en-

gagement, or any employment was procured or negotiated by or through, or with the assistance of any booker, agent, representative, personal representative or manager, not licensed for that purpose by the Federation and to report each violation with respect thereto to the International President. Such violation by a member shall constitute grounds for expulsion."

4. Article 13, Section 2, is amended by striking the last word and substituting therefor "subject to expulsion," so that it will read:

"If any member of the Federation at any time or under any circumstances whatsoever denies that he is a member of the Federation in any case which involves the interests of the Federation or his obligation as a member thereof, he shall be subject to expulsion."

5. Article 13, Section 3-B, is amended by changing the word "expelled" in the next to last line to "subject to expulsion," so that it will read:

"If a member fails to comply with such order within ten days from date thereof he shall be subject to expulsion from each and every local in which he may at the time be enrolled."

6. Article 13, Section 4, is amended by changing "expelled" to "subject to expulsion," so that it will read:

"Any member of the Federation who changes his name in any way whatsoever with intent to defeat efforts of the officers of the Federation or the officers of any local thereof, in establishing his identity shall be subject to expulsion from membership in the Federation."

7. Article 24, Section 2, is amended by striking all words after "Musicians," in the fourth line and adding therefor "shall be subject to expulsion," so that the Section will read:

"Any member who assigns any property right in any recording to any recording company, or to any other party without the consent of the American Federation of Musicians, shall be subject to expulsion."

8. Article 25, Section 4, is amended by striking the last two lines and substituting therefor "ground for expulsion," so that the Section will read:

"No member shall employ any booker, agent, personal or other representative or manager, or secure or accept any engagement, for himself or for any other member, orchestra or band, directly or indirectly, from or through, or with the assistance of, any such booker, agent, personal or other representative or manager, who does not hold a license or permit then in force, for that purpose, from the Federation. No member shall participate in any employment or engagement so procured. Such violation by a member shall constitute grounds for expulsion."

(continued on page sixteen)

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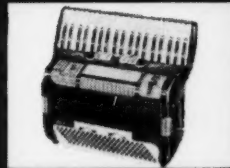
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NEW LAWS AND CHANGES

(Continued from page fourteen)

9. Article 31, Section 1-7 (entire Article), should be struck and the following substituted in its place:

"Members are required to exhaust all remedies and appeals provided by their locals and/or the Federation before proceeding in court or any other tribunal against any member, local, or the Federation."

THE FOLLOWING BY-LAWS OF THE FEDERATION WERE AMENDED BY ADDING THE ITALICIZED LANGUAGE TO CONFORM WITH CANADIAN LAW AND CUSTOM:

1. Article 9, Section 7-C:

"(7) agrees that the courts of the State of New York and of the state in which any party to such submission resides shall have jurisdiction over such parties to adjudication in reference to any matter arising out of any adjudication held pursuant hereto, including but not limited to the confirmation of the award of the Board and the enforcement thereof by entry of judgment thereon or by any other legal remedy, and that an award of the Board may be enforced as either the award of a common law proceeding or of a statutory proceeding; and any court in Canada of competent jurisdiction in the Province, County or District in which any party to such submission resides shall have jurisdiction

as aforesaid and the law of such Province shall apply."

2. Article 12, Section 12:

"Locals must require members who use a professional name to register such name with the local union, and (except in Canada) must also require all members to register their Social Security numbers with the local secretary. All bands using names other than members' names or registered professional names shall be required to register such band names with their local secretary."

3. Article 12, Section 13:

"The membership card issued by the local must contain the member's legal name, his Social Security number (except in Canada), his professional name and the A. F. of M. seal. All correspondence concerning any member who uses a professional name must refer to both his legal and professional name."

THE FOLLOWING BY-LAWS WERE AMENDED BY BEING RECAST SO AS TO CONFORM WITH CANADIAN LAW AND CUSTOM:

1. Article 16, Section 1-A, is amended so as to exclude the requirement of listing Social Security numbers in Canada so that it will read:

"Any individual member, or leader, in every case before an engagement is

played, must submit his contract for same to the local union in whose jurisdiction same is played, or in the absence of a written contract, file a written statement with such local fully explaining therein the conditions under which same is to be fulfilled, naming the place wherein same is to be played, the amount of money contracted for, the hours of the engagement, as well as the names of the members who will play same and the locals to which they belong, the actual amount of money paid each individual sideman, which cannot be less than the minimum local scale plus the Federation surcharges, and (except in Canada) their Social Security numbers."

2. Article 17, Section 1, should be amended so as to exclude the requirement of listing Social Security numbers in Canada so that it will read:

"Any individual member, or leader, in every case before an engagement is played, must submit his contract for same to the local union in whose jurisdiction same is played, or in the absence of a written contract, file a written statement with such local fully explaining therein the conditions under which same is to be fulfilled, naming the place wherein same is to be played, the amount of money contracted for, the hours of the engagement, as well as the names of the members who will play same and the locals to which they belong, the actual amount of money paid each individual sideman, which cannot be less than the minimum local scale plus the Federation surcharges, and (except in Canada) their Social Security number."

THE FOLLOWING BY-LAWS WERE AMENDED BY ADDING THE ITALICIZED LANGUAGE TO CONFORM WITH CANADIAN LAW AND CUSTOM:

1. Article 25, Section 25-B, Fourth:

"(c) The following stipulation shall be included in all agreements procured by the licensee relating to the professional engagements, performance or appearance of members.

"To the extent that the inclusion and enforcement thereof are not prohibited by a valid federal or state, or provincial statute, the Constitution, By-laws, Rules, Regulations and Resolutions of the American Federation of Musicians, and of the local thereof in whose jurisdiction the musicians perform hereunder, insofar as they are not in conflict with those of the said Federation, are made part of this contract, and to such extent nothing in this contract shall ever be construed as to interfere with any obligation which any member thereof may owe to said Federation pursuant thereto."

2. Article 27, Page 175:

"In respect to all services covered by this Article (1) a pension contribution is required in accordance with the detailed provisions set forth below, and (2) the applicable scales and conditions shall be those set forth below or the local scales and conditions (in the jurisdiction in which the engagement is played), whichever is the higher. If local scales and conditions are higher than those set forth below, the pension contribution shall be five (5%) per cent of local scales.

(Continued on page thirty-three)



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SYMPHONY and OPERA

ON THE UPGRADE The Omaha Symphony has increased its summer pops concerts from eight to ten . . . New York City's Stadium Concert series is seven weeks long this summer (six weeks last summer) and comprises twenty-nine concerts . . . The Austin Symphony management plans to increase its 1960-61 subscription concerts from eight to ten. It will continue to present its four concerts for school children . . . The Cincinnati Symphony Orchestra will have one hundred members instead of the present ninety-two . . . The National Symphony, Washington, D. C., will increase its concerts in three categories—midweek, matinee, suburban . . . *L'Orchestra Symphonique de Québec* plans a season of twenty-four consecutive weeks of operations under Conductor Wilfrid Pelletier and General Director Francoys Benier.

CURTAIN CALLS Nine operas are being presented in the June 23 to July 23 season of the Cincinnati Summer Opera. . . . A concert version of Verdi's *Il Trovatore* will be given by Stadium Concerts in New York City on July 14, Thomas Scherman conducting . . . The seldom-heard Wolf-Ferrari opera, *The Inquisitive Women*, will be performed at the Aspen Music Festival . . . The Cleveland Summer Orchestra is including in its series a concert version of Gershwin's *Porgy and Bess* . . . The Wisconsin Peninsula Music Festival will present its first opera this summer, Donizetti's *Don Pasquale* . . . The Berkshire Center's Opera Department is being reactivated under the direction of Boris Goldovsky . . . On July 29 the "Twilight Time" series, held in Oklahoma City, will present *Die Fledermaus* with chorus, orchestra, new scenery and costumes and the Bill Graham dancers, not to speak of the accompanying Oklahoma City Symphony Orchestra . . . An operatic version of James Thurber's *The 13 Clocks*, will be a feature of the Tulsa Philharmonic season. It was commissioned by the Minnesota Statehood Centennial Committee . . . The Fall season of the San Francisco Opera will comprise a minimum of fifty performances in nine weeks (September 16 through October 27). A feature will be the West Coast premiere of Berg's *Wozzeck*. Kurt Adler is the company's General Director . . . The Wagner Opera Company's Fourth Transcontinental tour will open in Utica, New York, September 28, and will continue for approximately eight weeks . . . The Niagara Falls Philharmonic will present Donizetti's *Don Pasquale* in the 1960-61 season.

FEATURES The Aspen Music Festival, which opened June 29 for a ten-week season, is featuring Part I of a two-year Beethoven Festival and celebrating Aaron Copland's sixtieth birthday . . . A performance of Carl Orff's *Carmina Burana*, featuring the 150-voice symphonic chorus and New York soloists, will be a highlight of the 1960-61 season of the Omaha Symphony, under Joseph Levine. Chamber Music features: the Hungarian Quartet to the Aspen Music Festival; the Claremont Quartet; the Cassenti Players and the Vancouver Quartet to the Vancouver Festival; the Kroll Quartet and the Beaux Arts Trio to the Berkshire Festival.

APPOINTMENTS George Solti has been named Conductor of the Los Angeles Philharmonic, and Stefan Bauer-Mengelberg, Conductor of the St. Louis Philharmonic . . . Herbert W. Harp, Associate Professor of Band at the State University College of Education at Fredonia, has been appointed Assistant Conductor of the Erie Philharmonic . . . The New York Philharmonic has appointed three Assistant Conductors: Gregory Millar,



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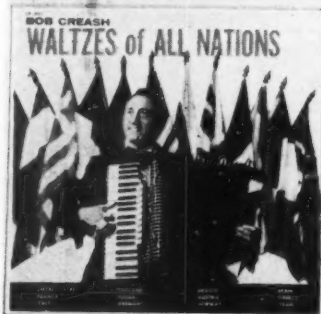
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JULY, 1960

Elyakum Shapira and Russell Stanger . . . Lee Yeingst is the new principal of the viola section of the Denver Symphony . . . Wayne Raper is the new assistant first oboe of the Philadelphia Orchestra, Herbert Light a new member of the violin section, and Sidney Curtiss of the viola section.

SUPPORT "If everyone who has ever attended a concert at the Stadium would send me just one dollar," pled Mrs. Charles S. Guggenheimer, impresaria of the New York Stadium Concerts, Inc., "our financial worries would be over." The goal of the pre-season campaign was \$100,000 . . . The San Francisco Symphony exceeded its goal of \$225,000, having raised \$248,000 during the community-wide campaign held at the end of its 1959-60 season. . . . The Mondawmin Shopping Center in Baltimore houses a summer series at which the Baltimore Symphony is the performing musical organization. Through this project, the Center has won a tie for first place in a *Redbook Magazine* contest, as the shopping center with the best public relations . . . Underwriting the nine-week summer series of the Detroit Symphony are the Detroit Edison Company, National Bank of Detroit and the MPTF, of the Recording Industries.

VISITORS The New York Philharmonic, conducted by Leonard Bernstein, will be guest of the Vancouver International Festival in two concerts, August 15 and 16. It will play at the Hollywood Bowl over the Labor Day weekend, the first appearance of a guest orchestra in that arena . . . The Baltimore Symphony's 1960-61 season of fifteen concerts will comprise, besides the twelve concerts presented by that orchestra under Peter Herman Adler, one by the New York Philharmonic under Mr. Bernstein and one by the Boston Symphony under Charles Munch. The New York City Ballet will be accompanied by the Baltimore Symphony in its appearance in Baltimore.

ANNIVERSARIES The New Orleans Philharmonic Symphony, Alexander Hilsberg, Conductor, will celebrate its 25th season of concerts in the 1960-61 season. The orchestra's first conductor, Arthur Zack, will be guest at the opening concert, October 25. Mr. Zack is at present director of the Rockford (Illinois) Symphony . . . The Chicago Symphony will be celebrating its seventh season of subscription concerts.

AMERICAN Deems Taylor's *Peter Ibbetson* will be the highlight of the Empire State Music Fete at Harriman State Park, four miles west of Bear Mountain, New York, July 7 to August 7 . . . The Oklahoma City Symphony, Guy Fraser Harrison, Musical Director, has named John Pozdro as recipient of its 1960-61 orchestral commission, with its first performance by the orchestra next season. Mr. Pozdro is associate professor of music at the University of Kansas . . . Miami's first Festival of American Music was presented by the University of Miami, May 11-14, under the direction of Fabien Sevitzky, Conductor of the university's symphony orchestra, in cooperation with John Bitter, Dean of the School of Music.

CONDUCTORS Thor Johnson is in charge of the Peninsula Symposium for Conductors at Fish Creek in Door County, Wisconsin, August 21 to 26. This is sponsored by the University of Wisconsin Extension music department . . . Ethel Stark, Conductor of the Montreal Women's Symphony, is making a concert tour of Japan and on June 25 was guest conductor of the A.B.C. Symphony Orchestra in Tokyo . . . Robert Lansing is Conductor of "Twilight Time," summer series presented Fridays in Oklahoma City, June 10 through July 30 . . . Richard Bales, Conductor of the National Gallery Orchestra in Washington, D. C., has been awarded Columbia University's Alice M. Ditson Award for 1960. The \$1,200 prize is presented annually by Columbia to an American conductor for his musicianship and leadership in the United States . . . Arthur Fiedler, Conductor of the Boston Pops since 1930 and founder and Conductor of the Esplanade Concerts, was honored June 4 by Ripon (Wisconsin) College which conferred on him the degree of Doctor of Fine Arts. . . . The Austin Symphony's Conductor, Ezra Rachiin, will be heard also as solo pianist with the orchestra in its 1960-61 season.

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principal trumpet of the Royal Opera House, Covent Garden, London, has only praise for his Olds Opera trumpet, ". . . the sound is full and round with a brilliance that is astounding from such a large bore. My colleagues are so impressed they hope to acquire Olds trumpets to complete the section."



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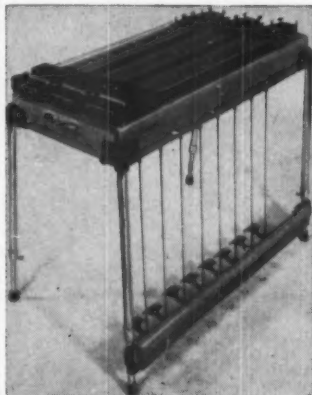
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AWARDS AND HONORS

Two fellowships are being offered by the Cleveland Orchestra during the 1960-61 season via the Kulas Foundation. These provide advanced training for young conductors under Musical Director George Szell and are open to serious musicians of any country who have had professional conducting experience and who have not reached their fortieth birthday. Each grant carries a stipend of \$1,000 to help defray living expenses.

Applicants should send programs they have performed, letters of recommendation from musicians of repute and a complete history of training and experience to A. Beverly Barksdale, Manager of the Cleveland Orchestra, Severance Hall, Cleveland 6, Ohio, before August 1, 1960.

Young instrumentalists, selected in biennial competitions of the Walter W. Naumburg Foundation, will be offered real support in launching their artistic careers both in the United States and abroad.

The first auditions, which will be for stringed instruments, will begin the week of October 17, 1960. The winner will receive awards valued at \$25,000, including a cash award of \$5,000, a two-year management contract with Herbert Barrett Management, a fully subsidized European and American concert tour prior to an appearance with the New York Philharmonic during a special week of non-subscription concerts; a solo recital in New York City, and a recording for Columbia Records.

An award will be made every second year to a conductor of proven abilities selected by a jury of conductors, performers, composers and educators, and will include a cash award and the opportunity to conduct two complete concerts by the New York Philharmonic.

For further information write the Walter W. Naumburg Foundation, Inc., Room 203, 130 Claremont Avenue, New York 27, New York.

The Friends of Harvey Gaul, Inc., and Carnegie Institute of Technology have announced that an award of \$300.00 is offered for the best piano solo not to exceed ten minutes. Compositions must be submitted on or before November 1, 1960. For further information write to The Harvey Gaul Contest, Department of Music, Carnegie Institute of Technology, Schenley Park, Pittsburgh 13, Pa.

The Music Department of Michigan State University is offering a \$2,000 graduate fellowship in violin (\$2,200 for a candidate with a master's degree) for the academic year 1960-61. Inquiries and applications should be addressed to Dr. Hans Lampl, Director, Michigan State University Symphony Orchestra, Music Department, Michigan State University, East Lansing, Michigan.

A \$5,000 annual commission for a major symphonic work has been established by the Philadelphia Orchestra Association, made possible by an anonymous grant. The initial award will go to Walter Piston and the work will be given its world premiere by the Philadelphia Orchestra during the 1960-61 season.

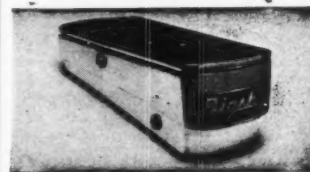
Carl Fischer, Inc., announces a contest for two secular choral compositions suitable for performance at high school level, with prizes in the amount of \$300.00 and \$150.00, plus standard Carl Fischer royalty contracts. For information regarding the requirements, write Carl Fischer, Inc., 56 Cooper Square, New York 3, New York. The deadline is December 30, 1960.

A prize of \$300.00 is offered for a harp solo or for a work for one or more harps accompanied by one or more instruments, by the Northern California Harpists' Association. Another prize, one of \$50.00 is offered for an easy or moderately easy harp solo. Entries received until December 15, 1960. For further information write Yvonne LaMothe, 687 Grizzly Peak Blvd., Berkeley 8, California.

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Pablo Casals

● On May 3, 1960, in New York City, Pablo Casals was presented by President Kenin with a gold life membership card, as a symbol that he had been made an honorary member of the American Federation of Musicians. This step had long been contemplated by the officers of the Federation, realizing as they did the man's great work for music and musicians and his humanitarian principles. However, a difficulty had presented itself. It was almost impossible to find a time, in the busy life of this eighty-three-year-old artist, to present the card. Finally, the ceremony was performed in New York between Casals' conducting a master class at the University of California and his taking off for Puerto Rico to direct the Festival which he founded there.

His scope of influence can be explained only if one fills out the picture with a description of the man himself. Small, active, with quick, knowing eyes, Casals is economy of motion and directness of expression at its ultimate. His simplicity, his lack of flourish or superficialities in this age of complexities, is often the cause of astonishment. As far back as 1910 Auguste Mongeot, Director of the Paris *Ecole Normale de Musique* (founded by Casals, Alfred Cortot and Jacques Thibaud), wrote in *Monde Musical*, "What we don't understand is why Casals should be unique, why work and thought should not produce many performers of his value. Is it so very difficult nowadays to be natural and simple? Is it our education, our way of living, that produces so many great talents which seem false or awkward?"

Casals is what he is because he has, besides his simplicity of behavior and thought, an inflexible purpose. He is goal-directed as few even of the greats ever have been.

In his youth he relinquished the thought of making a career as a composer and chose to perfect himself on the cello. More than that. He chose to be the interpreter paramount of *Bach*. This resolution came about in a characteristic way. At the age of thirteen, he was shuffling through some music at an old music store in Barcelona when he came on some unaccompanied cello suites of Bach. As he tells it in J. Ma. Corredor's book, *Conversations With Casals*, "I did not even know they existed, neither did my teacher, and no one had ever spoken to me about them. It was the great revelation of my life. I felt immediately that it was something of exceptional importance. On the way home I hugged my treasure! I started playing them in a wonderful state of excitement, and it was only after twelve years' practice of them that I made up my mind to play them in public."

But Casals' goals are not alone those confined to his profession. From his very early childhood he has been the lover of mankind. He believes in the brotherhood of man, abhors violence, perseveres for the rights of man with "my only weapons, my bow and my baton."

Even when this stand brings him in conflict with convention and custom, he adheres to it. His sacrifices in behalf of his countrymen are well known. But there are also less-known acts by which he has raised the status of musicians as a group. When he was still in his twenties, a certain concert management in Brussels had the custom, long established, of presenting the final rehearsal for each concert as a concert, that is, without interruptions and before an audience, which paid for admission. But the musicians themselves did not get paid. Casals by his own

stand ended this unfair practice. When he was engaged as artist at one such rehearsal-concert, he really did rehearse: stopped for corrections when necessary, discussed points with the conductor, paid no attention to the audience which had become restive at this unusual procedure. After the intermission, he was told by the management that he should play the work again—this time without interruption, since the audience expected it. "Oh no, not at all. I have already rehearsed it and don't need to do it again," he said. The management insisted. Casals was adamant. The audience began to shout for the music to begin. Finally, the management promised to give Casals a fee for this rehearsal-concert, if he would only play. Later, when the fee was offered him he told the director that it should be turned over to the orchestra. Thus was ended a long-standing abuse.

The members of his orchestra at the Casals Festival, in Puerto Rico, like the members of his former orchestras in Paris, Barcelona and Prades, look on him as a companion and consult him over problems and preoccupations, even while they revere him almost to the point of adoration.

Perhaps nowhere is Casals' credo better summed up than in his final statement in the Corredor book: "I am prepared for everything!" he says. "Nothing that happens will surprise me. The pursuit of music and love for my neighbors have been inseparable with me, and if the first has given me the purest and most exalted joys, the second has brought me peace of mind, even in the saddest moments of my life. I am every day more convinced that the mainspring of any important human enterprise must be moral strength and generosity."

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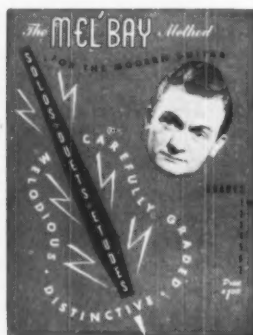
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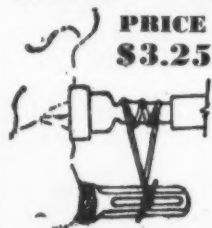
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over FEDERATION field

What a week of activity! Officers and delegates were busy from the opening day of the Convention until its adjournment. Now for the year 1960-61!

Local 34, Kansas City, Missouri, is running a series of advertisements, to inform its members and their families which restaurants and places of entertainment feature live music by professional musicians.

Alexander Mayr has retired as staff member at WTMJ and WTMJ-TV after twenty-six years and seven months with these *Milwaukee Journal* stations. Alex is the second Wisconsin member of the American Federation of Musicians ever to be retired on a pension from The Journal Company. The first member was Otto Scharf, who retired on a pension in January, 1959.

A party was held for Alex on May 5; and he was presented with a gift. He was also serenaded by the *Liederkrantz*—The Singing Society of Milwaukee—and honored

by members of the Blatz Band, of which he is a member.

This was a doubly happy occasion for Alex, because he had just been elected a delegate to the American Federation of Musicians' Convention in Las Vegas.

Night clubs and hotels cheer the halving of the Federal cabaret tax.

"New York's Copacabana reports a 'definite upswing' since the May 1 cut, from 20 per cent to 10 per cent in the tax on checks where entertainers perform. 'Instead of taking the savings home, customers are ordering and tipping more,' says the Copa. Figuring patrons will spend tax 'savings' on extra drinks, San Francisco's Gay Nineties reduces its dinner-show tab to \$6.25 from \$6.75.

"Shiek's in Minneapolis installs a singer in its Viennese room for the first time, claiming it can absorb a 10 per cent tax but not 20 per cent. The Claremont Hotel, Berkeley, California, starts bidding for big name bands. Bimbo's 365 Club in San Francisco says the reduction allows it to hire eighteen entertainers. A Philadel-



Alex Mayr, on his retirement as staff musician at WTMJ and WTMJ-TV, "The Milwaukee Journal" stations, after twenty-six years and seven months in this post, gets a congratulatory handshake from V. Dahlstrand, President of Local 8, Milwaukee (right). Left to right: George Comte, Vice-President and General Manager of Radio and TV, The Journal Company, Mr. Mayr, R. J. Heiss, Manager of Radio and TV, and Mr. Dahlstrand.



Leaders of the Indiana State Conference of Musicians at the opening of that organization's twenty-third annual state convention at the Van Orman Hotel in Fort Wayne, Indiana, on May 8. Left to right: Richard Anderson, Roland Eastman, R. H. Zachary, members of the executive board; George Buttkus, traveling representative for the A. F. of M.; E. E. (Joe) Stokes, executive board member of the A. F. of M.; Robert K. Harvey, Vice-President; Lloyd Wilson, President; Gene Crouse, Secretary; Francis Eckstein, retiring Treasurer; Jack McCartney, executive board member; Harold Stout and Eber Wilson, officers of the host local.

phia booking agency gets more calls for musicians.

"The American Hotel Association, which has maintained that public resistance to the tax has helped close five hundred entertainment rooms since 1940, now foresees 'hundreds of reopenings.'"

—*The Wall Street Journal*, May 12, 1960.

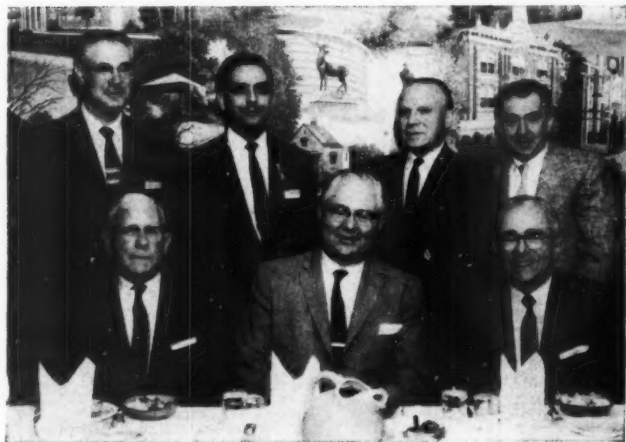
The fifty-seventh Anniversary Dinner-Dance of Local 291, Newburgh, New York, held at Hotel Newburgh April 10, had the Sal DeFeo Orchestra from Middletown, New York, to provide dance music for over three hundred members of the local and their guests.

Father Joseph DeSanto of the Sacred Heart Church was given an Honorary Membership card as Chaplain for the year 1960.

Band leader and music publisher Leonard Smith (see feature article by him in the June *International*, page 14) knows when vacation months come by the way mail from song writers begins to mount up. He's sent us a sample letter, from a correspondent in a southern state, and we think we should share it with our readers: "I have some songs," the chap writes, "that I want to get published, so I can record them. I am doing everything leagle and Honest. and I want a Publishing Co. who is also Honest and above Board.

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(Continued on page twenty-eight)



Officers and guests at the Fifty-seventh Anniversary Dinner-Dance of Local 291, Newburgh, New York. Seated, left to right: George M. Yesse, President, Local 291; Stanley Ballard, International Secretary; Ward Harrison, Vice-President, Local 291, and the Dinner Chairman. Standing, left to right: Milton Levey, Treasurer, Local 291; Dominick R. Bucci, Secretary and Business Agent, Local 291; Anthony Ortone, Guide, Local 291; Stanley Masloski, Delegate (Vice-President) Central Labor Union.

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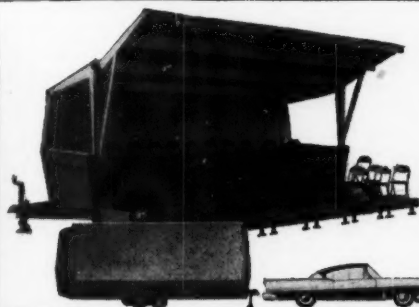
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As President of the National Association of Rudimental Drummers (NARD) I have been urged by many of its members and others to clarify the purpose of the rudiments, justify their importance and dispel the mistaken idea that they are intended solely for the drum corps. This is not so, for they enter in varying degree into every style of drumming today, from jazz to grand opera.

What Is NARD?

NARD is an association organized in 1933 by a group of thirteen nationally known drummers under the sponsorship of William F. Ludwig of Chicago. Today it has a membership of some thirty-four hundred members, whose only qualification for entry has been the ability to "drum their way in" by executing the first thirteen of our twenty-six Standard Rudiments in the traditional *open-to-closed* style of the expert before a member-judge.

Its purpose has been to foster the traditional rudiments of such early masters as Bruce and Emmet and Strube and to knit their respective systems into one standardized, practical form adaptable to present-day instruction in the various branches of the art.

Now What Is a Rudiment?

A *rudiment*, the dictionary tells us, is a *first principle; a beginning; that from which something more complex may be developed; something that must be taken, learned or studied as a foundation for further advance.*

Thus it follows that any figure practicable upon a drum may be considered a rudiment. Such rudiments are found in just about any drum method today: Gardner, Wilcoxon, Mott, *you name it.* My own book "Stick Control" contains, for practice, an even thousand "rudiments."

The Standard Rudiments of NARD

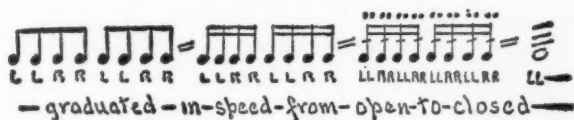
These represent our first beginning in drumming. There is nothing formidable about them. They simply are the first twenty-six elementary exercises of the drum: a progressive set corresponding, say, to the first twenty-six scales and exercises of other instruments. They do not by any means represent all a drummer has to know, any more than the same number of scales mastered by a budding pianist will turn him into a finished performer. But they are *basic*, "something that must be taken, learned or studied as a foundation for further advance." And the thinking teacher, whether in jazz, symphony, schools or the drum corps, gravitates toward his basic rudi-

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ments, first, because they represent the *beginning* which, I'm sure most serious teachers will agree, is the logical place to begin.

The Long Roll

The first rudiment encountered in drumming is the *long roll*.



This is the drummer's long tone. It is comparable with and often, in ensemble music, matched to the long tones of other instruments. It generally is assigned by the teacher at an early period, after proper handholding and other basic concerns are under control. Ability to execute the long roll open-to-closed (slow-to-fast) with its two beats of either stick (struck singly at slower speeds) gradually merging into its beat and rebound (struck by one motion at faster speeds) imparts not only control, speed and finesse, but *flexibility of hand action*, which is a *must* for every drummer. The long roll presents a problem to the beginner, to be sure; but if any young hopeful can't master it within the same time it takes other players to master *their* long tones, he'd better give up the drums and try something easier.

Other Rudiments

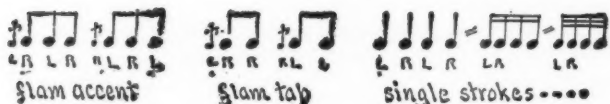
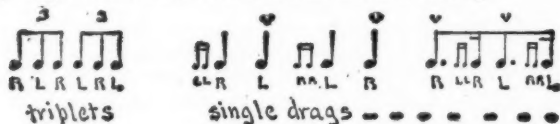
Flams, ruffs and short rolls, from Standard Rudiments, were originally military devices. In their field they were and still are priceless. But our drummer of today, sophisticated, and armed with a skill, repertoire and technique undreamed of by his army ancestors, employs these selfsame rudiments, modernized, of course, to meet today's requirements.



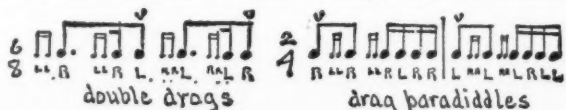
Paradiddles, triplets and single drags follow. They are accented variously. Listen to how the soloist on the set weaves these in and out, say, of a twenty-minute solo without even tiring his playing muscles.



The *flam accent* is really a flammed triplet, while the *flam tap* breaks down to a flammed roll. The *flam tap* appears freely in concert music. Then there are the *single strokes*, which enter into all drumbeats. Practiced open-to-closed, single strokes develop a tremendously speedy *single stroke roll*, so effective in modern soloing.



Naturally, not all among the standard twenty-six lend themselves in their original patterns to music of today; e.g., the *double drags*



(Continued on the following page)

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(Continued from the preceding page)

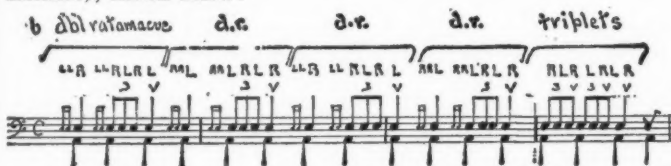
and the *drag paradiddles*, but these as well as the others are wonderful conditioners and, by no stretch of imagination, are they beyond the ability of the average student.

Drumming From Inspiration

True, today's jazz man does his best work when inspired, and inspirational style is something that not even the most versatile instructor can impart in full. This must come through feeling, sense, taste, *that something* which either one *has* or *has not*.

But it is equally true that those so-called heaven-sent messages, that often come to a soloist while playing on the set, are absolutely beyond his reach if he hasn't got the well-trained and co-ordinated hands to lay them down upon a set of skins and cymbals.

Krupa is a rudimental technician par excellence. He has gone through the basic rudiments with me many times here at the Stone studio. I remember hearing him working the double ratamacue (a $\frac{3}{4}$ figure) into the four-beat count of jazz most effectively. *Polyrhythm*, this is called, much used in modern soloing, wherein one rhythm is superimposed over another (threes over fours, in this instance), shown below:



Polyrhythm may be new to some, but to musicologists it is just another old timer, having been traced back to 1400 A. D.

Joe Morello, with Dave Brubeck, is also rudimentally trained. I know, because I was his teacher. He paid his respects to rudiments in a recent "Down Beat" article by saying: "... Then too, you must have a good solid background to enable you to express yourself properly. This is one of the things Mr. Stone did for me when I studied with him, and I owe him a great deal. *He taught me how to use my hands.*"

Speed-hound Barrett Deems says: "You can't play jazz without a firm foundation. The *sounds* and *effects* of the *new school* are simply *natural extensions* of the *old school*. Get a longhair training first, then snap it up to date."

So, to the kid who looks beyond sounds-mediocrity, who aspires ultimately to master *all* styles of drumming, not just the first one presented, be careful how you settle for easy short-cuts or make-shifts. You can't climb a ladder and expect to reach the top if too many of the rungs are missing. That is, unless you have wings. In that case, *happy flying!* You won't need any rudimental ladder at all.

OVER FEDERATION FIELD

(Continued from page twenty-three)

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One of London's best-known musicians, Ernest W. Horner, retired recently as Business Manager of Local 279, London, Ontario.

Mr. Horner joined Local 279 forty-eight years ago and was an officer of that local for thirty years. He was its President for

twenty-one of these years and has been Business Manager for the past two years. During his presidency, the local's membership tripled.

A trumpet player, Mr. Horner acquired his art in the Free Press Newsboys Band and played regularly with many top local brass bands. For years he had his own band that played at the London Arena.

As for his retirement plans, Mr. Horner has said that he would like to travel. "But I don't know where I'll go. I usually make up my mind in a hurry."

(Continued on page thirty-five)

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For the second consecutive year, the CBS Television Network series of "New York Philharmonic Young People's Concerts," with Leonard Bernstein conducting, has won the annual Sigma Alpha Iota Television Award "for the finest television contribution in the serious music field."



Two awards for the New York Philharmonic. Left to right: Richard I. Lewine (CBS Television special projects director) with 1959 award, Marilyn Mayland (director of radio and television for Sigma Alpha Iota), George Judd (Managing Director of the New York Philharmonic) holding 1958 award.

There was a period of questioning, when it was undecided whether the series would be continued in the 1960-61 season. Stated Ross Parmenter in *The New York Times*, "If the broadcasts were in need of saving, it was the letter-writing of the orchestra's radio listeners that saved them.

"The Philharmonic's broadcasts have been an American institution for thirty years. The first public hint that they might be in jeopardy came on April 2 . . . Letters began coming in immediately. And the American Symphony Orchestra League urged all its members to swell the flood. By May 28 CBS had received more than 11,000 pieces of mail.

The CBS Television Network has commissioned Gian-Carlo Menotti to compose a play with music. He is to choose his own subject and format, and the work is to be submitted to the network not later than February 1, 1961.

Seeing how trade unionists perform their jobs in various industries is the stuff of the TV program called "Americans at Work," shown a half-hour over WCBS-TV, Channel 7, New York City, Sundays from 12:30 to 1:00 P. M. During July you will see at their occupations hotel and restaurant workers, paper workers, millinery workers, brewery workers, maritime workers, retail clerks, pressmen, meat cutters, plumbers, and letter carriers.

The world premiere of a new American opera, *Brigham Young*, by Leonard Kastle, will open the twelfth season of the NBC Opera Company November 12 (4-6 P. M., EST). It is composed to a libretto by Ann Howard Bailey and tells the story of the leader of the Mormon colony and his impending final marriage.

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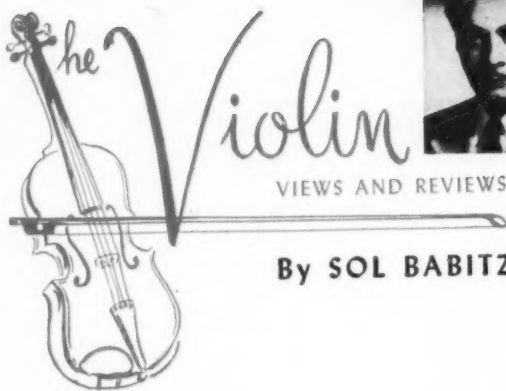
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VIOLIN VIEWS AND REVIEWS

By SOL BABITZ

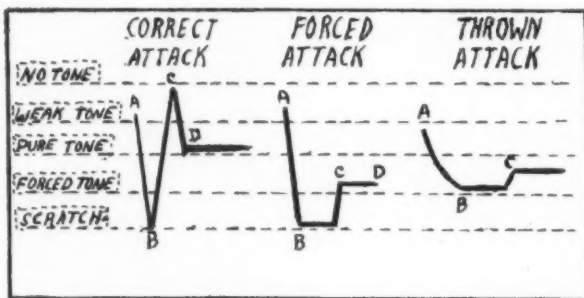
THE ART OF THE POWERFUL ATTACK

Substitutes for the Powerful Attack

It is strange that the powerful attack is an aspect of bowing which is still misunderstood among violinists, the majority of whom cannot produce an explosive attack correctly and in many cases have never even heard of it. Yet it is indispensable for an effective performance of much post-Beethoven music, particularly in cases in which the soloist wishes his *sforzato* to be heard above the orchestra. The modern smooth playing of accents is like trying to speak without the use of hard consonants. Articulation is all but impossible. Perhaps it is because it is the most difficult of all to learn that this bowing has not yet been completely described in instruction books.

Technique of the Attack

The following diagram shows the dynamics of the three attacks in use today. The horizontal broken line shows the range of bow pressure on the string from softest to strongest, while the heavy black line shows the actual pressure of the hair on the string. The "forced attack" and the "thrown attack" are the poor substitutes for the correct attack.



It is assumed that such factors as distance of the bow from the bridge and string length are not interfering with the experiment.

First for a discussion of the *thrown attack*. Here, at A, there is no bite, hence no strong start. There is a short period of forced tone at B; then it may verge on a pure tone at C. The effect may be useful for pre-Beethoven music in which no bite was used, but it is a bad method for use in later music, in which the bite is needed.

The *forced attack*, because of the great exertion required, gives the player the illusion that his tone is coming out powerful. However,

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the audience hears no powerful attack, but merely a choked tone. Alas, many have come to accept this as a true attack.

The *correct attack* proceeds at once to the "scratch" zone (B), as does the *forced attack*. However, unlike the latter, it does not continue to scratch but springs immediately to "weak tone" (C) for a moment before proceeding to the place at which everyone should play, namely the "pure tone" (D). From A to D there is only a fraction of a second of time. But a complex series of muscular actions are necessary to insure that the bite should end in a pure tone.

One may reasonably ask why the bow pressure goes to the "weak" zone immediately after the bite instead of proceeding at once to the "pure" tone. The reason for this is threefold. First, when the string is overpressed and produces a scratch, it is inclined to continue this sound. Only by being permitted complete liberation of pressure for a moment may the scratching tendency be completely overcome. Second, the bow, when overpressed, desires through resiliency to spring back to its unforced state. It is better to permit this rather than to sustain a half-forced pressure, because this coincides with the needs of the string and the nature of the hand which can go from strong to no pressure much more easily than from strong to medium. Third, acoustically there is a very good reason for going to the "no tone" zone immediately after the strong attack. A highlight in a painting cannot be effective if it is surrounded by light. It requires surrounding darkness in order to shine. Similarly an explosive accent is most effective when it is separated dynamically from competing sounds, that is, followed by a moment of silence.

Control of the Correct Attack

In order to control the strong pressure and sudden release, the player must have mastered the technique of independent finger motion which will enable him to have a slight curve in all the fingers when the pressure is applied and a sudden slight straightening of the fingers combined with a small wrist bending when the pressure is released for down-bow. This small snap of the fingers permits a crisp transition from pressure to non-pressure without the danger of losing control of the bow, such as might occur when the pressure is released by merely lifting the arm's weight from the bow.

At the start of the down-bow, the level of the tip of the elbow should not be below that of the hand. I have found that a lowered forearm is more likely to produce a bounce at the moment of the snap.

The up-bow requires greater pronation (inward turning) of the forearm to assist the index-finger pressure. Wrist-and-finger motion is less active at the point because the natural lightness of the bow insures the formation of the momentary softness.

The crisp attack can also be used with a tiny accent in the context of quiet music to clarify phrasing. The technique is the same as that shown in the diagram for *correct attack* except that the pressure at B goes only to "forced tone" or less.

The powerful *correct attack* may be combined with a full bow *martelé*, done at great speed. In this case when the pressure arrives at C ("weak tone") there is no need to press down to D ("pure tone") inasmuch as a pure tone *fortissimo* can be produced with great bow speed in the "weak tone" zone with the bow some distance from the bridge. Practice material for combining the powerful attack with the fast stroke will be found in my book, "The Violin, Views and Reviews," pages 18 and 54.

New Publications

Violinists are fortunate in having available to them two important new dictionaries. The first is the "Universal Dictionary of Violin and Bow Makers" by William Henley, published by the Amati Publishers, 44 The Lanes, Brighton, Sussex, England. The second is "The Dictionnaire Universel des Luthiers" (Vol. II) by Rene Vannes, published by *Les Amis de la Musique*, 58 Rue Dautzenberg, Brussels 5. With these volumes it is possible to have all the important information about violin makers past and present.

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This summer's fifty Guggenheim Memorial Concerts, an annual gift to the City of New York in memory of Daniel and Florence Guggenheim, will include a number of first performances of works composed directly for band presentation. James Burke will be cor-net soloist for the sixteenth consecutive year.

The concerts are broadcast over Station WNYC on Friday and Sunday evenings. Richard Franko Goldman is their conductor.

The National Stage Band Camp is again presenting the Stan Kenton Clinics at Indiana University for two weeks (one may also enroll for one week) from August 7 to August 20. A one-hour course credit will be granted to any band director satisfactorily completing the one-week workshop for school band directors. For further information write National Stage Band Camp, Box 221, South Bend, Indiana.

Frederick Fennell, conductor of the Eastman Wind Ensemble, will conduct the All-Eastern High School Band at the Eastern Division Meeting of the M.E.N.C. in Washington, D. C., on January 16, 1961. The group which Dr. Fennell will conduct is a select band of 150 chosen from among the most outstanding high school musicians of the twelve northeastern seaboard states that comprise the Eastern Division of M.E.N.C.

Dr. Fennell will conduct the Fourth Eastman Wind Ensemble Workshop at Eastman School, July 11 to 15, 1960.

The Sarasota Concert Band presents regular concerts at the John and Mabel Ringling Museum of Art. The day the accompanying photograph was taken three thousand people attended the concert. Other concerts are performed at the Lido Casino Ballroom, and often many have to be turned away for lack of even standing room.

As members of Local 721, Tampa, Florida, the band personnel have fine professional backgrounds. Arthur W. Rohr, the band's

conductor since its formation in 1954, was supervisor of music in the public schools of North Carolina from 1939 to 1950, and in this capacity produced many prize-winning bands.

The trombone is Mr. Rohr's major instrument and he has played with many bands and symphony orchestras throughout the country. He has lived in Sarasota with his family since 1953 and has been Secretary and Treasurer and General Manager of the Arthur Smith Music Company since 1954.

The American Wind Symphony, Pittsburgh-based musical organization which performs on a special river barge traveling (via tugboat) along the Allegheny, Cumberland, Kanawha, Kentucky, Monongahela, Ohio and Tennessee rivers, is now in the midst of the most extensive season in its four-year history. Besides ten evening concerts on the Allegheny River edge of Point State Park, June 12 to July 17, the AWS will leave in mid-July for a trip to nineteen communities on seven rivers in six states. The tour will end August 13.

The fifty-seven musicians, directed by Robert Austin Boudreau, play a wide repertoire of works ranging from seventeenth century compositions to those of today's foremost composers — works often especially commissioned by the AWS.

During the 1959 season the AWS played eight Pittsburgh programs and toured seven Ohio River cities, during which it played to more than 100,000 persons.

The Jamestown (New York) Municipal Band, organized in 1942, has a contract with the city for six presentations. The seventh is donated by the Recording Industries Music Performance Trust Funds with the cooperation of Local 134 of that city.

Another project aided by the Music Performance Trust Funds is the summer band series at Meyers Lake Park, Canton, Ohio. The concerts are given by the Thayer Military Band organized over a half-century ago. Long under the direction of William E. Strassner, the baton is now wielded by A. Jerd Bayless.

Hayward, California, finds many uses for its Municipal Band. Besides playing for recreational events and heading parades, it serenaded the city's mayor on the evening of his inauguration. It also provides the music for the summer concerts which are sponsored jointly by the Hayward City Council and the MPTF with the cooperation of Local 510. The City Council appreciates its work so well that it has recently bought the members new uniforms. The band's conductor is Lenny Rapose.

The Sarasota Concert Band, Arthur W. Rohr, Conductor.



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NEW LAWS AND CHANGES

(Continued from page sixteen)

"It shall be the duty of the contractor (and of the leader, if there is no contractor) to collect the pension contribution from the employer (which term includes an establishment and a purchaser of music) and to transmit the contribution to the American Federation of Musicians' and Employers' Pension Welfare Fund (425 Park Avenue, New York 22, New York) together with the appropriate form prescribed by the Fund properly filled out.

"Provided, however, that in Canada, the amount of the Pension contributions shall be collected and paid to the members in lieu of pension."

Article 3, Section 16, concerning the citizenship of an applicant for membership, was amended by deleting the words "by taking out his first papers" so that the section will read:

"No local shall issue a card of membership to an applicant unless he be a citizen of the United States or Canada. However, if an applicant does not hold citizenship in the United States, he must, in order to become eligible for membership, declare his intention of becoming a citizen of that country, and in Canada he must have established domicile with a view to acquiring citizenship in that country; but a member so accepted must complete his naturalization within the shortest possible time provided by law. Failure to comply with the requirements of this section shall be cause for annulment of membership unless the laws of the Federation provide otherwise."

Article 8, Section 17, of the By-laws was amended by being recast so as to provide more explicit grounds for reopening discipline cases:

"Section 17. A member may request the reopening of a case decided by the International Executive Board upon the ground of prejudicial error or to submit new evidence that was not available at the prior proceeding. An application for a reopening must be submitted in writing to the International Secretary not later than ninety (90) days after the Board's initial decision, and shall explicitly set forth the alleged prejudicial error and/or the new evidence relied upon. The International Secretary, in his discretion, may grant or deny the application after reviewing the evidence submitted."

Article 9, Section 9, of the Federation By-laws was amended as follows to provide more explicit grounds for reopening claims cases:

"Section 9. Where the Board has rendered its initial award in an arbitration proceeding, whether or not upon the default of any party, any party to the proceeding may request a reopening of that initial award upon the ground of prejudicial error or to submit new evidence, not available at the prior proceeding. An application for a reopening must be submitted in writing to the International Secretary not later than 90 days after the date of the Board's award, and shall set forth the evidence relied upon. The International Secretary, in his discretion, may grant or deny the application after reviewing the evidence submitted."

Article 28, Section 5, of the By-laws were amended as follows:

"At the annual Convention the President shall appoint the following com-

mittees: Finance, Measures and Benefits, Good and Welfare, Organization and Legislation, International Musician, President's Report, Secretary's Report, Location and such other committees as the Convention may direct. As soon as practicable after receiving the list of delegates, the President shall appoint from that list the Credentials Committee and the Law Committee, and from the members of said Law Committee a subcommittee of five to be known as the Appeals Committee."

All traveling and national scales subject to the jurisdiction of the Federation shall be negotiated by the International Executive Board and not subjected to action of any Convention. However, recommendations for adjustment in these scales may be made to the International Executive Board by a Convention. The matter of deleting the national scales from the By-laws was referred to the International Executive Board with a recommendation they consider publishing same under separate cover.

PRINTING PLANT

The International Executive Board was authorized in its discretion and in the interests of the Federation, to sell, lease or otherwise dispose of the International Press.

International Executive Board authorized to effect "consolidated form, labor organization bond" effective July 1, 1960, covering not only International organization, but all its local unions, the cost of such premium to be paid by the Federation. However, the International Executive Board further authorized to collect the premium costs from the locals, if at any time in the future, the Board deems such action necessary.

FEDERATION CONCURS IN THE PRINCIPLE OF THE FIVE-DAY WEEK.

Article 32, Section 3, of the Federation By-laws was amended to read as follows:

"The A. F. of M. concurs in the principle of the five-day week and urges all locals to adopt same wherever possible."

AFM-AGVA MEMBERS WILL NOT PERFORM WITH NON-MEMBERS.

The Convention adopted a resolution that, wherever feasible, and to the extent permitted by law, no member of the American Federation of Musicians, will perform with any variety artist who is not a member of the AGVA.

A similar resolution was adopted earlier by the AGVA convention which also was meeting in Las Vegas.

THE FOLLOWING CONSTITUTES SOME OF THE OTHER ACTIONS TAKEN BY THE CONVENTION:

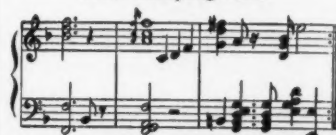
1. The Convention went on record endorsing the position taken by the AFL-CIO and its affiliate, The American Federation of Government Employees, in support of a pay raise for Federal Employees.

2. A resolution was adopted protesting the unmerciful and unjustified killings in South Africa, and urging that immediate means be instituted to stop racial segregation. This resolution to be submitted to the U. N.

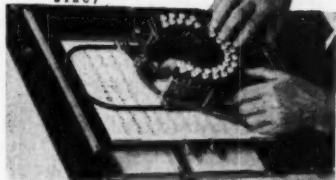
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Court Orders and Legal Notices

(Continued from page thirteen)

NOTICE OF COURT HEARING ON PLAINTIFFS' PETITION FOR APPROVAL OF PROPOSED SETTLEMENT.

No. 670,348

In the Superior Court of the State of California, in and for the County of Los Angeles.

WILLIAM (BILL) ATKINSON, et al., Plaintiffs, AMERICAN FEDERATION OF MUSICIANS OF THE UNITED STATES AND CANADA, etc., et al., Defendants.

Notice to all Instrumental Musicians, Leaders, Arrangers, Contractors and Copyists employed in the production of theatrical motion pictures under collective agreements between Motion Picture Producers and the American Federation of Musicians of the United States and Canada, containing the so-called Television Restrictive Covenant described below, and which motion pictures have heretofore been released upon television with the consent of said Federation.

Pursuant to an order of the Superior Court of the State of California dated June 14, 1960, and entered in the above-entitled action, which is a representative or class action prosecuted by the specifically named plaintiffs on behalf of themselves and all other musicians similarly situated, who were employed from time to time as instrumental musicians, leaders, arrangers, contractors and copyists by motion picture producers in the production of theatrical motion pictures under collective agreements with the defendant American Federation of Musicians of the United States and Canada (hereinafter referred to as the "Federation") or separate employment agreements governed thereby, containing so-called television restrictive covenant forbidding the release of said motion pictures to television without the further agreement of the Federation, and which motion pictures have heretofore been released to television with the consent of the Federation (all of the members of said class being hereinafter referred to as "plaintiffs" or "class").

YOU ARE HEREBY NOTIFIED that a hearing will be held in Department 41 of this Court, in the Court-house, Room 417, 111 North Hill Street, Los Angeles, California, on August 11, 1960, at 9:30 o'clock in the forenoon, upon the petition of the plaintiffs in the above action, verified June 14, 1960, for judicial inquiry into and for the determination of the fairness, reasonableness and adequacy of the proposed settlement of this action upon the basic terms and conditions hereinafter set forth and for approval thereof, and for the entry of a judgment herein effectuating such settlement.

The basic terms of the proposed settlement are as follows:

(a) The defendant Samuel R. Rosenbaum, as Trustee under the Hollywood Film Trust Agreement (February 1, 1954) (hereinafter referred to as the "defendant Trustee") will be required to pay to the Citizens National Bank as Receiver to be appointed to carry into effect the judgment hereinafter referred to, the sum of \$1,000,000.00 out of the first monies collected by the defendant Trustee from any signatories to any labor or trust agreements heretofore entered into with the defendant Federation and the defendant Trustee, or either of them by motion picture producers or distributors of theatrical motion pictures released to television.

(b) The defendant Trustee will be required to use reasonable efforts to enforce collection or payment by such signatories of any and all sums due and owing or which may become due under any of said labor and trust agreements, and shall pay over such collections to the Receiver, to the end of effectuating payment to the Receiver of said sum of \$1,000,000.00; and upon demand of the Receiver, the defendant Trustee shall be required to assign to the Receiver any such sums and amounts due and owing to the defendant Trustee, not exceeding said sum of \$1,000,000.00 (subject to credit for any remittances made as aforesaid by the defendant Trustee to the Receiver).

(c) The net proceeds to be distributed by the Receiver, i.e., all of the monies which may be received or collected by the Receiver after deduction therefrom of all of the Receiver's and plaintiffs' costs and expenses and such attorneys' fees to the plaintiffs' attorneys and attorneys for the Re-

ceiver as may hereinafter be determined by this Court, shall be distributed ratably to the plaintiffs as hereinafter set forth. Said net proceeds shall be distributed by the Receiver to all members of the class (including on an equal footing instrumentalists, leaders, arrangers, contractors and copyists), who participated in the scoring of theatrical motion pictures produced under such collective labor agreements with defendant Federation and which were released to television with the consent of the Federation after June 14, 1955, without regard to whether any such theatrical motion pictures were or are the subject of any labor or trust agreement requiring the payment of any specific sums, monies or percentages to the musicians, or the defendant Federation or the defendant Trustee. Such ratable distribution shall be made, as nearly as may be practicable, in the proportion that the number of theatrical motion pictures employing each such musician's services bears to the total number of such motion pictures released upon television with the consent of the Federation; excluding, however, in the computation of each such musician's ratable share any and all theatrical motion pictures with respect to which such member of the class has heretofore received a "re-use" or "re-scoring" payment, and such distribution shall be subject to such further provisions or restrictions as may hereinafter be prescribed by this Court. In the event any member of said class of plaintiffs be now deceased or shall fail to survive distribution as provided herein, his or her surviving spouse shall be and is hereby awarded the sum or amount to which such deceased instrumentalist, leader, arranger, contractor or copyist would have been entitled; and if no such spouse be surviving at the time such distribution is ordered by this court, then the amount which would have otherwise been paid to such deceased musicians shall augment the sums available for distribution to all other members of said class.

(d) The judgment to be entered shall declare all of the subject labor and trust agreements to be valid, binding, legal and enforceable with respect to the plaintiffs and the class represented by them.

(e) The judgment to be entered in this action shall:

(1) effectuate the provisions of the settlement hereinafter described;

(2) dismiss any and all claims or causes of action asserted by or on behalf of the plaintiffs or said class, except as otherwise provided above;

(3) provide that said judgment shall be binding upon all members of the class;

(4) provide that said judgment shall be binding upon all members of the class;

(5) provide for the filing and processing of claims on behalf of said members of said class under the supervision and control of the court;

(6) impose a charge upon any and all funds in the hands of the Receiver for the payment of fair and reasonable attorneys' fees to the Receiver's attorney and to plaintiffs' attorney, the amounts to be hereafter fixed by the court; and

(7) provide for the retention of jurisdiction by this court of this action for the purpose of implementing any of the provisions of such judgment, including the supervision of the submission, administration and approval of claims, the determination of fees and allowances, and the making of such further orders as may be necessary or desirable to implement or execute any of the provisions of such settlement or judgment.

(f) Said judgment is to be a final judgment, and all rights to appeal therefrom are to be waived.

(g) A consistent judgment will be entered in the New York lawsuit entitled *Rosenbaum v. Melnikoff, et al.*, hereinafter described, and Daniel A. Weber, 333 South Beverly Drive, Beverly Hills, California, and file with the clerk of this court, at least five days prior to said hearing date, a statement setting forth such member's grounds of objection to the proposed settlement.

In the event that the proposed settlement should be approved by this

court, said judgment will be entered in accordance with the terms of such stipulation; and such judgment will be binding and conclusive upon the plaintiffs and all members of said class.

NOTICE IS HEREBY FURTHER GIVEN that said petition recites that on April 4, 1960, a mass meeting of musicians who are members of the class, held in Los Angeles, California, and at a mass meeting of similar musicians held on April 11, 1959, in New York City, basic terms of the proposed settlement were presented to the musicians present and at each meeting all of the musicians attending gave their unanimous approval to the proposed settlement.

NOTICE IS FURTHER GIVEN that under the terms of said settlement to be contemplated the Trustee will make an application to the Supreme Court of the State of New York, County of New York, for the entry of a judgment in the action entitled *Rosenbaum, et al., vs. Melnikoff, et al.*, which action is now pending in said court (Index No. 1017-1957) which judgment is to be consistent with the proposed judgment to be entered in this action. The judgment proposed to be entered in this action will be binding and conclusive upon, and the same will be res judicata in respect to any and all claims asserted by or on behalf of all members of said class in the instant action or in said New York action. In the event that no objection should be made by you to said proposed settlement or the entry of said proposed judgment herein, the same will be deemed to constitute a consent on your part to the approval of said settlement and the entry of a judgment in said New York action consistent with the proposed judgment to be entered in this action.

The file in this action and the judgment proposed to be entered herein, including plaintiffs' Petition for Approval of Settlement, may be inspected by any member of the class or his representatives at the office of the Clerk of the County of Los Angeles, in Room 112 of said County Courthouse at 111 North Hill Street, Los Angeles, California.

DATED: This 14th day of June, 1960.

FENDLER AND LERNER,
HAROLD A. FENDLER, and
DANIEL A. WEBER

Attorneys for Plaintiffs
333 South Beverly Drive
Beverly Hills, California

FENDLER AND LERNER and
HAROLD A. FENDLER
333 South Beverly Drive
Beverly Hills, California

CRestview 1-2156 — BRadshaw 2-2161

DANIEL A. WEBER
9808 Wilshire Boulevard
Beverly Hills, California

CRestview 6-6227 — BRadshaw 2-9441
Attorneys for Plaintiffs

ORDER REQUIRING NOTICE HEARING ON PLAINTIFFS' PETITION FOR APPROVAL OF SETTLEMENT.

No. 678,768

In the Superior Court of the State of California, in and for the County of Los Angeles.

ESTE R. BEILMANN, SR., et al., Plaintiffs, vs. AMERICAN FEDERATION OF MUSICIANS OF THE UNITED STATES AND CANADA, etc., et al., Defendants.

GOOD CAUSE appearing from the verified petition verified June 16, 1960, filed by the plaintiffs herein requesting judicial inquiry into and determination on the merits of the fairness, reasonableness and adequacy of a proposed settlement of this action upon the terms and conditions therein set forth; and plaintiffs having requested an order fixing the form and extent of notice to be given to the plaintiffs and the members of the class represented by them in this action, and affording them the right to appear and be heard in connection with plaintiffs' motion for approval of such proposed settlement; and it appearing to the court that the publishing of notice pursuant to the terms and provisions of this order would constitute due, reasonable and adequate notice to the plaintiffs and all members of the class represented by them; NOW, THEREFORE:

IT IS HEREBY ORDERED that a hearing be held in Department 1 of this Court, Room 222, at the Court-house, 111 North Hill Street, Los Angeles, California, on the 19th day of August, 1960, at 9:00 o'clock in the

INTERNATIONAL MUSICIAN

forenoon, upon plaintiffs' said petition and motion for approval of such settlement and for the entry of judgment pursuant to the terms of such settlement, and upon any objections which may be filed as hereinafter set forth, with reference to any of the foregoing; and

IT IS FURTHER ORDERED that any parties in interest desiring to object to the approval of said settlement shall file a statement of his or their objections or grounds of opposition with the Clerk of this Court, and serve a copy thereof upon the plaintiffs' attorneys, Fendler and Lerner, Harold A. Fendler and Daniel A. Weber, 333 South Beverly Drive, Beverly Hills, California, at least five days prior to said hearing date.

IT IS FURTHER ORDERED that the defendant American Federation of Musicians of the United States and Canada shall cause notice of said hearing, in substantially the form annexed hereto, marked "Exhibit A," and made a part hereof, together with a copy of this Order, to be published in the July issue of "The International Musician" and in the July issues of the respective publications entitled "Overture" and "Allegro," issued, respectively, by Local 47 (Los Angeles, California) and Local 302 (New York, N. Y.) of the defendant Federation; and the plaintiffs shall cause such notice to be published once each week for four successive weeks in the Los Angeles Daily Journal commencing not later than June 22, 1960; and

IT IS FURTHER ORDERED that the defendant Federation and plaintiffs, respectively, shall file or cause to be filed on or before the date of said hearing, proof of publication in conformity with this order; and

IT IS FURTHER ORDERED that a copy of this Order and said petition be served by the plaintiffs upon the attorneys of record of all parties appearing in this action at least twenty days prior to the date of said hearing.

DATED: Los Angeles, California, this 16th day of June, 1960.

LOUIS H. BURKE,

Presiding Judge of the Superior Court.

FENDLER AND LERNER and
HAROLD A. FENDLER
333 South Beverly Drive
Beverly Hills, California
CRstview 1-2156 — Bradshaw 2-2161

DANIEL A. WEBER
9808 Wilshire Boulevard
Beverly Hills, California
CRstview 6-6227 — Bradshaw 2-9441
Attorneys for Plaintiffs

NOTICE OF COURT HEARING ON
PLAINTIFFS' PETITION FOR APPROVAL OF PROPOSED SETTLEMENT.

No. 678,768

In the Superior Court of the State of California, in and for the County of Los Angeles.

PETE R. BEILMANN, SR., et al.,
Plaintiffs, vs. AMERICAN FEDERATION OF MUSICIANS OF THE UNITED STATES AND CANADA, et al., Defendants.

Notice to all musicians employed by television film producers in connection with the production of television films under collective bargaining agreements with the American Federation of Musicians of the United States and Canada, commonly known as the Television Film Labor Agreement, dated March 30, 1951 (effective as of June 1, 1951), and the Television Film Labor Agreement dated February 1, 1954.

Pursuant to an order of the Superior Court of the State of California dated June 16, 1960, and entered in the above-entitled action, which is a representative or class action prosecuted by the specifically named plaintiffs on behalf of themselves and all other musicians similarly situated, who were employed from time to time by the defendant television film producers in connection with the production of television films, under collective agreements with the defendant American Federation of Musicians of the United States and Canada (hereinafter referred to as the "Federation") commonly known as the Television Film Labor Agreement dated March 30, 1951 (effective as of June 1, 1951) and Television Film Labor Agreement dated February 1, 1954, or separate employment agreements governed thereby (all of the members of said class being herein referred to as "plaintiffs" or "class").

YOU ARE HEREBY NOTIFIED that a hearing will be held in Department 1 of this Court, in the Court-house, Room 222, 111 North Hill Street, Los Angeles, California, on August 19,

1960, at 9:00 o'clock in the forenoon, upon the petition of the plaintiffs in the above action, verified June 16, 1960, for judicial inquiry into and for the determination of the fairness, reasonableness and adequacy of the proposed settlement of this action upon the basic terms and conditions hereinafter set forth and for approval thereof, and for the entry of a judgment herein effectuating such settlement.

The basic terms of the proposed settlement are as follows:

(a) A judgment is to be entered declaring that said collective labor agreements and the companion trust agreements concurrently entered into between such signatories and Samuel R. Rosenbaum as Trustee under the Television Film Trust Agreement dated March 30, 1951 (effective as of June 1, 1951) and as Trustee under the Television Film Trust Agreement dated February 1, 1954 (hereinafter referred to as the "defendant Trustee") are valid, binding and enforceable in all respects, including any and all payments heretofore or hereafter made to said defendant Trustee pursuant to said agreements or any of them.

(b) Said judgment will provide that the reasonable value of the services rendered by Fendler and Lerner, Harold A. Fendler and Daniel A. Weber, attorneys for plaintiffs, was and is in excess of \$50,000.00, over and above any sums or amounts heretofore paid said attorneys on account of their services in connection with the prosecution of this action; and the defendant Trustee will be directed to pay said sum to said attorneys in full satisfaction of and payment for their services in connection with the prosecution of this action.

(c) Except as otherwise hereinbefore provided, all claims or causes of action asserted in plaintiffs' complaint will be dismissed with prejudice.

(d) Said judgment is to be a final judgment; and the same will provide that it shall be binding upon all members of the class.

Any member of said class may appear and be heard at said time and place, subject to the proviso that any member of the class desiring to object to such proposed settlement shall be required to serve upon plaintiffs' attorneys, Fendler and Lerner, Harold A. Fendler and Daniel A. Weber, 333 South Beverly Drive, Beverly Hills, California, and file with the clerk of this court, at least five days prior to said hearing date, a statement setting forth such member's grounds of objection to the proposed settlement.

NOTICE IS HEREBY GIVEN that said petition recites, among other things, as follows:

"During the pendency of this action a substantial and material change occurred in the Federation's collective bargaining policies respecting the production of television films. New collective agreements were negotiated with representatives of the television film industry in June, 1959, whereby said 5% royalty payments to the trust fund were eliminated. Said agreements provided for the payment by such producers of a small fixed fee in connection with subsequent 'runs' of television films produced thereunder. By virtue of this change in Federation bargaining policies there has been some gain in employment of musicians in the production of television films.

OVER FEDERATION FIELD

(Continued from page twenty-eight)

Herbert Philhofer, who is the teacher of a jazz workshop sponsored by the University of Minnesota Continuation Center and its Department of Music, is the composer of Three Pieces for Jazz Quartet and Orchestra which was premiered on January 24 by the Minneapolis Symphony under Thomas Nee. It was presented again at the Minnesota jazz workshop early in July and will be played again on August 24 at a music festival in New Hampshire.

Evansville, Indiana, is happy over the selection of Mrs. Pat Roper (member of Local 35) as Quota Club "Woman of the Year for 1959-60," and congratulations have been pouring in from musicians across the country. Judging

from the write-up accorded Mrs. Roper in *The Evansville Press* just after the announcement was made at the club's annual dinner, she fully deserves the title. As program director for WGBF and originator of its Toast and Coffee series, as Musical Director for the New Blades Ice Shows, as composer and arranger for Mercury Records, as arranger of musical productions for the Barber Shop Quartet, launcher of artists and instigator of musical enterprises, she has quickened the whole town to an awareness of its artistic capabilities.

Mrs. Helen Walters, Second Vice-President of the Quota Club, read the citation and presented the traditional plaque and bouquet of red roses to Mrs. Roper.

—Ad Libitum.

Plaintiffs therefore believe that to the extent that litigation may be instrumental in effectuating the desired change in the Federation's collective bargaining policies, such objection has been largely accomplished.

NOTICE IS HEREBY FURTHER GIVEN that said petition recites that on April 4, 1960, at a mass meeting of musicians who are members of the class, held in Los Angeles, California, and at a mass meeting of similar musicians held on April 11, 1959, in New York City, basic terms of the proposed settlement were presented to the musicians present, and at each meeting all of the musicians attending gave their unanimous approval to the proposed settlement.

NOTICE IS HEREBY FURTHER GIVEN that in the event no objection should be made by you to said proposed settlement or the entry of said judgment herein, the same will be deemed to constitute a consent on your part to the approval of said settlement and the entry of such judgment in this action.

The file in this action and the judgment proposed to be entered herein, including plaintiffs' "Petition for Approval of Settlement," may be inspected by any member of the class or his representatives at the office of the Clerk of the County of Los Angeles, Room 112 in said Courthouse, 111

North Hill Street, Los Angeles, California.

DATED: This 16th day of June, 1960.

FENDLER AND LERNER,
HAROLD A. FENDLER, and
DANIEL A. WEBER

Attorneys for Plaintiffs
333 South Beverly Drive
Beverly Hills, California

FENDLER AND LERNER and
HAROLD A. FENDLER
333 South Beverly Drive
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CRstview 1-2156 — Bradshaw 2-2161

DANIEL A. WEBER
9808 Wilshire Boulevard
Beverly Hills, California
CRstview 6-6227 — Bradshaw 2-9441
Attorneys for Plaintiffs

ORDER REQUIRING NOTICE RE HEARING ON PLAINTIFFS' PETITION FOR APPROVAL OF SETTLEMENT.

No. 680,840

In the Superior Court of the State of California, in and for the County of Los Angeles.

(Continued on page forty-five)

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CHANGES OF OFFICERS

Local 52, Norwalk, Conn.—President, Archibald T. Merriam, 16 Bayview Ave., South Norwalk, Conn.

Local 250, Parsons, Kan.—President, J. F. Maylen, 3011 Main.

Local 271, Oskaloosa, Iowa—Acting Secretary, Bob Gilbert, 215 Third Ave., West. Phone: ORchard 3-4189.

Local 305, San Luis Obispo, Calif.—Secretary, Art Bras, Box 18, Santa Maria, Calif.

Local 351, Burlington, Vt.—President, Al Avakian, 15 Barber Terrace, South Burlington, Vt. Phone: UN 2-0453.

Local 367, Vallejo, Calif.—President, Jack Butler.

Local 475, Brandon, Man., Canada—President, Morley F. Sparrow, 333 18th St. Phone: P. A. 9-2937.

Local 500, Raleigh, N. C.—President, Russell Olson, Box 173. Secretary, Albert Aan, Box 173.

Local 559, Beacon, N. Y.—Secretary, A. L. Crispo, Box 136, Glenhan, N. Y.

Local 562, Morgantown, W. Va. — President, Sanford E. Mason, 231 Chestnut St. Secretary, Ralph W. Bennett, 231 Chestnut St.

Local 582, Chatham, Ont., Canada—President, Donald R. Shepherd. Secretary, Clare Scafe, 114 Harvey St., Chatham, Ont., Can. Phone: EL 2-7961.

Local 649, Hamburg, N. Y.—Secretary, Harry J. Beesley, 2 Windower Dr. Local 675, Springfield, Ill.—Secretary, Norman Willis, 1701 South 14th St. Phone: LA 7-6046.

Local 679, Muskogee, Okla.—President, Wm. T. Cunningham, 1521 Irving.

Local 784, Pontiac, Mich.—Secretary, Roy Hess, 71½ Saginaw Ave. Phone: FEderal 5-8704.

WANTED TO LOCATE

Dan M. Miller, former member of Local 99, Portland, Ore., and Local 616, Salinas, Calif.

Anyone knowing the whereabouts of the above will please get in touch with Stanley Ballard, Secretary, A. F. of M., 220 Mt. Pleasant Ave., Newark 4, N. J.

PLACED ON NATIONAL DEFAULTERS LIST

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

Three Gables and Melvin Rich, Stamford, Conn., \$75.00.

The Back Door, The Quinella Corp., and Don Stevenson, Denver, Colorado, \$933.32.

Club 6000, Hy's Rendezvous, and Hal Jones, Denver, Colo., \$1,650.00.

IMPORTANT NOTICE

Locals 254 and 743, Sioux City, Iowa, have merged and became one local on July 1, 1960. The merged locals will be known as Local 254 and all correspondence which would normally be directed to Local 743 should be directed to Local 254, 417 Commerce Building, Sioux City, Iowa.

Kirkwood Inn, Inc., Restaurant and Cocktail Lounge and Mary J. Casalvera, Wilmington, Del., \$70.00.

Moulin Rouge, Platt Street Corp., and Rudolph Vollrath, Tampa, Florida, \$1,680.00.

The Glass Hut Club, James C. Dowd and Donald S. Drake, Decatur, Illinois, \$657.15.

Educational Music Service, Inc., and William A. Sandberg, Evanston, Illinois, \$250.00.

Richard Bell (restored), Indianapolis, Ind., \$162.00.

Tony Grace, Fairhaven, Mass., \$200. Dorrie Jones, East Orange, N. J., \$75.00.

Fleming's Lounge and Frank "Red" Simone, Laurelton, L. I., N. Y., \$100.00.

Jim Moore Associates and Jim Moore, New York, N. Y., \$1,300.00.

The 502 Club and Stan Vogel (added), Columbus, Ohio, \$100.00.

American Legion of Halifax, Lee Koontz and R. Stanley Cooper, Halifax, Pa., \$115.00.

NOTICE TO SECRETARIES

Because of a lack of understanding of many new secretaries we are again calling attention to Article 11, Section 2, and Article 11, Section 4, Constitution and By-laws.

This means any changes concerning the mailing list of the INTERNATIONAL MUSICIAN must be furnished by the local secretaries on forms provided for that purpose.

These forms are IBM 1, IBM 2, IBM 3 and IBM 4. IBM 1 is for new members, IBM 2 is for changes of address, IBM 3 is for cancellations, IBM 4 is to be used for reasons other than those covered by IBM 1, 2 or 3. Any type of complaint could be used on IBM 4.

DO NOT send as a LOCAL REPORT any changes that you wish to make on the International Musician mail list.

You can appreciate it is quite a problem keeping a mailing list as large as the International Musician corrected, especially if correspondence must be transferred from one department to another.

Fraternally yours,
STANLEY BALLARD,
Secretary.

The Calabrio Club and Al Comito, Reading, Pa., \$400.00.

The Ebony Club, Lou Nicholson and Arnett Cobb (restored), Houston, Tex., \$500.00.

The Plains Club and Edward Driscoll, Lubbock, Tex., \$807.00.

James Dudley (restored), Washington, D. C., \$550.00.

Mariette LaLonde, Montreal, Canada, \$125.00.

Jacques Rougier, Montreal, Canada, \$125.00.

Top Hat Cafe, Montreal, Canada, \$1,364.70.

DEATH ROLL

Asbury Park, N. J., Local 399—Jose L. Lazaro.

Boston, Mass., Local 9 — Alfonso D'Avino, Wm. McFaden, Nathan Sheer, Hyman Fleitman, Samuel Harris, Herman M. Nissenbaum.

Brainerd, Minn., Local 487—Beatrice Savage.

Chicago, Ill., Local 10—Reuben J. Scholfield, Tony Sirmarco, Harry W. Dahnke, Helmut Steinmetz, Wm. T. Paulson, Henry Tansor, Albert Turk, Fred A. Venzon, Orville Jacobson, Jo-

seph H. Bunzol, William Earl Bronson, Patricia Golden, John Rauch, Jr.

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Lansford, Pa., Local 436 — William (Pop) Miller.

Miami, Fla., Local 655—Harry Stowolsky (Stolow), John Neustadter.

Minneapolis, Minn., Local 73—Bernard S. Fishman, Frank Wagner.

Newark, N. J., Local 16 — Joseph Lupu, Sr.

New York, N. Y., Local 802 — John Bilello, Gabriel B. Brown, Bernard Faighes, Benjamin Friedman, Theodore Greenberg, Joseph Keegan, Albert A. Lamoureux, Freda D. Miller, George Ames Rickson, Harry Stowolsky, Hugo Widlicka, Theodore P. Connolly, Clement V. Corbo, Jr., Max Fierman, Elvira (Carmen) Flores, Albert A. Jackson, Patrick H. Loughlin, Michael Tartarilla.

Joseph Thomas Brennan, Lester E. Barry, Guiseppe DeLuca, Joseph Glider, Sidney Orenstein.

Peoria, Ill., Local 26 — Charles O. Patton.

Sacramento, Calif., Local 12 — Gus Ash, Apollo Aguilar.

St. Paul, Minn., Local 30 — Louis Epstein.

San Diego, Calif., Local 325—Albert J. Barnes.

San Francisco, Calif., Local 6—Rena A. Marcell, T. E. (Buster) Johnson, Frank E. Hall, Annie Louise David, Sydney Allridge.

San Juan, P. R., Local 468 — Aureo Laguer.

Toronto, Ont., Canada, Local 149—John McNance, Herbert Pye, Albert A. Riddleswick, Don Romanelli, W. (Billy) Wilson.

Washington, D. C., Local 161—Emil Spitzer.

Wichita Falls, Texas, Local 688 — Hugh Comisky.

Winona, Minn., Local 453 — S. M. Sanden.

Yonkers, N. Y., Local 402—John DiGiovanni.

A reunion is being planned, tentatively for October, 1960, in the New York City area, for all men in the 18th Infantry Band (formerly at Fort Hamilton, Brooklyn, New York) from 1936 on, and also for the 1st Engineer Band (formerly of Fort Dupont, Delaware), which united with the 18th Infantry Band to form the 1st Division Band. Those interested write Jerry Vigue, 39 Lorraine Avenue, Pleasantville, New Jersey.

IMPORTANT NOTICE

Locals 20 and 623, Denver, Colorado, have merged and became one local on July 1, 1960. The merged locals will be known as Local 20 and all correspondence which would normally be directed to Local 623 should be directed to Local 20, 1535 Logan Street, Denver 3, Colorado.

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Defaulters List of the A. F. of M.

The Defaulters List and the Unfair List are to be published in the International Musician each Quarter, that is, in the July, October, January and April issues.

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

ANNISTON:
New Noble Theatre, and Robert Giles Williams, Mary Frances

BIRMINGHAM:
Angus Restaurant, and C. E. Huey Carlisle, Perry Little Southern Restaurant, and Ralph Saliba O. J.'s Hall Acre, and O. J. Grey Umbach, Bob

CULLMAN:
Terrell, Mrs. H. A.

DOTHAN:
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ENTERPRISE:
Brooks, Bernest Sessions Company, Inc., The, and Clarence Weeks

FLORENCE:
Valentine, Leroy

GEORGIANA:
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MOBILE:
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MONTGOMERY:
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NEWEARN:
Love, Mrs. Gloria D.

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Bamboo Club, and W. T. "Bud" Thurmond

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

PHENIX:
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SELMA:
Elks Club, The, and E. L. D. Moss

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KETCHIKAN:
Channel Club

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ARKANSAS

BLYTHVILLE:
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FORT SMITH:
Willis, Sam

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HOT SPRINGS NATIONAL PARK:
Mack, Bee

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Cafe Windup

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POQUONNOC BRIDGE:
Johnson, Samuel

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Stirr-up Rest, and Cocktail
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Buss Miller

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Kelly's Nite Life, and Clifford
Kelly

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Owner

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Brooks, Sam
Ceccere, Albert R.
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Berman
Civetta, Dominic, and Romeo
Civetta
Corbett, Frank
Florida Youth Forum, and Gail
Ruth Lane
Gardner, Monte
Girard, Nicholas
Kolker, Irving (Also listed un-
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Bennett T. Waites and Harry
Lashinsky
Perlin, David, and Ben DeCosta
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Conover, William

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way

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Wolper, Dave

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Muller, Fred

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Witherspoon, Leroy

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Camp Blanding Recreation
Center
Goldman, Henry

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Hannah

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and Norman Karn, Employers
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Flintroy, Johnny
Marcus, George
Merry-Go-Round Club, and
Larry Ford
Moulin Rouge, Platt Street Cor-
poration, and Rudolph
Vollrath
Rich, Don and Jean
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Peter Ward and Tony
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Sparks Circus, and James Ed-
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Hendrevous Club
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Hodges, Rocky
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THOMASVILLE:
Club Thomas, and Terry
Maxey, Operator

VALDOSTA:
Dye, J. D.

VIDALIA:
Pal Amusement Co.

WAYCROSS:
Cooper, Sherman and Dennis

HAWAII

HONOLULU:
Bal Tabarin, and Mr. William
Spallas, Mr. Tommy Cosse
and Mrs. Angelina Akamine
Black Magic, and Sam Amato
and Robert Whitfield,
Employers
Gonsalves, Bill, Tats Matsuo
and Miss Jennie W. Inn
Kennison, Mrs. Ruth, Owner,
Pango Pango Club
Thomas Puna Lake
Matsuo, Fred
New Brown Derby, and Sidney
Wright, III, Employer

KAILUA, OAHU:
King, Mrs. W. M. (Reta Ray),
and Mrs. Edith Kubhar and
Entertainment, Ltd. (Pink
Poodle)

IDAHO

IDAHO FALLS:
Griffiths, Larry, and Big Chief
Corporation, and Uptown Lounge

KELLOGG:
Kerner Club, and Gene Werner
and Donald Fink

LEWISTON:
Canner, Sam
Rosenberg, Mrs. R. M.

MOUNTAIN HOME:
Club Alibi and Mr. J. T.
Jeffress, Owner and Operator
Gem Cafe, and Mr. J. T.
Jeffress, Owner and Operator

PAYETTE:
Radio Station KEOK, Treasure
Valley Broadcasters, Inc., and
Everett S. Graham

SPIRIT LAKE:
Fireside Lodge, and R. E. Berg

ILLINOIS

BELLEVEILLE:
Crivello, Joe

BLOOMINGTON:
McKinney James R.
Thompson, Earl

CAIRO:
Sergeant, Eli

CALUMET CITY:
Club Riviera, The, and Adolph
Paradise Club, and Ed Nowak,
Owner

CARPENTERSVILLE:
Black Angus Restaurant and
Lounge, and Clyde West and
Carl Silva

CHICAGO:
Associated Artists Corp.
Associated Select Attractions,
Inc., and Jules Pfeifer
Barrett, Perk
(See Stage Lounge)
Basin Street Club, The, and
Elsworth Nixon, Owner
Bee-Hive Lounge, The, and
Sol Tannenbaum, Owner
Black Diamond, The, and Don
Wolff, Edward Grusin and
Richard C. Kroll
Black Orchid, The, and
Pat Fonticchio, Employer
Brown Company, Inc., B. F.
and Mr. B. F. Brown
Casino Modern Ballroom, and
Butler Adams, Owner (Also
under Misc.)
Central Booking Office
Chance Records, Inc., Ewart G.
Abner, Jr., Pres.
Chase Restaurant, The, and
Russ Kirkpatrick
Cid, Barbara (See: Thomas
Sullivan, Jr.)
Club Boston, and Jim Karris
Club Chesterfield, Delefield
Cocktail Lounge, Inc., Vir-
ginia Ann Muhleg, Dick Dell-
sandro and Tommy Savas
Cole, Elsie, General Manager,
and Chicago Artists Bureau
Crown Propeller Lounge, Inc.,
and Eddie J. Cohen, Employer
Daniels, Jimmy
David, Allan, and Allan David,
Inc.
Fine, Jack, Owner "Play Girls
of 1938," "Victory Follies"
Foreign Trade Training Center,
and Jules Kohenn

Gayle, Tim
Hale, Walter, Promoter
Hill, George W.
Hungarian National Theatre,
and Miklos Metzger
Imperial Food Service Manage-
ment, Inc., Imperial Lounge,
and Mr. and Mrs. Henry D.
Witt
International Music Fair, Inc.,
and Irving Stolar
King, Victor
Knob Hill Club, and Al Fenston
Kunack, Zbigniew
Lullaby of Broadway, Harry G.
Stollar, and Erwin (Pinky)
Dauvergne, Employers
Magnum Talent Corporation,
and Greg Harris
Majestic Record Co.
Mansfield, Philip
Marlowe, Frank E. (also under
Miscellaneous)
Mason, Roy
Mays, Chester
Mickey Weinstein Theatrical
Agency
Mocambo Club, Trin Acevedo,
Owner
Monte Carlo, The, Mike Songi-
acono, Emil "Moe" Monaco
and Steve Schickle
Monte, Tony
Montique, Nathaniel
(Magnificent)
Musarts Concert Management,
and George Wildeman
Music Bowl, and Jack Peretz
and Louis Capanola, Em-
ployers
Music Bowl (formerly China
Deli), and A. D. Blumenthal
Moore, H. B.
Nob Hill Club, and Al Fenston
O'Connor, Pat L., Pat L.
O'Connor, Inc.
Olson Shows, and Charles
Teichner
Parker, Tom, Theatrical Enter-
prises (Also under miscel-
laneous)
Redeeming Church of Christ,
and Rev. J. L. Anderson
Stage Lounge, and Norman
Schlossberg (See Perk Barrett)
Stoner, Harlan T.
Sullivan, Thomas, Jr. (See:
Barbara Cid)
Tele-model Studios, and
Connie Sykes
V. I. P. Restaurant, and Tom
Brown
Webb, Ben K.
Williams, Ward (Flash)
Ye Olde Cellar, and Bob Bil-
tone and Edward Karoff
Ziggie's Grindron Lounge, and
Ziggie Czarowski, Owner

CREVE COEUR:
Club 29, and Louise Jones,
Employer

DANVILLE:
Robinson, Bennie

DECATUR:
Brenning, B. Parker
Facen, James (Buster)
Glass Hut Club, The, James C.
Dowd and Donald S. Drake
Wells, Edward J.

DES PLAINES:
Deville Motor Hotel

DOLTON:
Junior Football Clubs of
America, and Ray Anderson,
President, Carl H. Brandt,
F. Ray Hinder, Bert Huff,
Carl Slager and Nicholas
Altavilla

EAST ST. LOUIS:
Blue Flame Club, and Welborn
Phillips
Terrace, Inc., The, and Phil
Moody, Mgr.

EVANSTON:
Educational Music Service, Inc.,
and William A. Sandberg

GRANITE CITY:
Club Deville, The, J. W. Simp-
son, Employer

JOLIET:
Candlelight Restaurant, and
Jolene Lynn

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

MOUND CITY:
Club Winchester, and Betty
Gray and Buck Willingham

PEKIN:
Candlelight Room, and Fred
Romane

PEORIA:
Humane Animal Association
Rutledge, R. M.
Stinson, Eugene
Thompson, Earl
Wagner, Lou

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

QUINCY:
Hechtor, Sherman (See
Minneapolis, Minn.)
Higham, John

ROCKFORD:
Marino, Lawrence
Turner, John
Vicks Rose Inn, and James
(Big Jim) Wiseman, Owner

ROCK ISLAND:
Barnes, Al

SOUTH BELOIT:
Derby, Henry Piazza, Owner
and Operator

SPRINGFIELD:
Face, James (Buster)
Powell, Willis
Shrum, Cal
Teenland Club, and Mrs. Ruth
Taylor
White, Lewis, Agency

WASHINGTON:
Thompson, Earl

WAUKEGAN:
Case, Jimmy

INDIANA

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

BEECH GROVE:
Mills, Bud

BLUFFTON:
Lane, Don

ELWOOD:
Yankee Club, and Charles
Sullivan, Manager

EVANSVILLE:
Tri-State Oil Show, and Virgil
Kays

FORT WAYNE:
Brummel, Emmett
McAfee, Mrs. Jeanette
Walker, James

GARY:
Hayes, Rudie
Johnson, Kenneth

GREENBURG:
Club 46, Charles Holzhouse,
Owner and Operator

INDIANAPOLIS:
Bell, Richard
Benbow, William, and his All-
American Brownskin Models
Bradley, Robert
Carter, A. Lloyd
Dickerson, Matthew
Entertainment Enterprises, Inc.,
and Frederick G. Schatz
Garrison, Raymond
Hicks, Jerry
Hicks, Robert, and William
Jackson
Lazar, Eugene and Alex
Lee and Roy Club, and
Coylee Bronaugh
Martiniquet Lounge, and Ed
Trecey
Roller Rondo Skating Rink,
and Perry Flick, Operator
Sho-Bar, and Charles Walker
Stover, Bill
Sunset Club, The, and James
Bush, Jr.
Tony's Supper Club, Tony
Laurenzano, and Operator
William C. Powell Agency

MADISON:
Retail Merchants Assoc., and
Oscar Bear, Jr., Employer

MUNCIE:
Bailey, Joseph

RICHMOND:
Newcomer, Charles
Puckett, H. H.

SOUTH BEND:
Childers, Art (also known as
Bob Casney)
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.

DES MOINES:
Brookins, Tommy
Dresser, Naomi
Hollywood Productions, Inc.,
and H. W. Jacobson

HARLAN:
Gibson, C. Rex

MUSCATINE:
Kiwanis Club, The

POWERSVILLE:
Powersville Pavilion, and Mrs.
Nick (Gladys) Jensen

SHENANDOAH:
Aspinwall, Hugh M. (Chick Martin)

VAIL:
Hollywood Circus Corp., and Charles Jacobson

WATERLOO:
Hastings, W. J.
Steptoe, Benton L.

WOODBINE:
Danceland, J. W. (Red) Brummer, Manager

KANSAS

COFFEYVILLE:
Blake, Ted

GARDNER LAKE:
The Lakeside Club, and W. V. Noble, Prop.

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

PRATT:
Clements, C. J.
Wisby, L. W.

TOPEKA:
Grace's Elmhurst Plaza, and Don Grace

WICHITA:
Aspinwall, Hugh M. (Chick Martin)
Brown, Pincey
Ebony Club, and Elroy Chandler
Holiday, Art
Key Club, and/or G. W. Moore
Phil's 400 Club, and Phil Beach
Skyline Club, The, and Herman Lewis

KENTUCKY

ASHLAND:
Eagles Club, and Eagles Hall

BOWLING GREEN:
Rountree, Upton
Taylor, Roy D.

COLD SPRING:
Plantation Supper Club, and Harold Thornberry

HOPKINSVILLE:
Chesterfield Social Club, The, Sam Adams, Jr.
Dabney, Louis B.

LOUISVILLE:
Bramer, Charles
Culler, Nick, and Shangri-La
Imperial Hotel, Jack Woolems, Owner
King, Victor
Sodd, Anthony P.
Spaulding, Preston

MONTICELLO:
Story, Carl (See Knoxville, Tenn.)

OWENSBORO:
Higgs, Benny

PADUCAH:
Massie, Robert C., Jr.
Vickers, Jimmie

WINCHESTER:
Bell, William

LOUISIANA

ALEXANDRIA:
Greystone Grill, The, and Eric Sawyer, Owner
Smith, Mrs. Lawrence, Proprietor, Club Plantation
Stars and Bars Club (also known as Brass Hats Club), A. R. Conley, Owner, Jack Tyson, Manager
Weil, R. L.

BATON ROUGE:
Broussard, Bruce
Claiborne, Billy
Williams, Fred

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

COVINGTON:
Faggs, Jim

GONZALES:
Johns, Camille

LAFAYETTE:
Hadacol Caravan
LeBlanc Corporation of Louisiana
Venables Cocktail Lounge

LAKE CHARLES:
Lutcher's Hotel, and Bubber Lutcher, Employer
Village Bar Lounge, and C. L. Barker, Owner

LEESVILLE:
Capell Brothers Circus

MONROE:
Keith, Jesse
Thompson, Son
Williams, Fred

NATCHITOCHE:
Burton, Mrs. Pearl Jones

NEW IBERIA:
Club La Louisiane, Billeus
Broussard and Filo Gonzales
Pelican Booking Agency
Romero, Johnny

NEW ORLEANS:
Atkinson, James H. (also listed under Biloxi, Miss.)
Barker, Rand
El Patio Club, and William Cook (See: Gay 90's and William Cook, Biloxi, Miss.)
Capri Lounge, and Mitchell Schwartz
Conforto, Joseph, and Mildred Murphy
Dog House, and Grace Martinez, Owner
El Matador Club, George Mariano, Proprietor
Gilbert, Julie
Golden Pheasant Lounge, The, and Jack Holland, Manager
Hurricane, The, Percy Stovall
LeBlanc, Dudley J.
Liller, Carl
Monnie, George
National Artists Guild
Riviera Club, The, and Jules Lanfredi
Stovall, Percy

OPELOUSAS:
Cedar Lane Club, and Milt Delmas, Employer

PORT ALLEN:
Club Carousel, and Kelly Shaw

SHREVEPORT:
Reeves, Harry A.
Ropollo, Angelo
Stewart, Willie

SPRINGHILL:
Capers, C. L.

MAINE

ELLSWORTH:
Hancock House, and Douglas Mills and Wendell Smart

FORT FAIRFIELD:
Paul's Arcna, Gibby Seaborne

MARYLAND

BALTIMORE:
Blue Danube, and Wm. Kasarsky, Proprietor
Byrd, Olive J.
Carter, Charles
Comedy Club, The, and Mrs. Evelyn Dixon
Cox, M. L.
Dorsey, Bertram I.
Dunmore, Robert J.
Forbes, Kenneth (Skin)
Ford-Flax Agency, The (Lou Flax and Ross Ford), and Sunnyside Records, Inc.
Greber, Bea
Hartley's Restaurant, and H. Martin Landsman, Owner
Jabot, Dawn
Jed, David
Kerman, Charles
Las Vegas Club, John B. Lucido and Joe Morea
LeBlanc Corporation of Maryland
Lorenzo, Joseph
Lorenzo, Mimi
Mazer, Joe
Miller, Ben, Jr.
Miss Universe Contest, and W. J. Adams
Perkins, Richard, of Associated Enterprises
Spring Valley Country Club
Weiss, Harry

BRENTWOOD:
Comber's Supper Club, and Jimmy Comber

BRUNSWICK:
Brown, William

BURTONSVILLE:
Valley Stream Country Club

CENTERSVILLE:
Palador Inn (now known as the Blue Moon Cafe), and Theodore James, Owner

CHAPEL OAKS:
Hamilton, Alfred

COLMAR MANOR:
Crutchfield, Walter
Macon, Harold (See Rustic Cabin and Walter Crutchfield)
Rustic Cabin (See Harold Macon and Walter Crutchfield)

CORAL HILLS:
Schendel, Theodore J.

CUMBERLAND:
Al's Chateau, and Al Cromwell
Waingold, Louis

EASTON:
Hannah, John

FENWICK:
Repsch, Albert

HAGERSTOWN:
Bauer, Harry A.
Rainbow Room of the Hamilton Hotel, and Chris Trantules
Yeskey, Robert and Helen

HAVRE DE GRACE:
Fireside Inn, and R. B. (Bud) Delp, Employer

NORTH BEACH:
Mendel, Bernard

OCEAN CITY:
Belmont, Lou, Gay Nineties Club, and Henry Epstein
Sea Scape Motel, and Robert S. Harman, Employer

SALISBURY:
Matherly, Edward
Scott, Donald

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

UPPER MARLBORO:
Evans, Clarence

MASSACHUSETTS

BASS RIVER (Hyannis):
Fournier, Armand

BEVERLY:
Madden, James H.

BLACKSTONE:
Stefano, Joseph

BOSTON:
Bay State News Service, Bay State Amusement Co., Bay State Distributors, and James W. McLivane, President
Guys and Dolls Lounge, The, and Arthur Venus
Hargood Concerts, and Harry Goodman
Harriott, Eric
L. J. B. Productions, and Lou Rudnick
Peters, Robert L. (also under Sacramento, Calif.)
Regency Corp., and Joseph R. Weiser
Richards, Jack (Also under Fitchburg)
Rubin, Marty
Sunbrook, Larry, and his Rodeo Show
Walker, Julian
Younger Citizens Coordinating Committee, and George Moutzon

BRAINTREE:
Quintree Manor

BUZZARDS BAY:
Blue Moon, and Alexander and Chris Byron, Owners
Chez Rick, The, and Hrach Hadrian
Danno's Ranch House, and Daniel A. Palmerino
Mutt's Steak House, and Henry M. K. Aronovski, and Canal Enterprises, Inc.

CAMBRIDGE:
Salvato, Joseph

CAPE COD:
Southward Inn, and Allen W. Rich (Also under Vero Beach, Fla.)

FALL RIVER:
Andrade, William
Circus Lounge, and Mabel D. Cosgrove

FALMOUTH:
Falmouth Playhouse Restaurant, Charles E. Wilson, and Janus, Inc.

FALMOUTH HEIGHTS:
Terrace Gables Hotel, The, and Michael A. Ames

FITCHBURG:
Richards, Jack (Also under Boston)

GARDNER:
Colonial Hotel, and Margaret Vautour

HAVERHILL:
Assad, Joe

HINGHAM:
Massa Laboratories, Frank, and Frank Massa, Jr.

HOLYOKE:
Kane, John

HYANNIS:
Sherwood Forest Ballroom, and Anthony Alosi and Louis Ferratti

LOWELL:
Don's Cafe, and Don Marione

MILLERS FALLS:
Rhythm Inn, and R. M. Thabault and James Del Nigro, Jr.

MONSON:
Canegallo, Leo

NANTASKET BEACH:
Seabreeze, The, and Nicholas J. Kallis

NEWTON:
Thiffault, Dorothy (Mimi Chevalier)

NORTH TRURO:
Diego, Frank, T. Fitzpatrick, and Peter's Hill Restaurant

OAK BLUFFS:
Haywood, Douglas (also see miscellaneous)

OXFORD:
Oxford Club, and Paul Quinn

SALEM:
Larkin, George and Mary

SHREWSBURY:
Veterans Council

SPRINGFIELD:
Cobbs, Robert
Kashmanian, John
Strong, Clara, and Andrew Travers

Tewksbury:
White Rock Club, Inc., Rocco De Pasquale, John Connolly, Employers

MICHIGAN

ALPENA:
Globe Hotel, The, and R. E. Fitzpatrick, Owner

ANN ARBOR:
McLaughlin, Max
McLaughlin, Ollie

BATTLE CREEK:
Smith, David
Waugh, Adolphus D.

DETROIT:
Barnes, Duane
Bibb, Allen
Briggs, Edgar M.
Cody, Fred
Crystal Lounge and Bar, Ed-mour H. Bertram, Owner-Employer
Dance Attractions, Inc., and Ioan C. Pyle
Eddie's Record Shop, and Les (Zeph) Wilson
Finks, Arthur W.
Frolic Night Club, and Morry Baker, Employer
Payne, Edgar
Smith, Duane
Smith, Homer
Smith, Howard
United Negro Advancement Council, The, and Charles Whitfield
Zakon, A. J.

DOUGLAS:
Harding's Resort, and George E. Harding

FERNDALE:
Club Plantation, and Doc Washington

FLINT:
Grover, Tiff

GRAND RAPIDS:
Town Pump, and Fozze Yared

Houghton Lake:
Rustic Frontier Dance Hall, and Charles Chandler

Kalamazoo:
Tompkins, Tommy

LANSING:
Ellis, Dock

MUSKOGON HEIGHTS:
Rollenare, The, and Matt Durda
Wilson, Leslie

NEWAGO:
Parker's Resort, and Mace Parker

RIVER ROUGE:
Rouge Lounge, The, and Augustine J. Evangelista

SAGINAW:
Chase, William

SISTER LAKES:
Rendezvous Bowl, and Rendezvous Inn (or Club), Gordon I. "Buzzy" Miller

SKANDIA:
Idle Time Bar, The, and Floyd Atherton

SOUTH HAVEN:
Biltmore Hotel, The, and Maurice W. Steuben

TRAVERSE CITY:
Langin, Ray

UTICA:
Spring Hill Farms, and Andrew Sneed

WAYLAND:
Macklin, William and Laura

MINNESOTA

DETROIT LAKES:
Johnson, Allan V.

HARMONY:
Carson, Manford

KELOGG:
Byer, Leslie

MINNEAPOLIS:
Black, D. P., Presentations
Follies Theatre
Hechtor, Sherman (See Quincy, Ill.)
Radio station KDWB, and Mr. Don French and Mr. Purcell (Also listed under St. Paul, Minn.)
Ross, Edward

PIPESTONE:
Coopman, Marvin
Stolzman, Mr.

RED WING:
Red Wing Grill, Robert A. Nybo, Operator

ROBINSDALE:
Crystal Point Terrace

SLAYTON:
E. E. Iverson
Iverson Manufacturing Co., Bud Iverson

SPRING PARK:
Maw, Dick
Maw, Don

ST. PAUL:
Radio station KDWB, and Mr. Don French and Mr. Purcell (Also listed under Minneapolis, Minn.)

WINONA:
Interstate Orchestra Service, and L. Porter lung

MISSISSIPPI

BELZONI:
Thomas, Jake

BILOXI:
Atkinson, James H. (also listed under New Orleans, La.)
Beachwater Club, and Devoy Colbet
Gay 90's, The, and William Cook (See: El Patio Club, New Orleans, La., and William Cook)
Joyce, Harry, Owner, Pilot House Night Club
Ralph, Lloyd
Wesley, John (John W. Rainey)

CHAMBERS:
Harlem Club, and H. Patton

CLEVELAND:
Hardin, Drexel

COLUMBUS:
Blue Room Night Club, The, and J. B. Evans

GREENVILLE:
Pollard, Flenord
Reed, Jimmie

GULFPORT:
Plantation Manor, and Herman Burger

JACKSON:
Carpenter, Bob
Poor Richards, and Richard K. Head, Employer
Sabre Club, and James Farr, Employer
Smith, C. C., Operator, Robbins 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)

MISSOURI

CHILLICOTHE:
Hawes, H. H.

FESTUS:
The Golden Rule Hotel, and N. J. McCullough and Wayne Beck, Employers

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

KANSAS CITY:
Am-Vets, and Bill Davis, Commander
Esquire Productions, and Kenneth Yates, and Bobby Henshaw
Graham, Marie S.
Hendrix, Eddie
Leon's Restaurant, and Richard and Leon Fouts
Park Plaza Bar, and Pat Whitehead
Ross, Edward

MACON:
Macon County Fair Association, Mildred Sanford, Employer

MARSHALL:
Starlight Club, The, and Bill Usery

OAKWOOD (HANNIBAL):
Club Belvedere, and Charles Matlock

POPLAR BLUFFS:
Brown, Merle

ST. LOUIS:
All American Speed Derby, and King Brady
Barnholtz, Mac
Brown Bomber Bar, James Caruth and Fred Guinyard, Co-owners
Caruth, James, Operator, Club Rhythmic, Cafe Society,
Brown Bomber Bar
Caruth, James, Cafe Society

Chatman, Charles
Chesterfield Bar, and Sam Baker
D'Agostino, Sam
Encore Club, and Ted Flaherty
Ford, Ella
Graff, George
Markham, Doyle, and Tunc
Town Ballroom
Molina's Lounge, and John Molina
New Show Bar, and John W. Green, Walter V. Lay
Nieberg, Sam
Peacock Alley, and Al Fein
Prostein, Herman
Schimmel, Henry
Shapiro, Mel
Singer, Andy
World of Tomorrow Shows, The, and Bert Metzger (See Cincinnati, Ohio)

MONTANA

BELGRADE:
Dick DeWayne

BILLINGS:
Hughes, Wes

BUTTE:
Aero Club, The, Robert Griswold and David Hansen
Webb, Ric

GLENDIVE:
Andrews, Lee K. (Bucky)

GREAT FALLS:
Mayberry, Leroy Edward (Also under miscellaneous)

MILES CITY:
Dodson, Bill
Morton, H. W.

WEST YELLOWSTONE:
Doc's Club, and James L. (Jim) Roark

NEBRASKA

ALEXANDRIA:
Alexandria Volunteer Fire Dept.
Charles D. Davis

FREMONT:
Wes-Ann Club, and Tanya June Barber

KEARNEY:
Field, H. E.

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

OMAHA:
Camello's Dancing Academy,
and Larry Camello
Lee, Elroy V. (Lee Barroa)

SIDNEY:
Long, Jim (Also under miscellaneous)

NEVADA

LAKE TAHOE:
Lewis, Joby and Helen

LAS VEGAS:
Adevars Club, Inc., Clifton Powell, Employer
Desert Spa
Johns, Claude M., Jr.
Manchon, Louis
Meredith, Gene
Mitzel, George
Moulin Rouge
Patio Club, and Max Stettner,
Sid Slate, Joe Cohen
Purple Sage Corp., D/B/A
Desert Spa
Royal Nevada Hotel, and Nevada Friedman, Employer
Spencer, Lorenzo V., Earl Turmon, and John B. Winter
Zwilmeyer, Lud

LOVELOCK:
Fischer, Harry

OAKLAND:
Mendus, Joe, and the 53 club

RENO:
Blackman, Mrs. Mary
Jellicoff, Father Robert
Twomey, Don

NEW HAMPSHIRE

PORTSMOUTH:
Assad, Joe

NEW JERSEY

ASBURY PARK:
Kolker, Irving (Also listed under miscellaneous and Miami, Florida)

ATLANTIC CITY:
Bobbins, Abe
Butler, James, and The Musical Bar
Casper, Joe
Cheatham, Shelby
Dixon, Roy, and Henry Brodgen
Entin, Lew
Goldberg, Nate
Koster, Henry
Little Brown Jug, and Frank A. Irby, Operator
Lockman, Harvey

Lodge, Dave (Also under Philadelphia, Pa.)
Mack's Mambo Inn, and Lawrence McCall, Owner
Olshon, Max
Pilgrim, Jacques
Frouse, Ed (Also under Philadelphia, Pa.)
Senator Hotel, and Edwin Levin
BAYONNE:
Mullaney, Ronald
BERNARDSVILLE:
Fair, James, Jr.
BLOOMFIELD:
Club Evergreen and Henry Omelczuk
Thompson, Patt
BOUND BROOK:
Club 208, The
BRIDGEFORD:
Continental Room, and Tony Scarpa
BRIGANTINE:
Brigantine Hotel Corp., and David Josephson, Owner
BURLINGTON:
Hutton, Oscar
CAMDEN:
Downey's, Jack Downie and Frank Crane, Prop.
Embassy Ballroom, and George E. Chips (Geo. DeGerolamo), Operator
New Camden Theatre, and Morris Lev, Operator
CAMDEN COUNTY:
Somerdale Inn, and Albert Ferla and Albert A'Geri
CAPE MAY:
Anderson, Charles, Operato
EAST ORANGE:
Dorrie, Jones
Hutchins, William
ELIZABETH:
Buza, William (Billy)
Curo, V.
HACKENSACK:
Petretti, Vito, and Abe Wagner
HADDONFIELD:
Kresson Manor, and James Penese, Employer
HASBROUCK HEIGHTS:
Clause, John, Jr. (See Lodi, N. J.)
HILLSIDE:
Consumers Buying Service and Arnold Sheff
HOBOKEN:
Sportsmen Bar and Grill
JERSEY CITY:
Bonito, Benjamin
Burco, Ferruccio
Triumph Records, and Gerry Queen, present Owner, and G. Statira (Grant) and Bernice Levine, former Owners
Zelinski, Mrs. Helen
LAKE HOPATCONG:
Dunham, Oscar
LAKEWOOD:
Traymore Hotel, Leon Garfinkel, Employer
LODI:
Allross Productions, Inc., and Albert Iannaci
Clause, John, Jr. (See Hasbrouck Heights, N. J.)
Cibney, Larry
Lounge in Lodi, Inc., The, and Salvatore Sconzo
LONG BRANCH:
Hotel Isle De Capri, and Robert J. Heape, and Charles Massie
The Landmark Hotel, and David Greene
McNeely, Leroy J.
McNeil, Bobby, Enterprises
Melody Inn, and John Penta
LYNDHURST:
Club Sahara, Inc., and Alfred Cassiliano, Employer
MARGATE:
The Margate Casino, and James Schott, Employer
MARLBORO:
Train's Paradise, and E. A. Emmons
MCKEE CITY:
Turf Club, and Nellie M. Grace, Owner
MONTCLAIR:
Cos-Hay Corporation, and Thos. Haynes, and James Costello
MOONACHIE:
Brancato, John
MORRISTOWN:
Richard's Tavern, and Raymond E. Richard, Proprietor
MT. HOLLY:
Shinn, Harry
NEWARK:
Alfano, Al
Beadie, Janet
Blum, Gil (See New Sugar Hill Club)
Broad and Kinney Lounge, and Joseph Heyman

Bruce, Ramon
Club Elgar
Cocuzza, Arulita
Coleman, Melvin
Crackshot Hackley
Forte, Nicholas
Gold Coast Bar and Grill, and Joseph Heyman
Graham, Alfred
Hall, Emory
Harris, Earl, and Genial Cou-dairs Club
Hays, Clarence
Hi-Li Club, The, and Artie Sarica, Employer
Holiday Corner, and Jerry Foster, Employer
Hour Glass, The, and Morris Feigenbaum and Jack Weiner
Janus Club, and Joe Ferrara
Joe Rae Restaurant, The, and Gus Campisi, Employer
Johnson, Robert
Jones, Carl W.
Kline, Terry
LeJeune Club
Levine, Joseph
Lloyds Manor, and Smokey McAllister
Mariano, Tom
William Natale, and Century Round Bar and Restaurant
Newark Revue Enterprises, and Vic Lane
New Sugar Hill Club, and Bernie Weissman, Employer (See Bernard Weissman)
Nitecap Club, Inc., and Donald J. Couzza
Nitecap, The, and Charles Wells Norman, Sam
Oetting, Herbert
Petwood, William
Red Mirror, and Nicholas Grande, Proprietor
Rouillon, Eugene
Shawns Cocktail Lounge, and Bob Humphrey
Simmons, Charles
Tucker, Frank
Weissman, Bernard (See New Sugar Hill Club)
Wilson, Leroy
Yavne, Emanuel
Zaracardi, Jack, Galanti A. A.
NORTH ARLINGTON:
Petrucci, Andrew
NORTH BERGEN:
Rinaldi, Joseph
Sweeney, Kay, and 1200 Club
Toursou, Juanita
OCEAN CITY:
Pontiere, Cocktail
ORANGE:
Carteret Cocktail Lounge
Cook, Wm. (Bill)
PATERSON:
George's Tavern, and Gergrge Mardo
Londino's Tavern, and Carmise Londino, Employer
PAULSBORO:
Cozy Corner Bar, Anthony Scuderi, Owner and Operator
PENNSAUKEN:
Beller, Jack
PINE BROOK:
Paone, Fred
SALEM:
Evans, Emzie, Jr.
SOMERS POINT:
Troiano Country House, The, and Raymond Troiano
SPRING LAKE:
Broadacres and Mrs. Josephine Ward, Owner
SUMMIT:
Ahrns, Mitchell
TEANECK:
Suglia, Mrs. Joseph
TRENTON:
Craig, Feyton and Walter P. Edge
Mason, Richard and John Krissanda
Weinmann, John
UNION CITY:
Biancamano, Anthony F.
Cioyco Theatre, and Vicki Wells (Dorothy Tirpak), of Fair Lawn, N. J.
Fan Bar and Grill
Melody Club, and Peter J. Klunck, Owner
VAUX HALL:
Carillo, Manuel R.
VINELAND:
Rainbow Club, and Joseph Tedesco
WESTFIELD:
Cohen, Mack
Samurine, Jardine
WEST NEW YORK:
Black Poodle, The, and F. Trugano
B'nai B'rith Organization, and Sam Nate, Employer, Harry Boorstein, President
WILLIAMSTOWN:
Pippo, Rocco

NEW MEXICO
ALBUQUERQUE:
Dancing Cavalcade, Inc., and Jody Elder (Also listed under Los Angeles, Calif.)
Mary Green Attractions, Mary Green and David Time, Promoters
Halliday, Finn
LaLoma, Inc., and Margaret Ricardi, Employer
Lepley, John
Richardson, Gary D.
White, Parnell
AZTEC:
V. F. W. Post 3370, and Claude Kirkpatrick
CLOVIS:
Denton, J. Earl, Owner, Plaza Hotel
GRANTS:
Grants Fire Dept., W. W. Thigpen, Fire Chief, and Ramon Padillo, Secretary
HOBBS:
Strafaca, Pete
REYNOSA:
Monte Carlo Gardens, Monte Carlo Inn, Ruben Gonzales
ROSWELL:
Russell, L. D.
RUIDOSO:
Davis, Denny W.
SANTA FE:
Emil's Night Club, and Emil Mignardo, Owner
Valdes, Daniel T.
SOCORRO:
Fence Acres, and Sonny Weatherly

NEW YORK
ALBANY:
Harris, Edward
Howie's Restaurant and Bar, J. Einstein
Howard Pastor and John Burke
Joe's Casino, and Harold Pechnick
O'Meara Attractions, Jack Richard's Bar-B-Que, David Richards
Snyder, Robert
ALDER CREEK:
Burke's Manor, and Harold A. Burke
ANGOLA:
Hacienda Cafe, The
AUSABLE CHASM:
Young, Joshua F.
BINGHAMTON:
Stover, Bill
BOLTON LANDING:
Bonnie View Restaurant, and Peter Sause
Galea's Restaurant, and Dominic Galea
BRONX:
Acevedo, Ralph
Bell, Murray
Goldstein, Harvey
Hernandez, Harry
Jones, William
Jugardent, Jacques I.
Katz, Murray
Rosardo, Al
Rosenberg, Israel
Schantz, Mrs. Gertrude
Stioaletti, Michael
BROOKLYN:
Arnovich, Ira (Mr.)
Balowin, Lindsay Duke
Balinese Club, and Sid Rosenthal
Beckels, Lionel
Bello-Bar Restaurant, Felix Garcia, Proprietor
Borriello, Carmino
Bryan, Albert
Carol Bar & Grill, Inc., and Nathan Berkman
Community Center, and Walter C. Pinkston (NYC)
Continental Cafe, and Clyde Check
Continental Cafe, and Vito Militano
Ean, Jimmy
Gem's Paradise, and Silburn Gray
Grabell, Leo B.
Hall, Edwin C.
Horowitz, Ben
Jones, Mack (Jellyroll)
Lemmo, Patrick
Madovay, Abraham
Medina, Victor
Morris, Philip
Park Terrace, and Joseph Cesaria, Operator
Polakas, Anthony (See Stanley J. Mocaraki, Woodside, L. I.)
Rosman, Gus, Hollywood Cafe
Sigma Tau Delta Sorority, Brooklyn College, and Anita Birke
Soo Corporation, and Hymaa Robbins
Stein, Irving
Sussman, Alex
Zaslav, Jack

BUFFALO:
Bourne, Edward
Calato, Joe and Teddy
Cheifetz, Jacob, and Frank Collura
Cloro, Joseph, Operator, Vendome Hotel
Cosmano, Frank and Anthony DiStefano, Jimmy
Harmon, Lissa (Mrs. Rosemary Humphrey)
Jackson, William
Jasinski, Stan
Nelson, Art and Mildred
New Club Moon Glow, Bernard Ginsberg, Hyman Greshin and Max Bogen
Parisi, Joe
Ray's Bar-D, and Raymond C. Demperio
Sportstowne Bar, and Mr. and Mrs. Les Simon
Vendome Hotel
W. & J. Amusement Corp.
Williams, Ossian V.
Zywicki, Stanley J.
EAST GREENBUSH:
Hughes, Richard P.
FERNDALE:
Clarendon Hotel, Leon Garfinkel, Owner
Gross, Hannah
Pollack Hotel, and Elias Pollack, Employer
FLEISCHMANN'S:
Churs, Irene (Mrs.)
FRANKFORT:
Reile, Frank
Tyler, Lenny
GLEN WILD:
Lewis, Mack A.
GRAND ISLAND:
Williams, Ossian V.
HUDSON:
Goldstein, Benny
Gutto, Samuel
HUDSON FALLS:
Alfred's Restaurant, and Alfred J. Einstein
HUNTINGTON:
Hotel Lorraine, The, and Morris Ferber
HURLEVILLE:
Brook Haven Hotel
ILION:
Wick, Phil
KAUONONGA LAKE
(White Lake)
Gruber, Paul
LAKE LUZERNE:
Munck, Svend A.
LAKE PLACID:
Carriage Club, and C. B. Southworth
LOCH SHELDRAKE:
Capitol Hotel and Day Camp Hotel Leroy, and Ida Kranas
MALONE:
Club Restaurant, and Louis Goldberg, Manager
MARCUS:
Riviera Club, The, and John Long (Anguilli), Owner
MONTICELLO:
King, Charles
NEW YORK CITY:
Adams, Jack, and Co.
Alexander, Wm. D., and Associated Producers of Negro Music
Allegro Records, and Paul Finer
Allen, Jimmy
Arnold Agency
Arnold, Sheila
Aurora Film, and Ralph B. Serpe
Bachelor House
Barbieri, Al, Agency
Bender, Milton
Bourbon Street, and Jack Gordon
Bradley Williams Entertainment Bureau
Browne, Bridget
Bruley, Jesse
Butler, John
Butler, Marion
By-Line Room, Inc., and Mildred Ramshai
Cameo
Cappola, Antoinette
Carlin, Roger
Caruso, Mrs. Madolina
Catala, Estaban
Chambour Restaurant, Phil Rosen, Owner
Charles, Marvin, and Knights of Magic
Club Continental and Dave Panzer
Club Pleasant Gents, Lee Chambers and Rudolph Johnson
Cobb, Buff
Coffery, Jack
Conlin Associates, and Jos. H. Conlin
Continental Record Co., Inc.
Continental Variety
Corla, James
Cross, James
Croydon, Michael, Theatrical Agency
Cutter, George H., Jr.
DeMarco, Tony

Dickson Hall
Dubonnet Records, and Jerry (Jerome) Lipskin
Edelson, Carl, and Club Records
Estate of Cass Franklin
Estada, Mrs. Dolores
Fillet, Henry
Finch Records, and Samuel Finch
Finck, Jack
Gala Shows, Inc.
Getts, Clark, and Clark Getts, Inc. (See San Antonio, Texas)
Gluckman, E. M., and Sport Films Library, Inc., North American Television Productions, Inc., and Broadway on Parade
Goodman, Richard D. (Dick), Eldorado Records and Luniverse Record Corp.
Gordon, Mrs. Margaret
Granoff, Budd
Gray, Lew, and Magic Record Company
Haymes, Dick (also listed under Los Angeles, Calif., and miscellaneous)
Hello Parce, Inc., and Wm. L. Taub, President
Imperial Attractions, Inc., and T. J. Foley
Imps, Inc., and Ben Gradus
International Food Show, Gordon Saville, President
Isaacs, Lester
I.X.L. Records, L. J. Reynolds and M. Axelrod
Jones, Gerald
Katz, Archie
Kent Restaurant Corp., Anthony Kourtos and Joe Russo
Kessler, Sam, and Met Records
Knight, Marie
K.N.S. Associates
Krellberg, S. S.
Kunkis, Mrs. S. R.
Kushner, David and Jack La Rue, James
La Vie (en Rose) Night Club, Monte Proser Enterprises, Inc., and Monte Proser, Owner
Leslie, Lew
Lombardy, Al
Lopez, Juan
Mambo Concerts, Inc.
Manhattan Recording Corp., and Walter H. Brown, Jr.
Marchant, Claude
Markham, Dewey (Pigmet)
Martin, Betty (also listed under miscellaneous)
Matthews, Willard
Metz, Phil
Metro Coat and Suit Co., and Joseph Lupia
Mogie, Wm., and Assoc.
Moldovan, Alexander
Murray's
Steve Murray's Mahogany Club
Neill, William
Operatic Gala Uniono National, and Miss Suzanne Duvert
Orpheus Record Co.
Oetting, Herbert
Palcogos, Alexandhur
Penachio, Reverend Andre
Pinkston, Walter C., and Community Center (Brooklyn)
Ponz, John
Production Russell Peterson
Sketch Book, and Chauncey S. Olman
Rev. Reid Music Publishing Co.
Riley, Eugene
Robbins, Sydel
Rosen, Matty
Sage, Miriam
Sands, Vic
Santiago, Ignacio
Santos, Victor
Sawdust Trail, and Sid Silvers
Saxon, Don
Scott, Roderick
Shapiro, Honora Rubel
Shurr, Louis, Agency, and Don Rondo
Sinclair, Carlton
Sledge, James
Strauss Agency, Fred
Stump & Stumpy (Harold Crommer and James Cross)
Sunbrock, Larry, and his Rodco Show
Tackman, William H.
Terry Tell Time Prod., and Irving Gartenberg
Velasco, Vi (also listed under miscellaneous)
Vivere and Provost, Charles and Burns, John
Walker, Aubrey, Maisonetie Social Club
Wallach, Joel
Warner, Joseph
Watercapers, Inc.
Weissman, Harry, and Talent Corp. of America and Times Square Artists Bureau
Westminster Records, Inc.
Winey, Paul
Wolper, Dave
Zakou, A. J.
NIAGARA FALLS:
Greene, Willie
James Restaurant, and James Doyle

Ontario House, and Julia and Robert Minicucci
Palazzo's (formerly Flory's Melody Bar), Joe and Nick Flory, Proprietors
NORWICH:
McLean, C. F.
OSSINING:
Wallace, Alvin
RAQUETTE LAKE:
Weinstein, Abe
RAY BROOK:
Birches, The, Mose LaFontaine, Employer, C. Randall, Mgr.
RICHMOND HILL:
Diamond, Seymour
ROCHESTER:
Cotton Club, The, and Harry Spiegelman, Owner
Gala, Alfred
Kap Recording Company
Music Unlimited, and Abraham Hamza
Noce, Lou
Terrace Gardens, The, and Robert and Shirley Balmer
Valenti, Sam
SABATTIS:
Sabattis Club, and Mrs. Verna V. Coleman
SARANAC LAKE:
Durgans Grill
SCHENECTADY:
Lambrose, Gustave
(See: Schenectady Hotel)
Schenectady Hotel
SOUTH FALLSBURG:
Silvers, Abraham
SPRING VALLEY:
Benjamin, Martin
STATEN ISLAND:
Kucin, Alexander
Tie Tock Club, and Gerald Donnelly
SWAN LAKE:
Swan Lake Inn, and Samuel Ticke
SYRACUSE:
Luigi's, and Carl Mancino
Mahshie, Joseph T.
Moore, Jim, and Jim Moore Associates
Volpert, Howard
TANNERSVILLE:
Germano, Basil
TROY:
Cat and The Fiddle Club, and Thomas Polito
UTICA:
Block, Jerry
WALDEN:
Warren Gould, and Robert Gould
WATERTOWN:
Duffy's Tavern, Terrance Duffy
WATERVLIET:
Cortes, Rita, James E. Strates Shows
Kille, Lyan
WHITEHALL:
Jerry-Ann's Chateau, and Jerry Rumania
WHITE PLAINS:
Brod, Mario
WILLIAMSVILLE:
Janinski, Stan
WINDHAM:
New Olympia Hotel, The, and Markos Fitros
WOODRIDGE:
Waldorf Hotel, and Morris Signer
WURTSBORO:
Bliss, Samuel
YONKERS:
Sinclair, Carl
LONG ISLAND (New York)
ASTORIA:
Guerra, John
Hirschler, Rose
Lobel, John
Scene Makers, The, Inc., and Jack Lonshain
BAYSHORE:
Moore, James J.
BAYSIDE:
Goring, Irving
Mirage Room, and Edward S. Friedland
COPIAGUE:
Enco Corporation
CORONA:
Canary Cage Corp., Ben Caskiane, Owaer
ELMHURST:
Miele, Mrs. F.
FAR ROCKAWAY:
Town House Restaurant, and Bernard Kurland, Proprietor
FLORAL PARK:
Black Magic, and Jos. Benigao

GARDEN CITY:
Savales, Telly
GREAT NECK:
Fantasia Lounge, and Mrs. Anna Borak
HEMPSTEAD:
Junda, Leo
Manciani, Archillie
Turf Club
HUNTINGTON:
Old Dutch Mill, and Frank Reid
JACKSON HEIGHTS:
Griffiths, A. J., Jr.
Sperling, Joseph, and
Orchid Room
JAMAICA:
Haas, Mrs. Edward

KEW GARDENS:
Boro Lounge (Rea & Redeky
Restaurant, Inc.), Joe Redeky,
Cristiana, Joseph
LAKE RONKONOMA:
Club Clare, and Nancy Clare
Smith
LAURELTON:
Fleming's Lounge, and Frank
"Red" Simone
LIDO BEACH:
Sands Beach Club, and
Mrs. Carol Meyers
LONG BEACH:
Hamilton Club, and Mickey
Hasinsky

MONTAUK:
Montauk Island Club, Harry
Greenberg, Employer
NORTH WOODMERE:
Klar, Irving D.
PATCHOGUE:
Kay's Swing Club, Kay Angeloro
PORT WASHINGTON:
Rivage, Beau, Beaus Caterers,
and M. Finke and/or Mr.
Finkelstein
ST. ALBANS:
Jackson, Hal
SAYVILLE:
Sayville Hotel and Beach Club,
Edward A. Horowitz, Owner,
Sam Kalb, Manager

WESTBURY:
Canning, Harold B.
WESTHAMPTON:
Skyway Cafe, and Mr. Billings
WEST HEMPSTEAD:
Club 33, Arthur Sinclair, and
Sinclair Enterprises, Inc.
WOODSIDE:
Mocarski, Stanley J. (See An-
thony Polakas, Brooklyn,
N. Y.)

NORTH CAROLINA

BEAUFORT:
Markay, 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.
Kartson, Joe
DURHAM:
Gordon, Douglas
Mitchell, W. J.
FAYETTEVILLE:
Lincoln, Ollie
Parker House of Music, and
S. A. Parker
Payne, James L.
GREENSBORO:
Fair Park Casino, and Irish
Horan
New Mambo Lounge, Wm H.
Taylor, Employer
Rowell, J. E.
Ward, Robert
Weingarten, E., of Sporting
Events, Inc.
Williamson, W. E.

GREENVILLE:
Hagans, William
Ruth, Theron
Wilson, Sylvester
HENDERSONVILLE:
Livingston, Buster
JACKSONVILLE:
Marine Bar, and Jim Pittman
KINSTON:
Hines, Jimmie
Parker, David
MAXTON:
Dunn's Auto Sales, and
Jack Dunn
REDSVILLE:
Euth, Therman
WALLACE:
Draughton, John H.
Strawberry Festival, Inc.

WILMINGTON:
Barn, The, and Charlie Whitty
WILSON:
McCann, Roosevelt
McCann, Sam
McEachon, Sam
WINSTON-SALEM:
Adams, W. L.

NORTH DAKOTA

BISMARCK:
Andrews, Lee K. (Bucky)
GRAND FORKS:
Seay, J. J.
WHITE EARTH:
Royer, F. W.

OHIO

AKRON:
Bastard, Doyle
Buddies Club, and Alfred
Scrutchings, Operator
Holloway, Fred R.
Louthan, Walter M.
Namen, Robert
Sari's and Richard Farr
Thomas, Nick
Tropiana Club, Martin M.
Winters, Employer
Zenalis, George
BUCKEYE:
Lutz Sports Arena, Inc., Bryan
Smith, Promotional Manager
CAMBRIDGE:
Seneca Lake Jamboree Park
Company, Inc., and William
T. Exton and Henry D. Stern

CANTON:
Engle, Frank
Holtz, Walter W.
Huff, Lloyd
Young, Gladys
CHESAPEAKE:
Valley Lee Restaurant, Richard
(Dick) Deutch
CINCINNATI:
Bayless, H. W.
Ohio Theater Corp., William
Brennan and Douglas
Crawford
Plantation Supper Club, and
Harold Thornberry
Sunbrook, Larry, and his Rodeo
Show
World of Tomorrow Shows,
The, and Bert Metzger (See
St. Louis, Mo.)

CLEVELAND:
Aristry in Promotion
Atlas Attractions, and Ray Grair
Ballard, John
Band Box Nite Club, The, and
George Poulos
Bonds, Andrew
Club Ron-day-Voo, and U. S.
Dearing
Colfield, Charles
Dixie Grill, and Lenny Adelman
Dixon, Forrest
Ebony Club, The, and Dan
Boone
The Hanna Lounge, and Oslat
Lowry, Jr., Employer
King, Ted, Agency
Lawrence, Ray
Lockett, Roy
Lowry, Fred
Manuel Bros. Agency, Inc.
Stutz, E. J., and Circle Theatre
Swing Club, Wm. McDougall,
President
Tucker's Blue Grass Club, and
A. J. Tucker, Owner
Walthers, Carl O.

COLUMBUS:
Bamboo Club, The, and Henry
Elstein
Campbell, Razor, Skip Doyle,
and the Penguin Club
502 Club, The, and Stan Vogel
Lewis, Richard, Agency, Inc.
Max's, and Max Schell
Miller, O. L.
Pen and Pencil, and Homer
and Doris Stonerock, Owners
DAYTON:
Apache Inn, and Jessie and
John Lowe
Boucher, Roy D.
Daytona Club, and William
Carpenter
Farm Dell Nite Club, Inc.,
and C. J. McLin
Hungarian Village, and Guy
M. Sano
Pinkerton, Bill
Ranch House, The, E. J. Son,
and P. E. McMurray
Rannes, Jim
Rec Club, and Wm. L. Jackson,
James Childs and Mr. Stone
Sano's Spaghetti House
Taylor, Earl

ELYRIA:
Jewell, A. W.
EUCLID:
Rado, Gerald
GERMANTOWN:
Beechwood Grove Club, and
Mr. Wilson

HOLGATE:
Swiss Gardens, and George K.
Bronson
LIMA:
Colored Elks Club, and
Gus Hall
Grant, Winston-Salem,
Wilson, Ty
LORAIN:
Whistler's Club, The, and
Don Warner
MANSFIELD:
Mural Lounge, The, and
Norma Yochem
Steinberg, Irving
PROCTORVILLE:
Plantation Club, and Paul D.
Reese, Owner
SPRINGFIELD:
Jackson, Lawrence
162nd Fighter Interceptor
Squadron of the Air National
Guard of Ohio, and Harold
Byers

STEUERVILLE:
Hawkins, Fritz
TOLEDO:
Barnet, W. E.
Candelite Ballroom, and Tom
McCullough, Owner and
Manager
Club 18, The, and Cy Miller
Durham, Henry (Hank)
Rutkowski, Ted, T. A. R. Re-
cording Company
Town and Country Club, and
Robert Close, Manager
VIENNA:
Hull, Russ
WARREN:
Wragg, Herbert, Jr.
YOUNGSTOWN:
Copa Casino, and Nick
Costantino
Fireside Bar
Freeman, Dusty
Miss Bronze America, Inc., and
Wm. Stringer
Peacock Gardens, and Frank
Berry

OKLAHOMA

ARDMORE:
George R. Anderson Post No.
65, American Legion, and
Floyd Louridge
J. E. Ranch Rodeo, and Col.
Jim Eskew
ENID:
Norris, Gene
GAGE:
Busby, Douglas
HUGO:
Stevens Brothers Circus, and
Robert A. Stevens, Manager
LAWTON:
Zimmerman, Clifton and Era
Muskogee
MUSKOGEE:
Gutrie, John A., Manager Rodeo
Show, connected with Grand
National of Muskogee, Okla.
OKLAHOMA CITY:
Randolph, Taylor
Simms, Aaron
OKMULGEE:
Masonic Hall (colored), and
Calvin Simmons
SHAWNEE:
DeMarco, Frank
TULSA:
Consumer's Comfort Corp., and
Yale Club
Cup Club Corporation, and
Connie Riggs
Glass, Owen C.
Love's Cocktail Lounge, and
Clarence Love
Schroeder, Vic
Thompson, Richard

OREGON

ASTORIA:
Hudson, William L., and
George A. Fagin
BROOKINGS:
Cliff House, The, and Wm. J.
Freisinger, Employer
EUGENE:
Weinstein, Archie, Commercial
Club
GARIBALDI:
Merriv de Joe Agency
Ward, Sue
HERMISTON:
Rosenberg, Mrs. R. M.
LAKEVIEW:
Bates, E. P.
MEDFORD:
Hendricks, Cecil
Shamrock Supper Club, The,
and C. Donald Adams,
Employer
PORTLAND:
Harry's Club 1500, and Wm.
McClendon
Ozark Supper Club, and
Fred Baker

Pacific Northwest Business con-
sultants, and J. Lee Johnson
ROGUE RIVER:
Arnold, Ida Mae
SALEM:
Martin, Arthur

PENNSYLVANIA

ALLENTOWN:
Embassy, The, and William
Max and Bill "Jazz" Max,
Downtown
ALTOONA:
Blake, Arthur
BERWYN:
Vause, Jessie
BETHLEHEM:
Selvaggio, John (Johnny Carlo)
BLAIRSVILLE:
Moore Club
BLYTHEDALE:
Offshore Club, The, and
James Thaxton
BOOTHWYN:
Shady Oak Cafe, and
Ralph Penna
BRAEFLINN:
Mazur, John
BRISTOL:
ABM, Inc., and Ralph Romano
BRYN MAWR:
K. P. Cafe, and George Papaian
CANADENSIS:
Dutch's Tavern
Far View House, Jolly Roger
Room, and Roger Tamballo
Jolly Rogers Room, and Rog-
mon Associates, and Monas
Fetterman and Roger Tam-
bella
CHESTER:
Chester Sports Center, and
Henry Goldstein
Hinson, Bob
Lager, Bob
Stamm, Arthur
West End Who's Who Womens
Club
COLUMBIA:
Golden Eagle, The
Kelley, Harold
COOPERSBURG:
Hoff Brau, Adolph Toffel,
Owner
DEVON:
Jones, Martin
DONORA:
Bedford, C. D.
DOWNTOWN:
Sheahidch, K. E.
EASTON:
Parsons, Russell
ERIE:
Hamilton, Margaret
Lyons, Mrs. Mattie
Patsy, Guy
FAIRMONT PARK:
Riverside Inn, Inc., Samuel
Ottenberg, President
HALIFAX:
American Legion of Halifax,
Lee Koontz and R. Stanley
Cooper
HARRISBURG:
Tia Juana Club, and Thomas
Jones, Employer
HAVERTFORD:
Fielding, Ed
HAWLEY:
Hotel Capri, and Richard Fabri
JOHNSTOWN:
The Club 12, and Burrell
Haselrig and the Flamingo
Hotel
KINGSTON:
Johns, Robert
LANCASTER:
Carson, Sunset (Michael)
(See Miscellaneous)
Freed, Murray
Italian-American Club
Samuels, John Parker
Soule, James D.
LATROBE:
College, Chester A.
Hendrickson, Dr. Thomas C.
LUZERNE:
Fogarty's Nite Club, and
Mrs. Thos. Fogarty
MCKEESPORT:
White Elephant, Jack Feldman,
Owner
MEADVILLE:
Noll, Carl
Power, Donald W.
Simon, Al, Jr.
MIDLAND:
Mason, Bill
NANTICOK:
Hamilton's Night Club, and
Jack Hamilton, Owner
NEW CASTLE:
Natale, Tommy
NEW HOPE:
Fountain Head, The, and
Morris B. Singer

NEW KENSINGTON:
Mason's Hotel Triesta Ball-
room, and P. O. Mason
NORRISTOWN:
Mole, George A.
PHILADELPHIA:
Allen, Jimmy
Amvets Post 178, and Norman
G. Andrews
Blow, James A.
Blue Note, and Lou Church,
Employer
Boots, Tubby
Cabana Club, Morty Gold, Prop.
Davis, Samuel
Delaware Valley Productions,
Inc., Irving Fine, James
Friedman, Joseph Mashman,
Louis Mashman, Jerry Wil-
liams, Harry Mogur
Dupree, Hiram K.
DuPre, Records
Essex Records
Gerson, Bill
Goldberg, Sam
Gordon, Mrs. Margaret
McAllister Jazz Associates, and
Lester McAllister
La Petite, and Thomas W.
Malone, Owner
Lodge, Dave (Also under
Atlantic City, N. J.)
London, Bob
Masucci, Benjamin P.
Montalvo, Santos
Muziani, Joseph
Pacey's
Pinsky, Harry
Prouse, Ed (Also under At-
lantic City, N. J.)
Stiefel, Alexander
Ukrainian Junior League,
Branch 52, Mad Helen Strait,
Sec., Victoria Melnick,
Chairman of Music
Veletz, L.
Vincent Enterprises, Inc., and
Margaret White and Solo-
mon Burke
Warwick, Lee W.
PITTSBURGH:
Bethel, Stanley
Bruno, Joseph
Drawn, Herman
Midway Lounge, and Mrs.
Elizabeth Henry
POTTSVILLE:
Graham, Len, and
George Yulick
READING:
Calabrio Club, The, and Al
Comito
Military Order of the Purple
Heart, Berks County Chapter
231, and Austin F. Schaeffer,
H. Edward Stafford, Chester
Skoraszi, Employers
SAUDERTON:
Lions Club, and Robert A.
Wismer and Jacob Frederick,
Employers
SCHUYKILL HAVEN:
Graham, Len, and George
Yulick (Also under Potts-
ville, Pa.)
SCRANTON:
McDonough, Frank
Omar Supper Club, and Tom
Hashem
Santora, Vito
SOUTH LANGHORNE:
Playwick Park Tavern, and
Playwick Park
STRAFFORD:
Poinsette, Walter
UNIONTOWN:
Polish Radio Club, and
Joseph A. Zelasko
UPPER DARBY:
Delaware County Athletic Club,
and Lou Lambert, Manager
WASHINGTON:
Lee, Edward
WILKES-BARRE:
Kahan, Samuel
WILLIAMSPORT:
Pinella, James
YORK:
615 Club, The, and Frank
Frederick

RHODE ISLAND

JOHNSTON:
Club Chez Parce, and Bill
Carillo
Coppola, Riccardo, Sr.
Tomasco, Joseph
PROVIDENCE:
Auto Previews, Inc., and
Arthur L. Mousovitz, Treas.
Columbia Artists Corp.
SOUTH CAROLINA

SOUTH CAROLINA

CHARLESTON:
Bass, Tom
Kline, George H.
Pike, Chet
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

ABERDEEN:
Suedmeier, Duane
ARMOUR:
Smith, Coy
BROOKINGS:
DeBlonk, Mat W.
SILOUX FALLS:
Haar, E. C.
Triangle Advertising Agency,
and Dell Crosby
SOUTH DAKOTA

SOUTH DAKOTA

ARMOUR:
Smith, Coy
BROOKINGS:
DeBlonk, Mat W.
SILOUX FALLS:
Haar, E. C.
Triangle Advertising Agency,
and Dell Crosby
SOUTH DAKOTA

TENNESSEE

CLARKSVILLE:
Clardy, George
HALLS:
Espy Park, and Luther Allen
HUMBOLDT:
Ballard, Egbert
KNOXVILLE:
Cavalcade on Ice,
John J. Denton
Grecal Enterprises (also known
as Dixie Recording Co.)
Henderson, John
Story, Carl (See Monticello,
Ky.)
Zelner Grotto, The, B. Van
Hoesen and William Coleman
McMINNVILLE:
Junior Chamber of Commerce,
and Dave Hoover and James
A. Dillon, Employers
MEMPHIS:
Anderson, Elvis W.
Beck, Harry E.
Lepley, John
Miller, Joe
NASHVILLE:
Emerson, Lee, and Emerson
Talent Agency
Fessie, Bill
Kelly, Tom, d/b/a, Corral
Attractions
Kelly's, John, World Famed
Attractions (See Larry Evans,
Spokane, Wash.)
Roberts, John Porter
Terrell, Mrs. H. A.
Western Corral, The, J. W.
Long and D. S. DeWeese
PARIS:
Cavette, Eugene
TEXAS

TEXAS

ALTAIR:
Cervnka's Night Club, and
August Cervnka
AMARILLO:
Flame Club, The, and
Dr. Frank Smith
Mays (Mays), Willie B.
AUSTIN:
Wimberly, Billy
BAIRD:
Lone Star Rodeo, Bob Estes
and Col. Jim Eskew (Also
listed under miscellaneous)
BOLING:
Fails, Isaac A., Manager Spot-
light Band Booking Cooper-
ative (Spotlight Bands Book-
ing and Orchestra Manage-
ment Co.)
BROWNWOOD:
Junior Chamber of Commerce,
and R. N. Leggett and Chas.
D. Wright
CORPUS CHRISTI:
Carahan, R. H., Sr.
Kirk, Edwin
Vela, Fred
DALLAS:
Davis, Tony
Jefferies, T. J.
Morgan, J. C.
Mynier, Jack
Sky Club, The, and W. D. Sat-
terwhite and Julius Schwartz
DENISON:
Club Rendezvous
EL PASO:
Gateway Lodge 855, and
C. F. Walker
Kelly, E. (Rusty)
Marlin, Coyal J.
Peacock Bar, and C. F. Walker
FORT WORTH:
Clemons, James E.
Coats, Paul
Famous Door, and Joe Earl,
Operator
Florence, F. A., Jr.
Jenkins, J. W., and Parrish Inn

Meadowbrook Drive-In Theatre, and Oscar R. May Rendezvous Club, and C. T. Boyd, Operator Snyder, Chic

GONZALES:

Dailey Bros. Circus

GRAND PRAIRIE:

Club Bagdad, R. P. Bridges and Miriam Teague, Operators

HEARNE:

Mullinnis, C. E.

HENDERSON:

Wright, Robert

HOUSTON:

Club Velma, The, and James Jones

Ebony Club, The, Lou Nicholson and Arnett Cobb

Ott, Richard

Penthouse Club of Houston, Sterling Catersin, Inc., and M. Zindler, President

LAREDO:

Bruni, Fred

Faucher, Dan

LEVELLAND:

Collins, Dee

LONGVIEW:

Club 26 (formerly Rendezvous Club), and B. D. Holiman, Employer

Curley's Restaurant, and M. E. (Curley) Smith

Ryan, A. L.

LUBBOCK:

Berry, George S., Post, The, No. 575, American Legion, and J. O. Gresham and Edmond L. Hardy

Plains Club, The, and Edward Driscoll

LUFKIN:

East Texas Cotton Club, and Clemente Parker

MEXIA:

Payne, M. D.

ODESSA:

Baker, George

The Rose Club, and Mrs. Harvey Kellar, Bill Grant and Andy Rice, Jr.

PALESTINE:

Earl, J. W.

Griggs, Samuel

Grove, Charles

PARIS:

Ron-Da-Voo, and Frederick J. Merkle, Employer

PERRYTON:

North Plains Fair, The, and John Mayfield, Sec.

PORT ARTHUR:

Demland, William

ROUND ROCK:

Rice's Hall, Jerry Rice, Employer

SAN ANTONIO:

Forrest, Thomas

Getts, Clark, and Clark Getts, Inc. (See New York, N. Y.)

Leathy, J. W. (Lee)

Linton, Guy

Mission Hills Country Club, and Eric Lipke, Employer

Obledo, F. J.

VALASCO:

Falls, Isaac A., Manager Spotlight Band Booking Cooperative (Spotlight Bands Booking and Orchestra Management Co.)

VICTORIA:

Club Reno, Lindsey Construction Company, and Bill Lindsey

Jackson, Ollie

WACO:

Circle R Ranch, and A. C. Solberg

Cooper, Morton

WICHITA FALLS:

Dibbles, C.

Johnson, Thurmon

Moose Lodge, The, Bill Marlow and L. C. McKown

Whatley, Mike

UTAH

HANNA:

Haley, Tom

SALT LAKE CITY:

Sutherland, M. F.

Wallin, Bob

VERMONT

RUTLAND:

Brock Hotel, and Mrs. Estelle Duffie, Employer

VIRGINIA

ALEXANDRIA:

Commonwealth Club, Joseph Burko, and Seymour Spelman

Dove, Julian

BUCKROE BEACH:

Plaza Hotel

BUENA VISTA:

Rockbridge Theatre

COLONIAL BEACH:

Hershey, Robert

DANVILLE:

Fuller, J. H.

EXMORE:

Downing, J. Edward

LYNCHBURG:

Bailey, Clarence A.

MARTINSVILLE:

Hutchens, M. E.

NEWPORT NEWS:

Brown, Frank L.

Isaac Burton

Marshall, David

NORFOLK:

Big Trzcek Diner, Percy Simon, Proprietor

Cashvan, Irwin

Continental Club, The, and Ben Dubrinsky, Owner

Meyer, Morris

Rohanna, George

Showtime Club, Inc., and A. J. Bunin, Manager

Walker, Robert

Winfree, Leonard

PARKSLEY:

Seaside Club, The, and W. P. Kinsey

PETERSBURG:

Williams Enterprises, and J. Harriell Williams

PORTSMOUTH:

Rountree, G. T.

RICHMOND:

American Legion Post No. 151

Black, Oscar

Knight, Allen, Jr.

SUFFOLK:

Clark, W. H.

VIRGINIA BEACH:

Bass, Milton

Fox, Paul J., Jim and Charles Kane, Jack

Melody Inn (formerly Harry's The Spot), Harry L. Sizer, Jr., Employer

WILLIAMSBURG:

Log Cabin Beach, and W. H. (Fats) Jackson

WASHINGTON

PULLMAN:

Kruegel Hall, and Jack Clifford May and Dom Breitenfeldt

SEATTLE:

Acousta (Audio) Sounds, Inc. and J. Kurns

Cousin Ben Productions, and Ben W. Roscoe, and Tex Hager

Grove, Sirless

Harverson, R. S.

SPOKANE:

Dotson, James

Evans, Larry (See John Kelly's World Famed Attractions, Nashville, Tenn.)

Heitz, Charles

Lyndel, James (James Delagel)

YAKIMA:

V.F.W. Club, and Bud Young

WEST VIRGINIA

BLUEFIELD:

Weinberg, Eli

CHARLES TOWN:

Bishop, Mrs. Sylvia

FAIRMONT:

Ribel, Jim

HUNTINGTON:

Brewer, D. C.

Padgett, Ray, and Ray Padgett Productions, Inc.

INSTITUTE:

Hawkins, Charles

LOGAN:

Coats, A. J.

MARTINSBURG:

Miller, George E.

MORGANTOWN:

Niner, Leonard

PARKERSBURG:

Brown Derby, and Paul Shriner

WELLSBURG:

Club 67, and Mrs. Shirley Davies, Manager

WHEELING:

Mardi Gras

WISCONSIN

BARABOO:

Conway, Francis

COUDERAU:

Pixie Club, The, and Frank Martin, Employer

FREMONT:

Krommes, Richard

GREEN BAY:

Wolf, Don (Donald R. Wolf)

GREENWOOD (Owen):

Merry Ol' Gardens Ballroom, and Harold Bender, Employer

HURLEY:

Club Francis, and James Francis

Fontecchio, Mrs. Elcey, Club Fiats

KENOSHA:

Rite-Spot Tavern, and Sam Scherling and Nello Cecchini

MILWAUKEE:

Bethia, Nick Williams

Coggs, Isaac

Capps, Arthur, Jr.

Dancer, Earl

Dimaggio, Jerome

Fun House Lounge, and Ray Howard

Genilli, Nick

Goor, Seymour

Maniaci, Vince

Melody Circus Theatre, Inc., and Milton S. Padway

Rickey's, and Milt Rickum

Rio Club, and Samuel Douglas, Manager, and Vernon D. Bell, Owner

Rizzo, Jack D.

Schwader, Leroy

Singers Rendezvous, and Joe Sorce, Frank Ballistreri and Peter Orlando

Suber, Bill

Tin Fan Alley, Tom Bruno, Operator

Weinberger, A. J.

MINOCQUA:

Pine Chalet, The, and Robert J. Bertrand

RHINELANDER:

Kendall, Mr., Manager, Holly Wood Lodge

SAUK CITY:

Wiendenfeld, Donald S.

SHEBOYGAN:

Sheboygan County Harness Racing Association, Orlando Thiel, President

Tic Top Tap, The, and August Stubler

TOMAH:

Veterans of Foreign Wars

WAUKESHA:

McFinn, Dan (Also listed under Misc.) (A/K/A Wm. H. Branning)

WYOMING

CASPER:

Murray, Arthur, School of Dance, and Don K. Gearheart

S & M Enterprises, and Sylvester Hill

CHEYENNE:

Valencia Restaurant Bar

Wagner, George F.

DUBOIS:

Harter, Robert H.

LARAMIE:

Circle T. Ranch Rodeo, and Albert Tansor

ROCK SPRINGS:

Smoke House Lounge, Del K. James, Employer

THERMOPOLIS:

Sideboard Cafe and Bar, The

DISTRICT OF COLUMBIA

WASHINGTON:

Abart's Jazz Mecca, Abart's International Lounge and Abram Spencer, Jr.

Adelman, Ben

Alvis, Ray C.

Andrus, Rose Marie (Mary Toby)

Archer, Pat

Bailey, Herman

Cherry Foundation Recreation Center, and Rev. Robert T. Cherry, President, and Oscar Russell

Clark, Lewis

Club Afrique, and Charles Liburd, Employer

Club Caverns, The, and Mrs. Emma Williams

Club Cimmarron, and Lloyd Von Elaine and Cornelius R. Powell

Coral Room, The

Davidson & Taylor Enterprises, Inc., and Herbert L. Davidson, President

D. E. Corporation, Herb Sachs, President

Dudley, James

duVal, Anne

Dykes Stockade, and John Dykes Gold, Sol

Gordon, Harry

Hedin House, Planet Room, and Paul Stanley

Hotel 2400

Hylton, Sam

Jazz Limited, Inc., and Spotlite Club

Kavakos Grill and Restaurant, and William Kavakos

Kelser, 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

Moore, Kenneth

Motley, Bert

Murray, Louis, La Comeur Club, W. S. Holt and James Manning

North East Casino

Perruso's Restaurant, and Vito Perruso, Employer

Purple Iris, Chris D. Cassimus and Joseph Cannon

Robinson, Robert L.

Rosa Thomas N.

Jack Snow's

Rumpus Room, and Elmer Cooke, Owner

Smith, J. A.

Spotlite Club (See: Jazz Limited, Inc.)

T. & W. Corporation, Al Simonds, Paul Mann

20th Century Gent, Inc., and Chas. Johnson, Treas.

2001 11th Street, N. W. (formerly occupied by Club Cavens)

Village Note, The, and Avatus Stone

Walters, Alfred

Whaler, Jennie

Williams, Harrison

Wilson, John

Wong, Hing

Wong, Sam

Young, Clifton

CANADA ALBERTA

CALGARY:

Cooper, Ken

EDMONTON:

Eckersley, Frank J. C.

Palmer, Larry

BRITISH COLUMBIA

VANCOUVER:

International Theatricals Limited

Yorlick Productions, and Frank Kilroy

MANITOBA

WINNIPEG:

Gordon, Lou, and Elcee Agencies

NOVA SCOTIA

GLACE BAY:

McDonald, Marty

ONTARIO

CHATHAM:

Taylor, Dan

COBOURG:

International Ice Revue, Robert White, Jerry Rayfield and J. Walsh

GALT:

Duval, T. J. (Dubby)

GRAVENHURST:

Webb, James

HAMILTON:

Mann, Paul
Markham, Dewey (Pigmeat)
Marks, Al
Marlowe, Frank E. (Also under Chicago, Ill.)
Martin, Betty (also listed under New York, N. Y.)
Matthews, John
Maurice, Ralph
Mayberry, Leroy Edward (See Great Falls, Mont.)
McCarthy, E. J.
McCarty, Robert J., Jr. (Bobby Jay), (See Los Angeles, Calif.)
McCaw, E. E., Owner, Horse Follics of 1946
McFinn, Dan (A/K/A Wm. H. Branning) (Also listed under Waukesha, Wis.)
McGowan, Everett

Meeks, D. C.
Meredit, Gene
Merry Widow Company, Eugene Haskell, Raymond E. Mauro, and Ralph Paonessa, Managers
Miller, George E., Jr., former Booker's License 1129
Miquelon, V.
Mitchell, John
Montalvo, Santos
Morton, H. W.
Mynier, Jack
Nelson, A. L.
Newbauer, Lillian
Nichols, B. W. (See San Francisco, Calif.)
Nixon, Elsworth
Olivieri, Mike
Olson, Buddyt

Orborn, Theodore
O'Toole, J. T., Promoter
Otto, Jim
Ouellette, Louis
Pappas, Charles
Patterson, Charles
Parker, Tom, Theatrical Enterprises (Also listed under Chicago, Illinois)
Peth, Iron N.
Pfau, William H.
Pinter, Frank
Pope, Marion
Rainey, 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.
Rodgers, Edw. T.
Rogers, C. D.
Ross, Hal J., Enterprises
Rougier, Jacques (see also Montreal, P. Q., Canada)
Salzman, Arthur (Art Henry) Sargent, Selwyn G.
Seay, J. J.
Shambour, Farris
Shuster, Harold
Shuster, H. H.
Singer, Leo, Singer's Midgets
Six Brothers Circus, and George McCall

Bert Smith Revue
Smith, Coy
Smith, Ora T.
Stevens Bros. Circus, and Robert A. Stevens, Manager
Stover, Bill (also of Binghamton, N. Y.)
Stover, William
Straface, Pete
Straus, George
Stump & Stumpy (Harold Crommer and James Cross)
Summerlin, Jerry (Mars)
Sunbrock, Larry, and his Rodeo Show
Tabar, Jacob W.
Tambor, Stuart
Taylor, R. J.
Thomas, Mac
Thomas, Ward

Tompkins, Tommy
Travers, Albert A.
Velasco, Vi (also listed under New York, N. Y.)
Wallin, Bob
Walters, Alfred
Ward, W. W.
Watson, N. C.
Watts, N. Y.
Weills, Charles
Weintraub, Mr.
Wesley, John
White, Robert
Williams, Bill
Williams, Frederick
Williams, Ward (Flash)
Wilson, Ray
Wimberly, Otis
Young, Robert

UNFAIR LIST of the American Federation of Musicians

INDIVIDUALS, CLUBS HOTELS, Etc.

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

MOBILE:
McDaniels, Luke
McGe, Montey

ALASKA

ANCHORAGE:
Alibi Club, and Newt Scott

ARIZONA

NOGALES:
Colonial House
SIERRA VISTA:
Military Inn
TUCSON:
El Corral

ARKANSAS

HOT SPRINGS:
Forest Club, and Haskell Hardage, Proprietor

CALIFORNIA

ANTIOCH:
Blu's
BAKERSFIELD:
Allenthorp, Carl and/or The Starlite Ballroom and/or The Rollo-Dome Ballroom
Juarez Salon, and George Benton
BEVERLY HILLS:
White, William B.
CHULA VISTA:
Pappas, Andy and Bill
EL CAJON:
Casper's Ranch Club
Valley Inn, The
ESCONDIDO:
Saddle & Sirloin Restaurant
FRESNO:
Cross, Mr. and Mrs. Elwin
HOLLYWOOD:
Norris, Jorge
Vescio, Pete
IONE:
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.
MENDOCINO COUNTY,
CALPELLA:
Big Oaks, The
NAPA:
Monte, Bob
Gus Sauer's Steak House
OCEANSIDE:
Oceanside Bowladrome
PITTSBURG:
Bernie's Club
REDDING:
Jerome Organization, and Jerry McCleod
RICHMOND:
Broderick, Earl Warren
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 Hall
Black and Tan Cafe
Civic Productions
Copeland, Ina
Daye-Time Productions, and George W. Daye, Jr.
Famous Door
Fazio, Jim
Hurricane Cafe
Mission Valley Inn
Poncho's Cafe
Sanchez, Belas
(Formerly with Cotton Club)
San Diego Speedboat Club
Thursday Club
Turner, Max
Uptown Hall
Vasa Club House
Wednesday Club
SAN FRANCISCO:
Freitas, Carl (also known as Anthony Carle)
Jones, Cliff
Kelly, Noel
Kumbogge Club (formerly Christy's Grill), and Ross Christy
Somers, Walt (Alias Peterson)

SAN LUIS OBISPO:
Seaton, Don
SANTA ROSA:
Connors, Ralph
TULARE:
T D E S Hall
VALLEJO:
Vallejo Community Band, and Dana C. Glaze, Director and Manager
VENTURA:
Sidecar, The

COLORADO

ASPEN:
Le Rendezvous
DENVER:
Thunderbird Supper Club and Restaurant, and Verne Byers, Prop.
RIFLE:
Wiley, Leland

CONNECTICUT

DANBURY:
Danbury Fair, and John W. Leahy
DANIELSON:
Pine House
HARTFORD:
Buck's Tavern, Frank S. DeLucco, Prop.
MOOSUP:
American Legion
Club 91
MYSTIC:
V.F.W. Club
NAUGATUCK:
Zembruski, Victor—Polish Polka Band
NEW LONDON:
Polish American Progressive Citizen Club
NORWICH:
Polish Veteran's Club
Wonder Bar, and Joseph Skindzier

FLORIDA

CLEARWATER:
Moose Club, The
FORT LAUDERDALE:
Aloha Club

FORT MYERS:
Bush, Dick, d/b/a McGregor Restaurant
Rendezvous Club
Rendezvous Lounge, and Eddie Smith
HALLANDALE:
Ben's Place, Charles Dreisin
JACKSONVILLE:
Standor Bar and Cocktail Lounge
KENDALL:
Dixie Belle Inn
MIAMI:
Heller, Joseph
MIAMI BEACH:
Fried, Erwin
ORLANDO:
Larson, Dellaire and Della

PANAMA CITY:
White Circle Inn, and Mrs. Marie B. Shehans, Cedar Grove Shrimp Boat Lounge, The Shrimp Boat, and W. L. Smith
POMPANO:
Julenes
TAMPA:
Diamond Horseshoe Night Club, Joe Spicola, Owner and Manager
WEST PALM BEACH:
Chi-Chi Club, The
WINTER PARK:
Park Avenue Bar, and Albert Kausek

GEORGIA

ATLANTA:
Camellia Garden Restaurant and Wisteria Garden Cocktail Lounge, and Angelo Nicholas
SAVANNAH:
Bamboo Club, and Gene Dean

HAWAII

HONOLULU:
49th State Recording Co.
Serenio, Eddie

IDAHO

MOUNTAIN HOME:
Hi-Way 30 Club
FAYETTE:
Joe's Club, and Joe Morris
TWIN FALLS:
Radio Rendezvous

ILLINOIS

CAIRO:
Tallo's Club 51
Turf Club, The, and Ed McKee
CHICAGO:
Harper, Lucius C., Jr.
Kryl, Bohumir, and his Symphony Orchestra
FAIRFIELD:
Eagles Club
GALESBURG:
Boots and Saddles Club
Carson's Orchestra
Mecker's Orchestra
JACKSONVILLE:
Chalet Tavern, in the Illinois Hotel
JOLIET:
Pohler's Recording Studio, and Al Pohlers
MOUND CITY:
Bellview Park Club, and George Heisler, Operator
MT. VERNON:
Jet Tavern, and Kelly Greenalt

NASHVILLE:
Smith, Arthur
OLMSTEAD:
Clark, Tom
PEORIA:
Combo Club, and Jimmy Shepard
Marshall-Putnam County Fair Assn., and the Henry Fair
Miller Park, and Harry Miller
Palace Theatre
Silverleaf Pavilion
Spalding Gymnasium
SCHELLER:
Andy's Place, and Andy Kryger
TAMMS:
Tamms High School

INDIANA

EVANSVILLE:
Elliott, George
GARY:
Coration Club, Lodge 170
Gary Civic Club, The
INDIANAPOLIS:
Lee and Ray Club
Sheffield Inn
KOKOMO:
N. C. O. Club, and Lt. William Moberly, Gen. Chairman
LEBANON:
Moose Club
MISHAWAKA:
VFW Post 360
MUNCIE:
Mikesell, Gerald
NEW CHICAGO:
Green Mill Tavern
SOUTH BEND:
Chain O'Lakes Conversation Club
Hi-Hat Club
Midtown Rest-Bar
PNA Group 83 (Polish National Alliance)
St. Joe Valley Boat Club, and St. Joe Zaff, Manager
St. Joseph County 4-H Association

IOWA

BURLINGTON:
Old Town Hall, The, and Kenneth Anderson
B Square Circle Modern Square Dance Club, The
CEDAR FALLS:
Women's Club
FAIRFIELD:
Iliff, Leiu (Lew)
SIOUX CITY:
Eagles Lodge Club

KANSAS

PAOLA:
Pla-Mart Dance Hall, and Elmer Hagemeyer, Prop.
TOPEKA:
California Club, The, and Jerry Bond, Mgr.
Downs, Red, Orchestra
Old Moon, alias the New Moon, and Rod Est, Mgr.
Rainbow Club, The, and Jerry Brooks, Mgr.
Vinewood Dance Pavilion

KENTUCKY

ASHLAND:
Crisp, Denny
Smith, Curley, and the Stoney Mountain Boys
BOWLING GREEN:
Jackman, Joe L.
Wade, Golden G.

MOREHEAD:
Link, Gary, and the Rockafellows
PADUCAH:
Copa Cabana Club, and Ked Thrasher, Proprietor

LOUISIANA

BUNKIE:
Blue Moon Club, and Vines Harris
Huey, Oliver
LEESVILLE:
Capell Brothers Circus
NEW ORLEANS:
New Orleans Opera Guild, Inc., and Mrs. Nella Ludwig

MAINE

GARDINER:
Jackie Nichols Lodge
LITCHFIELD:
Whip-O-Will Dance Hall
PORTLAND:
103rd Inf. Nat'l. Guard Hdqrs., Engineers and Tank Co. (See Co. D, 103rd Inf., R.C.T., Westbrook, Me.)
PURGATORY:
Homestead Ballroom
TACOMA:
Linton, Clarence
WESTBROOK:
Co. D, 103rd Inf., R.C.T. (See 103rd Inf., Portland, Me.)

MARYLAND

BALTIMORE:
Benjamin's, and Benny Benjamin and Morris Brown, Owners
EASTON:
Startt, Lou, and his Orchestra

MASSACHUSETTS

FALL RIVER:
Durfee Theatre
Harmony House, and Lawrence Prezlar
LAWRENCE:
Zajec, Fred, and his Polka Band
LYNN:
Simpson, Frank
METHUEN:
Central Cafe, and Messrs. Yanakonis, Driscoll and Gagnon, Owners and Managers
NORTH OXFORD:
Raymor Club, The
NORTH READING:
Lavgigi Club, Inc.
SALISBURY:
Club Shannon's
SHIRLEY:
Rice's Cafe, and Albert Rice
SHREWSBURY:
Edgemere Lodge
SPENCER:
Reardon, Bernard
STERLING:
Green Meadow Lodge
WORCESTER:
Holmes, Alan Gray

MICHIGAN

BATTLE CREEK:
El Grotto
BAY CITY:
Bay City Optimist Club
COLDWATER:
O'Shanahan's, Gracie, Tavern
Club 105

ISHPEMING:
Congress Bar, and Guido Bonetti, Proprietor
MARQUETTE:
Johnson, Martin M.
NEGAUNEE:
Bianchi Bros. Orchestra, and Peter Bianchi
NILES:
Kubiak's Steteline White House, The
PONTIAC:
Bob's Chicken House, and Robert Dorman, Owner
QUINCY:
Quincy Hotel
ST. IGNACE:
Sophie's Tavern, and Sophie Heise
UNION LAKE:
Morey's Golf and Riding Club, and Ed Morey

MINNESOTA

MINNEAPOLIS:
Lollies, Wes
Milkes, C. C.
MISSISSIPPI
HATTIESBURG:
Alpha Tau Omega Fraternity (Epsilon Upsilon Chapter)
Dusty Club
Hattiesburg High School Panhellenic Council
Phi Kappa Tau Fraternity (Beta Epsilon Chapter)
Royal Order of Demolay
Swann, Jimmy
JACKSON:
Roepcke, Robert P. (Bobby Peters)
VICKSBURG:
Roger's Ark

MISSOURI

KANSAS CITY:
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
SPRINGFIELD:
Eagle Lodge No. 294
WELLINGTON:
Wellington Missouri Fair, and Robert Riesmeyer, President, Wellington Fair Board

MONTANA

BOULDER:
Diamond S. Ranchotel, The
WEST YELLOWSTONE:
Tepee Bar

NEBRASKA

ARLINGTON:
Arlington Ballroom, and Floyd Paul
CAPITAL BEACH:
King's Ballroom
CRETE:
Big River Lodge Dance Hall, and Henry Zahoureck, Mgr.

GERING:
Lost Park, and Melvin Roach

LINCOLN:
Arena Roller Skating Club
Lees Drive Inn, Lee Franks,
Owner
Royal Grove
Shar-Mar
Sunset Party House

MINATARE:
American Legion Club, and
Commander Leo Elverhardt

NORTH PLATTE:
Eagles Club

SCOTTS BLUFF:
Moose Lodge, and F. C. "Bud"
Breedon

NEVADA

ELY:
Little Casino Bar, and
Frank Pace

LAS VEGAS:
Soukup, Robert

NEW HAMPSHIRE

BOSCAWEN:
Colby's Orchestra, Myron
Colby, Leader

CONCORD:
Eagles Club, The

PITTSFIELD:
Pittsfield Community Band,
George Freese, Leader

WARNER:
Flanders' Orchestra, Hugh
Flanders, Leader

NEW JERSEY

BAYONNE:
Knights of Columbus (Colum-
bian Institute)
Polish-American Home
Starke, John, and his Orchestra

BURLINGTON:
Pine Tree Inn, The, and Mr.
and Mrs. Jack Lazaar (Logan)

CAMDEN:
Polish-American Citizens Club
St. Lucius Choir of St. Joseph's
Parish

EDISON TOWNSHIP:
Ye Cottage Inn, and Ray Wilch

ELIZABETH:
Twin Cities Arena, William
Schmitz, Manager

HACKETTSTOWN:
Hackettstown Firemen's Band

HIGHLAND PARK:
Delaney, Edward (See J. Stan-
ley, New Brunswick, N. J.)

KEYPORT:
Stager, Walter, Orchestra

MAPLEWOOD:
Maplewood Theatre

MONTCLAIR:
Montclair Theatre

MOUNT HOLLY:
Hill Top Inn, and Stan
Stroback

NETCONG:
Kiernan's Restaurant, and
Frank Kiernan, Proprietor

NEWARK:
Newark Opera House
Pelican Bar
Reilly, Terry P., Association

NEW BRUNSWICK:
Carlano, John
Olsen, George
Stanley, Joseph (See Delaney,
Edward, Highland Park,
N. J.)

NEW MARKET:
Nick's Grove

FASSAIC:
Haddon Hall Orchestra,
J. Baron, Leader

PENNSAUKEN:
Holly House, and Burt Ross
(effective August 1, 1960)
Ivystone Inn, and Burt Ross
(effective August 1, 1960)

SOUTH RIVER:
Barrows, Charles
Saunders, Lee, Orchestra,
Leo Moken, Leader

TOTOWA:
St. Michael's Grove

WILDWOOD:
Hunt's Ballroom

NEW MEXICO

ANAPRA:
Sunland Club

RUIDOSO:
Davis Bar
Ruidoso Bar, and Bob Smith

NEW YORK

ALBANY:
Bombardier, Joe, Jr.
Club Rocket, The, and Tony
Alberti

BALDWIN, L. I.:
Michael Della Rocca, and
Major Opera Co. of the U. S.

BROWNVILLE:
Monaat, Joseph

BUFFALO:
Hall, Art
Wells, Jack
Williams, Buddy

CATSKILL:
Jones, Stevie, and his Orchestra

COHOES:
Sports Arena, and Charles
Gupitil

CONESUS LAKE:
Lake Shore Inn, The, and
Doc Hayes
Moulin Rouge Inn, The, and
Mrs. Le Fay

CUBA LAKE:
Little Casino Bar, and
Evans Roller Rink

HARRISVILLE:
Cheesman, Virgil

HUDSON:
New York Villa Restaurant,
and Hazel Unson, Proprietor

KENMORE:
Basil Bros. Theatres Circuit, in-
cluding Colvia Theatre

KINGSTON:
Killmer, Earl, and his Orches-
tra (Lester Marks)

MAMARONECK:
Seven Pines Restaurant

MT. VERNON:
Hartley Hotel

NEWBURGH:
Mon-A-Ray Restaurant, and
Felix Kramp

NEW YORK CITY:
Besoyan, Richard (also listed
under Toronto, Ont., Can.)
Disc Company of America
(A&R Recordings)
Erin Room, and John McGinty
Norman King Enterprises, and
Norman King
Manor Record Co., and Irving
N. Berman
Morales, Cruz
Richman, William L.
Stork Club
Ursia Restaurant

NORFOLK:
Joe's Bar and Grill, and Joseph
Briggs, Proprietor

PEEKSKILL:
Vagabond House, and Stephen
P. Denorio

POTSDAM:
Roman Gardens, and Frederick
Guiliani, Prop.

RAVENA:
VFW Ravenna Band

RIDGEWOOD, L. I.:
Joseph B. Garity Post 562,
American Legion, Com-
mander Edmund Rady

RIVERHEAD, L. I.:
Reggala's Corners, and Michael
Demchuk

ROCHESTER:
Loew's Rochester Theatre, and
Lester Pollock
Thrall, Raymond
West End Hotel, The, and
Doc Hayes

SALAMANCA:
State Restaurant

SCHEENECTADY:
Top Hat Orchestra

SYRACUSE:
Miller, Gene

UTICA:
Russell Ross Trio (Salvatore
Coriale, Leader)

VESTAL:
Vestal American Legion Post 89

NORTH CAROLINA

ASHEVILLE:
Fropes, Fitzhugh Lee

KINSTON:
Parker, David

WILMINGTON:
Village Barn, and K. A. Lehto,
Owner

OHIO

AKRON:
Fraternal Order of Eagles,
No. 555
South Akron Eagles Club
and Hall

ALLIANCE:
Lexington Grange Hall

ASHTABULA:
Ashtabula County Ohio Fair

BELLEVUE:
Fraternal Order of Eagles Club
V. F. W. Club

BRADFORD:
Johnny's Danceland, and John
Baxley

CANFIELD:
Canfield Fair Grounds

CINCINNATI:
Golden Lounge, The

CLEVELAND:
German Centrale Farm

COLUMBUS:
Ben's Tavern, and Lou
Schilling

COLUMBUS GROVE:
Reynold's Tavern, and Kie
Reynolds

CUYAHOGA FALLS:
Fraternal Order of Eagles Club
and Hall

DAYTON:
Mayfair Theatre, and Dwan
Esper
The Ring, Maura Paul,
Operator

EAST LIVERPOOL:
Brandt, Slim
Young, Slim

ELYRIA:
Heck, Charles "Chuck," and
his Band
Palladium Ballroom, and James
Solet, Owner

GENEVA:
Blue Bird Orchestra and Larry
Parks
Municipal Building
North Center Tavern

HARRISBURG:
Hubba-Hubba Night Club

HOLGATE:
Swiss Gardens, George K.
Bronson

PAINESVILLE:
Chagrin Tavern

PIKETON:
Technical Division Recreation
Committee of the Goodyear
Atomic Corporation

PORT CLINTON:
Avalon Nite Club
Fraternal Order of Eagles Club

PORTSMOUTH:
Vournazos, Mr. and
Mrs. James

RAVENNA:
Ravenna Theatre

RUSSELL'S POINT:
Indian Lake Roller Rink, and
Harry Lawrence, Owner

VAN WERT:
Underwood, Don, and his
Orchestra

OKLAHOMA

KINGSTON:
Lake Texoma Lodge, and Boyce
Harkey, Manager

TULSA:
Tulsa State Fair (Tulsa Ex-
position and Fair Corporation),
and Fair Grounds

OREGON

ALBANY:
El Rancho Club, and Floyd
Wilson

GARIBALDI:
Pirate's Den, and Jack Finnell

GRANTS PASS:
Fruit Dale Grange

SAMS VALLEY:
Sams Valley Grange, Mr.
Peffley, Grange Master

PENNSYLVANIA

ALLENTOWN:
Arena Gardens Roller Skating
Rink, and Jos. Bonenberger

ALTOONA:
Catholic War Veterans Associa-
tion, Post 1691

AMBRIDGE:
Loyal Order of Moose No. 77

ANNVILLE:
Washington Band

BARNESBORO:
Sons of Italy Club, The

BEAVER FALLS:
Fraternal Order of Eagles Club
VFW Post No. 48

CENTRAL CITY:
American Legion

CLAIRTON:
Schmidt Hotel or Egyptian
Room, Mr. Kilgore, Manager,
and Mrs. Waters, Owner

CLEARFIELD:
American Folks Musician As-
sociation, and Bud Moore
Wye, Sandy

DANVILLE:
Palace Cafe

DOWNINGTOWN:
Brandywine Home Association,
Post 845, Veterans of Foreign
Wars

EAST STROUDSBURG:
Hotel Pines

ERIE:
Haezen Orchestra, The

FALLSTON:
Valley Hotel

FREDERICKSBURG:
Vernon Volunteer Fire Co.

HAVERTOWN:
Falcon House, The, and Michael
Falcone (effective August 1,
1960)

HONESDALE:
Romich's Recreation Hall

LARGE:
Ross the Caterer, and Sam Ross,
Proprietor

LEIGHTON:
Zimmerman's Hotel, and Wm.
Zimmerman, Proprietor

MONACA:
Polish National Alliance
No. 841

MT. CARMEL:
Civic Hall

MOUNTAIN HOME:
Costanzo, Vince, Orchestra
Onawa Lodge, B. Shinnis,
Proprietor

NEW BRIGHTON:
Fraternal Order of Eagles
No. 1342

NEW KENSINGTON:
American Folk Musicians
Association
Gable Inn

NORRISTOWN:
Cross Roads Hotel, The, and
Donald Tuffillaro
Holmes Orchestra, Eddie

ORELAND:
Sandy Run Golf Club

PHILADELPHIA:
Allen, James, Orchestra
Four Chefs, The, and Bob
Backhaus (effective August
1, 1960)
Palladium Ballroom, and Moe
Greenberg

PITTSBURGH:
Club 22

READING:
Baer, Stephen S., Orchestra

ROBINSON:
Fork's Tavern

ROCHESTER:
Turners Club, The

ROULETTE:
Brewer, Edgar, Roulette House

SCOTTDALE:
Moose Lodge No. 194

SHAMOKIN:
Cadet Hall
Maine Fire Company

SPANGLER:
American Legion

TYRONE:
Blazing Arrow Hook and Lad-
der Fire Co., The (The
Hookies)

WHITNEY:
Pipetown Hotel

YORK:
14 Karat Room, Gene Spangler,
Proprietor

RHODE ISLAND

BRADFORD:
Rendezvous Restaurant

TIVERTON:
Billy's Cafe (The Crossroads),
and Joseph Percira

WESTERLY:
Continental Cafe, The

WOONSOCKET:
Jacob, Valmore

TENNESSEE

JACKSON:
SPO Fraternity
Supper Club

TEXAS

ALICE:
La Villita Club

CORPUS CHRISTI:
Brown, Bobby, and his Band
La Terraza Club, and Floracio
Gonzales
Luna, Leopoldo
Santikos, Jimmie
Tamez, Genaro
Tinan, T., and his Band

EDINBURG:
Barn, The, and Harold L. Smith

EL PASO:
Club Society, and Melvin Gar-
rett, Owner-manager

FORT WORTH:
Cunningham, H. H.

GALVESTON:
Sons of Herman Hall

PORT ARTHUR:
De Grasse, Lenore

SAN ANTONIO:
Club Bel-Air, and John W.
Moreland
Hancock, Buddy, and his
Orchestra
Rodriguez, Oscar

UTAH

OGDEN:
Chic Chic Inn

SALT LAKE CITY:
Avalon Ballroom
Reiske, Bill, Enterprises,
and/or Beehive Agency

VIRGINIA

ALEXANDRIA:
Nightingale Club, and George
Davis and James Davis

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

WASHINGTON

OMAK:
Moran, Rita
Pauls Cafe
Schaller, Carl A.

SEATTLE:
Tuxedo Club, C. Battee, Owner

WEST VIRGINIA

BEDINGTON:
Isaac Walton Club

BERKELEY SPRING:
Moose Club

FAIRMONT:
Fox, Mrs. Harvey
Gay Spots, and Adda Davis and
Howard Weekly
Maple Inn, and Leonard (Jake)
Romino, Manager
Ullom, A. B.

GRAFTON:
City View, Tony and Daisy
Olivio, Proprietors

KEYSTONE:
Calloway, Franklin

NEW CUMBERLAND:
Hawkins, John

PARKERSBURG:
Moore, Wayne

WEIRTON:
Kisciuszko, T., PNA Lodge No.
3001

WHEELING:
Jai Lai Club, and Myron W.
Laney, Owner

WISCONSIN

ANTIGO:
Tune Twisters Orchestra,
Jas. J. Jeske, Leader

AVOCA:
Melody Kings Orchestra, John
Marshall, Leader

DURAND:
Weiss Orchestra

GILMANTON:
American Legion Memorial
Hall

MARSHFIELD:
Cameron Club, and Linus Lord
Trader, Owner

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

MILWAUKEE:
Moede, Mel, Band

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

OREGON:
Village Hall

PARDEEVILLE:
Fox River Valley Boys Orches-
tra, and Phil Edwards

PARK FALLS:
Stub's Nite Club, and Jack
Idea a/k/a Jack and Doris
Club

REWEY:
High School

SOLDIER'S GROVE:
Gorman, Ken, Band

WYOMING

AFTON:
Valcion Ballroom and Hotel

BIG PINEY:
Farrell's Club
Silver Spur

LA BARGE:
Ward's, Cal, Bar

DISTRICT OF COLUMBIA

WASHINGTON:
Elmer's Franklin Park Cafe
Hotel 2400

Johnny's Grill
Star Dust Club, Frank Moore,
Proprietor
20th Century Theatrical Agency,
and Robert B. Miller, Jr.
Wells, Jack

CANADA ALBERTA

CALGARY:
Calgary Stampeder Football
Club, and Calgary Quarter-
back Club

BRITISH COLUMBIA

VANCOUVER:
Cullen, Jack
International Musicians Book-
ing Agency, Virgil Lane

MANITOBA

WINNIPEG:
Patterson's Ranch House, and
Andy Patterson

ONTARIO

AYR:
Ayr Community Centre

BELLEVILLE:
Rosemore
Tobes Gardens, and Hogo Dig-
gins and his Orchestra

BRANTFORD:
Silver Hill Dance Hall
Switzer, John

BRUSSELS:
Wilbee, Ken, and Orchestra

CUMBERLAND:
Maple Leaf Hall

EASTVIEW:
Eastview Recreation Center,
and Joffre Belanger

FORT ERIE:
Wm. Hodgson's Pom Poms
Orchestra
Si Sherk's Orchestra

INGERSOLL:
Beacham, Wm., and his Melody
Ramblers

LISTOWLE:
Canadian Legion Memorial
Home, Branch 259, 1/k/a
Parkview Gardens

LONDON:
Oddfellows Temple, and E. B.
Hale

NIAGARA FALLS:
McGregor, Mrs. Helen
Radio Station CHVC, Howard
Bedford, President and Owner
Ross, Bob
Winters, Tex (Hector Fangant)

OSGOODE:
Lighthouse

OTTAWA:
Capitol City Jazz Band
Drifters Orchestra, Smokey
Rand and Hugh Scott
Metcalfe, Robert (Shorty), and
his Orchestra
Navan Community Centre, and
Weasley Savage, Manager

ST. CATHARINES:
Allen, George

SARINA:
Moose Hall, The
Polish Hall

SCARBOROUGH:
Crust, Stanley

SEAFORTH:
Seaforth Community Centre
Seaforth Memorial Arena, The

STRATFORD:
Lindner, Andy, and Orchestra
St. Joseph's Parish Hall
Southwestern Rambler
Orchestra
Wilbee, Ken, and Orchestra

TORONTO:
Avenue Theatre, and Leslie Yeo,
Manager
Besoyan, Richard (also listed
under New York, N. Y.)
John D. Bradley Co. Advertis-
ing, and John D. Bradley
Canadian Theatre Tours Co.,
Ltd., and Terence Fisher
Lambert, Laurence A., and Na-
tional Opera Co. of Canada
McIntyre, Don, Instructor,
Western Technical School
Trumpet Band
Mercury Club
Mitford, Bert
Three Hundred Club
Toronto Ladies' Pipe Band

WELLAND:
Welland County Agricultural
Society, and Welland County
Fair

WOODSTOCK:
Capitol Theatre, and Thomas
Naylor, Manager

(Continued on the following page)

Court Orders and Legal Notices

(Continued from page thirty-five)

ROBERT BAIN, et al., Plaintiffs, vs. AMERICAN FEDERATION OF MUSICIANS OF THE UNITED STATES AND CANADA, etc., et al., Defendants.

GOOD CAUSE appearing from the verified petition verified June 15, 1960, filed by the plaintiffs herein requesting judicial inquiry into and determination on the merits of the fairness, reasonableness and adequacy of a proposed settlement of this action upon the terms and conditions therein set forth; and plaintiffs having requested an order fixing the form and extent of notice to be given to the plaintiffs and the members of the class represented by them in this action, and affording them the right to appear and be heard in connection with plaintiffs' motion for approval of such proposed settlement; and it appearing to the court that the publishing of notice pursuant to the terms and provisions of this order would constitute due, reasonable and adequate notice to the plaintiffs and all members of the class represented by them; NOW, THEREFORE:

IT IS HEREBY ORDERED that a hearing be held in Department 1 of this Court, Room 222, at the Court-house, 111 North Hill Street, Los Angeles, California, on the 19th day of August, 1960, at 9:00 o'clock in the forenoon, upon plaintiffs' said petition and motion for approval of such settlement and for the entry of judgment pursuant to the terms of such settlement, and upon any objections which may be filed as hereinafter set forth, with reference to any of the foregoing; and

IT IS FURTHER ORDERED that any parties in interest desiring to object to the approval of said settlement shall file a statement of his or their objections or grounds of opposition with the Clerk of this Court, and serve a copy thereof upon the plaintiffs' attorneys, Fendler and Lerner, Harold A. Fendler and Daniel A. Weber, 333 South Beverly Drive, Beverly Hills, California, at least five days prior to said hearing date.

IT IS FURTHER ORDERED that the defendant American Federation of Musicians of the United States and Canada shall cause notice of said hearing, in substantially the form annexed hereto, marked "Exhibit A," and made a part hereof, together with a copy of this Order, to be published in the July issue of "The International Musician" and in the July issues of the respective publications entitled "Overture" and "Allegro," issued, respectively, by Local 47 (Los Angeles, California) and Local 802 (New York, N. Y.) of the defendant Federation; and the plaintiffs shall cause such notice to be published once each week for four successive weeks in the Los Angeles Daily Journal commencing not later than June 22, 1960; and

IT IS FURTHER ORDERED that the defendant Federation and plaintiffs, respectively, shall file or cause to be filed on or before the date of said hearing, proof of publication in conformity with this order; and

IT IS FURTHER ORDERED that a copy of this Order and said petition be served by the plaintiffs upon the attorneys of record of all parties appearing in this action at least twenty days prior to the date of said hearing.

DATED: Los Angeles, California, this 16th day of June, 1960.

LOUIS H. BURKE,
Presiding Judge of the Superior Court.

FENDLER AND LERNER and
HAROLD A. FENDLER
333 South Beverly Drive
Beverly Hills, California
CRestview 1-2156 — BRadshaw 2-2161

DANIEL A. WEBER
3908 Wilshire Boulevard
Beverly Hills, California
CRestview 6-6227 — BRadshaw 2-9441
Attorneys for Plaintiffs

NOTICE OF COURT HEARING ON
PLAINTIFFS' PETITION FOR
APPROVAL OF PROPOSED SETTLE-
MENT.

No. 680,840
In the Superior Court of the State
of California, in and for the County
of Los Angeles.

ROBERT BAIN, et al., Plaintiffs,
vs. AMERICAN FEDERATION OF
MUSICIANS OF THE UNITED
STATES AND CANADA, etc., et al.,
Defendants.

Notice to all instrumental musicians employed in connection with the production of radio electrical transcriptions, and "jingles" and "spot announcements" for radio or television broadcasting use, pursuant to collective bargaining agreements (or any or them), commonly known as "Television Jingles and Spot Announcements Labor Agreement (February 1, 1956-January 31, 1959), Electrical Transcription Labor Agreement (December 20, 1948), and Electrical Transcription Labor Agreement (January, 1954), and the Network Radio Labor Agreement, dated March 16, 1951, between employer signatories and the American Federation of Musicians of the United States and Canada.

Pursuant to an order of the Superior Court of the State of California dated June 16, 1960, and entered in the above-entitled action, which is a representative or class action prosecuted by the specifically named plaintiffs on behalf of themselves and all other musicians similarly situated, who were employed from time to time as instrumental musicians in connection with the production of radio electrical transcriptions, and "jingles" and "spot announcements" for radio or television broadcasting use, pursuant to collective bargaining agreements (or any of them), commonly known as Television Jingles and Spot Announcements Labor Agreement (February 1, 1956-January 31, 1959), Electrical Transcription Labor Agreement (December 20, 1948), and Electrical Transcription Labor Agreement (January, 1954), and the Network Radio Labor Agreement, dated March 16, 1951, between employer signatories to such agreements (or any of them) and the defendant American Federation of Musicians of the United States and Canada (hereinafter referred to as the "Federation"), or pursuant to separate employment agreements governed by such collective agreements or any of them (all of the members of said class

or classes being collectively referred to as "plaintiffs").

YOU ARE HEREBY NOTIFIED that a hearing will be held in Department 1 of this Court, in the Court-house, Room 222, 111 North Hill Street, Los Angeles, California, on August 19, 1960, at 9:00 o'clock in the forenoon, upon the petition of the plaintiff in the above action, verified June 15, 1960, for judicial inquiry into and for the determination of the fairness, reasonableness and adequacy of the proposed settlement of this action upon the basic terms and conditions hereinafter set forth and for approval thereof, and for the entry of a judgment herein effectuating such settlement.

The basic terms of the proposed settlement are as follows:

(a) All of said collective agreements, as well as the companion trust agreements, entered into by said employer signatories with the defendant Samuel R. Rosenbaum as Trustee under the "Television Jingles and Spot Announcements Trust Agreement" dated February 1, 1956, Electrical Transcription Trust Agreement dated January 1, 1954, and Electrical Transcription Trust Agreement dated December 20, 1948 (said defendant being hereinafter referred to as the "defendant Trustee"), including any and all payments heretofore or hereafter made to the defendant Trustee under said agreements or any of them, as well as the payments to be made to the Receiver as hereinafter provided, are in all respects valid, binding and enforceable.

(b) The defendant Trustee will be required to pay to the Citizens National Bank as Receiver, to be appointed under the proposed judgment to be entered in this action, the sum of \$90,000.00 for distribution by the Receiver to all instrumental musicians employed by the defendant Columbia Broadcasting System, Inc., and National Broadcasting Company, Inc., in the production of radio shows or electrical transcriptions thereto entitled "Gunsmoke," "Jack Benny Show" and "Dragnet" (all of which are hereinafter referred to as "eligible radio shows" and which were produced pursuant to collective labor agreements with the defendant Federation, and which radio shows or electrical transcriptions were thereafter re-used by, for, or in conjunction with sponsors other than those for whom the same were originally produced. Said distribution shall be made to the musicians who rendered services in the production of the radio shows or electrical transcriptions thereof specifically named in this subparagraph, ratably, as nearly as may be practicable, in that proportion which the number of eligible radio shows where-in each such musician originally rendered his services bears to the total number of such eligible radio shows, excluding, however, in the computation of each such musician's ratable share, any such shows for which he has heretofore received any re-use payment at any time; and leaders shall receive the same proportionate payment for each eligible radio show as each of the instrumental musicians employed thereon. For the purpose of such distribution, no such eligible radio show shall be included more than once in the computation of any musician's ratable share, regardless of the number of re-uses thereof or the number of sponsors re-using the same. Such distribution shall also be subject to such further provisions or restrictions as may hereafter be prescribed by this Court.

In the event any member of the class of musicians described in this subparagraph be now deceased or shall fail to survive distribution as provided herein, his or her surviving spouse shall be and is hereby awarded the sum or amount to which such deceased musician would have been entitled; and if no such spouse be surviving at the time such distribution is ordered by this Court, then the amount which would have otherwise been paid to such deceased musician shall augment the sums available for distribution to all other members of said class.

(c) Said proposed judgment will further provide for the appointment of the Citizens National Bank of Los Angeles as Receiver to carry the said proposed judgment into effect.

(d) The judgment to be entered in this action shall:

(1) effectuate the provisions of the proposed settlement hereinafter described and hereinafter set forth;

(2) dismiss any and all claims or causes of action asserted by or on behalf of the plaintiffs, except as otherwise provided herein;

(3) provide that the reasonable value of the services rendered by Fendler and Lerner, Harold A. Fendler, and Daniel A. Weber, as attorneys for the plaintiffs, was and is in excess of the sum of \$50,000.00, over and above any sums or amounts heretofore paid said attorneys on account of their said services;

(4) provide that the defendant Trustee shall be required to pay to the Receiver, in addition to said sum of \$90,000.00, the sum of \$50,000.00 to be applied by the Receiver by way of payment of all costs and expenses of the receivership herein, including all fees to be paid to the Receiver and its attorneys; and the attorneys' fees payable to plaintiffs' attorneys for services rendered by them in connection with the prosecution of this action;

(5) provide for the filing and processing of claims on behalf of the musicians described in subparagraph (b) above, under the supervision and control of the Court;

(6) provide for the retention of jurisdiction by this court of this action for the purpose of implementing any of the provisions of such judgment, including supervision of the submission, administration and approval of claims, the determination of any fees or allowances not otherwise determined by such judgment as aforesaid, and the making of such further orders as may be necessary or desirable to implement or execute any of the provisions of such settlement or judgment.

(e) Said judgment to be a final judgment; and the same shall provide that it shall be binding upon all of the plaintiffs and the class or classes represented by the specifically named plaintiffs.

Any member of said class may appear and be heard at said time and place, subject to the proviso that any member of the class desiring to object to such proposed settlement shall be required to serve upon the plaintiffs' attorneys, Fendler and Lerner, Harold A. Fendler and Daniel A. Weber, 333 South Beverly Drive, Beverly Hills, California, and file with the clerk of this court, at least five days prior to said hearing date, a statement setting forth such member's grounds of objection to the proposed settlement.

In the event that the proposed settlement should be approved by this court, said judgment will be entered

(Continued on page forty-seven)

UNFAIR LIST of the American Federation of Musicians

(Continued from the preceding page)

QUEBEC	GRANDBY:	MONTREAL:	Arthur Murray School of Dancing	SHERBROOKE:	MEXICO
AYLMER:	Royal Hotel	Arlequin Club	Orleans Agency, and Paul Paquin	Wellington Hotel, and Mr. R. Bourgeault	MEXICO CITY:
British Hotel, and Anton J. Lazarowich and Joseph Tchorewki, Proprietors	GRAND-MERE:	Bacardi Cafe	Ovella Legare	STE. JULIENNE:	Marin, Pablo, and his Tipica Orchestra
Chamberland Hotel, and Mrs. Noranda Chamberland, Operator	Windsor Hotel, and Mr. Genais	Bal Tabarin	Rainbow Grill	Central Hotel	
	HUDSON:	Clover Cafe, and Jack Horn	Trampe, Andre	ST. HILAIRE:	
	Chateau Du Lac	Continental Club	Valfort Recording Company	Hotel Pointe Valaine	
EAST TEMPLETON:	HULL:	Dis-Q-Ton	QUEBEC:		MISCELLANEOUS
The R-100, and Ernest Denault, Proprietor	Windsor Hotel, and W. A. Croteau, Mgr.	Flannagan Ice Show	Canadian and American Book- ing Agency, Nick	BASKATCHEWAN	Canadian Theatre Tours Co., Ltd., and Terence Fisher (Also listed under Toronto, Ont., Canada) Capell Brothers Circus
Williams, Russell	L'ACHIGAN, ST. HIPPOLYTE:	Gagnon, L. Gaucher, O.	Antastinides	PORT QU'APPELLE:	Kryl, Bohumir and his Symphony Orchestra
	Gay Nineties (See L'Hirondelle) L'Hirondelle (Gay Nineties) (See Gay Nineties)	Havana Club	Rawdon Inn	WEITERMAN, Fred, Orchestra	Sanford, J. Warren
GATINEAU:	L'ASSOMPTION:	Lantern Cafe	REPENTIGNY:	BOOSTER CLUB, The	Van Rees, Lou, Booking Agency, International Band Exchanges of Holland, Netherlands
Manoir Papineau, and owners George Beinvenue and Russell Williams	Au Miami Hotel, Roland Alix, Owner	Lapierre, Adrien Latin Quarter	Casablanca Hotel	ROUGE CLUB, The	Wells, Jack
Phillips, Max (owner, National Hotel, Masson, P. Q.)	MASSON:	Main Cafe Monte Carlo Club, and Eugene Sovenko	ROUYEN: Radio Hotel	SASKATCHEWAN Roughriders Football Club, The	
	National Hotel (see Max Phil- lips, owner, Gatineau, P. Q.)			SASKATOON: Ross, Gordon	

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BANJOIST, read, showmanship, play all types of requests. To team with "Ricky-Tick Pianist." Vocalize, good repertoire. West coast only. Ray Ira Rose, 2315 San Jose Ave., Apt. 3, Alameda, Calif.

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MUSICIANS, all chairs, for established commercial band in the Chicago area. Phone: Ray Wood, Whiting 1139—REGent 4-5323.

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MUSICIANS, entertaining dance combos. Nite club owner wants young, aggressive organized show and dance groups. Strong vocals, big beat, first-class appearance. Steady L.A. work. Send complete information and resume. No agencies. Write: Owner, 11784 West Pico Blvd., Los Angeles, Calif.

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ORGANIST, male or female, double on piano and accordion. Also trombone, trumpet, saxophone. Prefer those who can sing, novelty, etc. Julie Piere, 232 Mulberry St., New York, N. Y. Phone: WA 5-8665 (after 5:00 P.M.)

REPAIRMAN (String Instrument), first-class. Fine working conditions and a fine climate. State all. Jas. Bolender, 1144 Briarcliff Place, N. E., Atlanta 6, Ga.

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ARRANGEMENT (Brass Band), of "Itta Bena," a trombone novelty published around 1915. Jas. Bolender, 1144 Briarcliff Place, N. E., Atlanta 6, Ga.

BASS (Gibson Tenor), in good condition. L. W. Martin, Wheatland, Iowa.

BANJOS, also banjo parts; any condition, will pay cash. C. W. Bakovich, 7257 West Greenlake Way, Seattle 3, Wash.

DRUMS, duplex make, metal drums, tom-toms. New or used, with or without heads. Give description and price; all letters answered. Walter Trichter, 293 West Seventh, St. Paul 2, Minn.

GUITAR, French Selmer, orchestra model Spanish guitar only. No gut strings. State price and condition; photo if possible. Fred R. Sharp, 3040 Berkshire Road, Cleveland 18, Ohio.

HARP, Lyon & Healy or Wurlitzer in good condition. Dorothy Place, 1350 Narragansett Blvd., Edgewood, R. I.

INSTRUMENTS, old, antique and odd musical instruments. Prefer brass, reed, etc. Give full description, condition, price and picture if possible. L. F. Gaetz, 53 West Long St., Columbus 15, Ohio.

KOREAN TEMPLE BLOCK, and stand. Set of five temple blocks. W.F.L.'s bright Chinese red lacquer with gold and black trim; Ludwig designed, chrome plated stand. Dealers notified drummer Tommy Morris if you have same in stock. Due to Korean problems in the Far East, Ludwig factory cannot supply them. Stock numbers needed, No. 80, No. 1347, Ludwig Drum Co. Mfg. Tommy Morris, 2241 Hylan Blvd., Staten Island 6, N. Y.

LATHE, a buffing lathe suitable for band instrument work. Michael De Lillo, 127 South Eighth St., Waco, Texas. 6-7

MAGAZINES (Violins & Violinists), 1940 through 1945; also old Lyon and Healy, Wurlitzer or other brochures; books on the violin containing photos, plates. Fred Schlichting, 421 North Sherman, Olympia, Wash. 7-8

ORGAN (Hammond), home model with percussion. Cash for good used model. K. Slate, 6608 Fair Oaks Ave., Baltimore 14, Md. 7-8

PICCOLO (C), Wm. S. Haynes or comparable quality. Valenza, 384 Colebourne Road, Rochester 9, N. Y.

RECORD, Remington L. P. No. 28, Chopin Etudes, Rudolf Jenner, pianist; in good condition. John Palanchian, 701 Columbia Ave., North Bergen, N. J. UNION 5-5452.

TRUMPET METHOD, "The Art of Trumpet Playing," by Vincent Bach. Write to Mr. John Dell, 144 Phyllis Drive, Patchogue, L. I., N. Y.

FOR SALE or EXCHANGE

ACCORDION (Wurlitzer), 120 basses, 39 keys in the treble, two shift changes; \$75.00. Phone: CEdney 5-0399, if no answer GEdney 6-9053, Brooklyn, N. Y.

ACCORDION (Paolo Soprani), 120 basses, nine shifts, excellent condition, rarely used. Elvidio Sorian, 2108 Daly Ave., Bronx 60, N. Y. Phone: FO 4-7614 (after 7:00 P.M.)

ACCORDION, Philharmonic, black, 120 bass, four and five sets of reeds, tone chamber, fifteen treble, six bass switches. Sano amplification; used very little. \$750.00. Richard Ramaglia, 717 Second St., Hershey, Pa. KEystone 4-1829.

ACCORDION, concert grand, like new, clean inside too. Double tone chamber, full switches, reeds, great tone, action, response; electric, for professional. When new, \$1,700.00; selling for \$500.00. Jim Kennedy, New Brunswick Ave., Matawan, N. J. LOwell 6-5237.

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ARRANGEMENTS, big band, for eight brass, five reeds. Also 180 Pell styled seven-piece arrangements for trumpet, trombone, tenor, baritone, rhythm. Robert Eberhart, 1320 Haslett Road, East Lansing, Mich.

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BANJO (Gibson), pre-war six-string model for guitar tuning. Grover tone ring head supporter, resonator case. In excellent condition. Marty Grosz, 1030 East 49th St., Chicago 15, Ill.

BASSOON, Heckel system, Kohler with case; used less than six months, \$495.00. Also, alto saxophone, super model, silver with case; slightly used, \$165.00. K. Pasmanick, 5227 Chevy Chase Parkway, Washington 15, D. C.

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BASSES (Italian), Gasparo Da Salo, Amati, Maggini, Mariani, Montagnana, Gagliano, Panormo. Rare restored collection in world. Photos and history in process if demand great enough, for pamphlet in color. Louis Sauerer, 7150 Temple Hills Road, S. E., Washington 22, D. C.

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FLUTE, Wm. S. Haynes, wood, closed G, in C. Excellent condition. Wm. Heinrich, 1125 Grand Concourse, New York 52, N. Y.

FLUTE, Wm. S. Haynes, silver "C", used, perfect, thumb crutch, inspection; \$300.00, cash. Also a Lamy French "C" piccolo, ebony, overhauled, \$50.00. Ett, 40 East Sixth St., Jamestown, N. Y.

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FREE MUSIC TO MEMBERS OF FEDERATION. Fresh new songs for pianists, organists, entertainers, singers, and for small combos of no more than four people. These are not orchestration, however they are fine new material for your enjoyment and for your listeners. I will send you eight the same day as your letters arrive. Send \$1.00 to cover cost of handling and mailing. Ed Caron, 43 Highland Ave., North Adams, Mass. 7-8

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GUITAR (Electric), Gretsch Anniversary model, cutaway, twin pickup, ebony finger board. Guaranteed, used very little, like new. With case, \$170.00. Joseph J. LaGrutta, 40 Chelsea Ave., North Babylon, L. I., N. Y.

GUITAR, Gretsch Streamliner model, cutaway. One pick-up, special bridge, used very little. Guaranteed, like new, with case, \$190.00. Joseph J. LaGrutta, 40 Chelsea Ave., North Babylon, L. I., N. Y.

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GUITAR (Bigby Steel), triple neck, eight string. This rare instrument is in excellent condition and reasonably priced. Arnold M. Nelson, 2005 Eglinton Ave. W., Toronto 10, Ont., Canada.

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INSTRUMENTS (Old), violins, viola, cello, trombones (Olds), baritone (English Besson), Ballad horn. A Federation member since 1906; Missoula now celebrating centennial. Should you happen this way see what I have. Roy Carpenter, 720 Hazel St., Missoula, Mont.

LIBRARY, alto, tenor, baritone, trumpet, bass and piano. Big sound, danceable and commercial but not corny. 185 pop and standards. Musician, 7/6 P. O. Box 10181, Phoenix, Ariz.

ORGAN (Hammond), BV console, October, 1948; 31H Leslie, July, 1955. Both walnut, few nicks, scratches, otherwise in A-1 condition. Come test play. Bring trailer or truck, pick up all, including professional sheet music library of "way back oldies" up to present. Asking \$1,400.00. Have retired. Kim Kimball, 4120 Gun Club Road, West Palm Beach, Fla. (One half-mile south of airport). Overland 3-4369.

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SAXOPHONE (Tenor), French Selmer, balanced action, model 22,000 series. In very good condition; with case, \$235.00. J. Fabiano, 1213 Rogers Ave., Brooklyn 26, N. Y. IN 2-5795.

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ATTENTION AGENTS (West), duo top banjo man and organist; entertainment routines, community sing, danceable rhythms; finest equipment. Prefer Nevada. Jack (Banjo Land) Williams, 1106 Kimball, Hayward, Calif. LUerne 2-7494.

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BASS (String), also sings; solid repertoire, can lead; good M.C.; also does act with singer; good appearance. Philadelphia, N. J. shore area. The DeMays, 36 Hamlet Road, Levittown, Pa. WI 5-0862.

DRUMMER, single, age 20. Read, experienced with both big and small groups. Will travel; Local 36 card. Gerry Walls, phone CE 4-7297, Topeka, Kan.

DRUMMER, looking for steady weekends or six nights, New York, New Jersey area. Double vibes, experienced in Society, Latin, shows, jazz, combo and big band. References on request. Drummer, 2048 67th St., Brooklyn 4, N. Y. Phone: CL 9-1997.

DRUMMER (Show), available for short engagements, fairs, revues, indoor and outdoor circuses. 30 years experience, no sleepers. Jack Lampton, 1049 Jackson Pike, Columbus 23, Ohio. CA 4-5707.

DRUMMER, Outstanding drummer, 22 years old, good looking. Rock, modern and vocals; has played with name rock 'n' roll acts. Will travel anywhere in the world if price is right. Contact: Drummer, 455 North Main St., Wilkes Barre, Pa. Phone: Valley 5-4603.

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DRUMMER, doubles trumpet and valve trombone. Will be in Weston, Mich., after June 13th. Bill Conrad, General Delivery, Weston, Mich.

DRUMMER, vocal, M.C.; play Irish, Polish, Jewish, Italian, Greek, German, etc. Clean cut, interested in a summer job. Julie Pierce, 232 Mulberry St., New York, N. Y. Phone: WA 5-8665 (after 5:00 P.M.).

DRUMMER, good drums, desires to join night club or polka dance band. Sober; prefer Wisconsin, Iowa, Minnesota; Locals 6 and 30 cards. Walter Trutcher, 293 West Seventh, St. Paul 2, Minn.

DUO, male pianist and attractive young female vocalist with unique styling. Experienced, supper clubs, lounges and resorts. Seeking engagements in and around N. Y. area. Local 802 card. Phone: HI 6-5897.

FIDDLER (Western Style), twenty years experience. Play take-off, back up, harmony; any type music; also sing harmony. Will travel anywhere; Local 596 card. Jack (Cobby) Kendall, 48 East Church St., Fairchance, Pa.

GUITARIST (Electric Bass), college student who also doubles on drums and vocals. Professional experience in jazz, rock 'n' roll, commercial; plays rhythm, solo guitar. Desires summer work, anywhere. Fred Rodgers, Slingerlands, N. Y.

GUITARIST (Electric Spanish), doubles drums. Read, fake, jazz, rock 'n' roll, Latin, etc. Twelve years experience; lead guitar all tunes; photos. Local or travel; Locals 761 and 47 cards. Frank Glosser, 1517 West 145th St., Gardena, Calif. Phone: DA 9-3405.

GUITARIST melody, rhythm, sing, lead, solo and parts. Specialize in rock 'n' roll, but play all types. Radio and road experience; sober, clean cut; versatile. Local 596 card; will travel. Lee Markish, Box 209, Allison, Pa. Phone: State 5-7317.

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GUITARIST (Electric), vocals; desires steady work in and around New York area with good group. Anthony J. Campo, 340 Eldert Lane, Brooklyn 8, N. Y. Phone: TA 7-2899 (9:00 to 11:00 P.M.).

GUITARIST, rhythm and vocals; radio and TV experience. Age 28, free to travel; desires work with string unit. Frederick C. Floyd, 1417 East Markland Ave., Kokomo, Ind. Phone: GL 2-8679.

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ORGANIST (Danny Tyler), will be in New York City all summer. Available for recordings, has Hammond organ in apartment and tape recorder. Phone: Danny Tyler, LEXington 2-2529, 215 East 29th St., New York 16, N. Y.

PIANIST, many years of experience; read quickly, fake; society dance, concert, show. Clean living, congenial, dependable. Seeks first-class resort hotel, restaurant, or ship engagement. Also available as sensitive, dynamic accompanist. Willie Marks, 922 East 15th St., Brooklyn 30, N. Y.

PIANIST (Accordianist), commercial, popular and light concert selections; society style. Available for summer season, for trio, duo, quartet or orchestra. Locals 802 and 655 cards. Joseph White, G. P. O. Box 84, New York 1, N. Y.

PIANIST, modern jazz. Medical student, age 24, enthusiastic, serious musician. Desires full-time work, August and/or September, anywhere. Prefer resort. Art Blank, 2136 Stearns Road, Cleveland 6, Ohio. SW 1-6296.

PIANIST, all-around experience, schooled musician. Read, fake, etc., capable as piano soloist. Prefer hotel or combo work; Local 10 card. Lloyd Jenkins, 4070 North Kenmore, Chicago, Ill.

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SAXOPHONE, alto, tenor, also clarinet; good section. Single, age 32, fifteen years experience. Loren L. Loy, 3632 First St., Riverside, Calif. OV 3-7910.

SAXOPHONE (Alto), tenor, baritone and clarinet. All styles; read or fake; prefer jazz. Also arrange music. Need steady work. Local 3 card. Jamey Aeberson, 1217 Silver, New Albany, Ind. Phone: WH 4-2131.

SAXOPHONE (Tenor), also clarinet. Read, fake, good solid tone; 15 year's experience. Available weekends. Irving Gardener, 1881 Stanhope St., Brooklyn 37, N. Y. HY 7-6545.

SAXOPHONE (Tenor), desires contacts with instrumental combo or dance orchestra. Prefer ballroom job, night club or burlesque. Especially interested in Los Angeles or Las Vegas area; Local 47 card. Need work badly, appreciate any offer. Larry Reichart, 6519 Warring Ave., Hollywood, Calif. Phone: HO 7-5990.

SAXOPHONE (Tenor), clarinet. Commercial, society, Dixie, Latin, also M.C. Age 38, sober. Like to join trio or quartet, hotel or club. Lew Lennan, 777 Congress St., Portland, Maine. Phone: SP 3-3094.

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TRUMPETER (Arranger), age 26, white. Reliable, excellent sightreader, high range, good endurance. Big band, symphony, Latin and combo. University graduate. John Byrer, 171 Church St., New Rochelle, N. Y.

TRUMPET (Lead), any style, shows, anything written. Box 182, Chillicothe, Mo. Phone: Mission 6-2500.

TRUMPET (Girl), flute, vocalist. Lots of experience with combos, big bands and symphony; prefer combo. Also sing in Spanish. Miss N. L. Borgeson, Route 1, Box 6-R, Roswell, N. M.

TRUMPET, lead, jazz, Dixie, commercial, any style. Name band experience. Cocktail drums and trumpet on combo if desired. Best references, age 28, nice appearance, dependable. Donnie Block, 643 Irwin Ave., Spartanburg, S. C. Phone: 53408.

TRUMPET, age 23, white, single, military exempt. Prefer big band to combo; will relocate or travel if steady. Local 5 card. Clyde Savage, 8018 Ashton, Detroit 28, Mich. TI 6-0487.

TUBA (Dixieland), desire single engagements in N. Y. metropolitan area (all of Long Island included). Double string bass. Local 802 card. Joe Catalonotto, 677 Dianne St., Seaford, N. Y. PE 1-5731.

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Court Orders and Legal Notices

(Continued from page forty-five)

in accordance with the terms of such stipulation; and such judgment will be binding and conclusive upon the plaintiffs and all members of said class.

NOTICE IS HEREBY GIVEN that said petition recites, in part, that in 1958 new collective agreements were negotiated by the Federation relating to the production of jingles and spots; that under such new collective agreements producers of jingles and spots were no longer required to make payments to the defendant Trustee or to the Music Performance Trust Funds; that in lieu of such trust fund payments, additional benefits were obtained by the Federation for the benefit of musicians rendering their services under such collective agreements; and that in consequence thereof "a primary objective of this litigation has been accomplished."

NOTICE IS HEREBY FURTHER GIVEN that said petition recites that on April 4, 1960, at a mass meeting of musicians who are members of the class, held in Los Angeles, California, and at a mass meeting of similar musicians held on April 11, 1959, in New York City, basic terms of the proposed settlement were presented to the musicians present, and at each meeting all of the musicians attending gave their unanimous approval to the proposed settlement.

NOTICE IS HEREBY FURTHER GIVEN that in the event no objection should be made by you to said proposed settlement or the entry of said judgment herein, the same will be deemed to constitute your consent on your part to the approval of said settlement and the entry of such judgment in this action.

The file in this action and the judgment proposed to be entered herein, including plaintiffs' Petition for Approval of Settlement, may be inspected by any member of the class or his representatives at the office of the Clerk of the County of Los Angeles, Room 112 in said Courthouse, 111 North Hill Street, Los Angeles, California.

DATED: This 16th day of June, 1960.

FENDLER AND LERNER, HAROLD A. FENDLER, and DANIEL A. WEBER
Attorneys for Plaintiffs
333 South Beverly Drive
Beverly Hills, California

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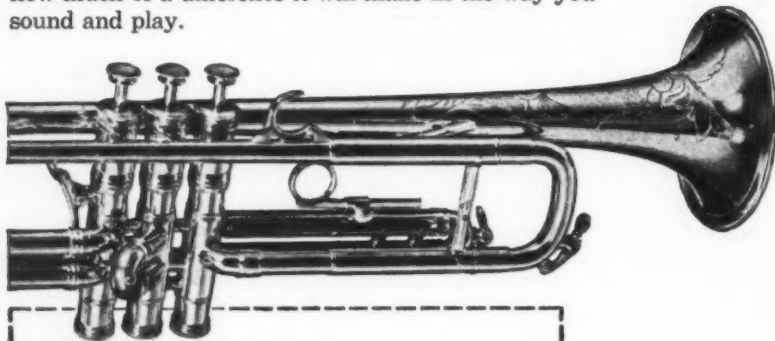
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