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CONTENTS

Cover photographs—see article on
Music in New Jersey.

The Small Orchestra— Van Vactor	7
Music in New Jersey	8
Symphony and Opera	13
New Jersey Bands	14
Where They are Playing	16
Violin: Views and Reviews— Babitz	18
Book Notes	19
Technique of Percussion—Stone	20
Local Highlights	22
Closing Chord	23
News Nuggets	26
Executive Board Minutes	28
Official Business	34
Bookers' Licenses Revoked	35
Defaulters List	40
Unfair List	44

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David Van Vector, conductor of the Knoxville Symphony Orchestra, believes that orchestra musicians have a special responsibility in their profession over and above its conscientious pursuit—namely, that of sustaining enthusiasm and integrity as members of the orchestra even while engaging in other wage-earning pursuits. In other words, though musical activity may afford them but part-time living, it yet should continue to be their focal interest, to “give reason to all the rest.” Van Vector himself epitomizes this attitude. He is not only music director of the Knoxville Symphony but also heads the music department of the University of Tennessee and lectures at meetings held to brief audiences on what to expect at forthcoming concerts. These sessions are announced via pamphlets sent to subscribers, actual and potential. A few of the sketches which have been included in these pamphlets appear on this page.

With all his interests and activities, it may well be said that in his six years as conductor of the Knoxville Symphony, Van Vector has steadily been able to increase the organization's budget with each succeeding season, and work a marked advance in the sale of subscriptions. The orchestra's nineteenth season, just begun, promises further advances.

SO MUCH has been written and said about the trials of the orchestra musician, the problems of orchestras in big towns and small, that I think it is time to sound another tune.

To be in music, as in any of the arts, means willy-nilly to suffer. One is in it not for material gain, but because one has to. It is one's way of life; of being and feeling. I don't mean of course that the musician should be happy to live solely on love and the devil take the groceries. However, until we have such a thing as subsidized orchestras and professional music-making for players the year round, the byword must be how to make the best of things and how to keep going.

And how to keep going can include just about everything human ingenuity is capable of dreaming up.

In my town, Knoxville, Tennessee, where I have been music director of the Knoxville Symphony Orchestra for the past six seasons, we are lucky to have the Fine Arts Department of the University of Tennessee as a base of activity and a source of earning power on a modest scale. As head of the music department, I myself teach flute, composition and conducting, and most of the orchestra's first desk players teach their respective instruments. Some also do a good bit of teaching in the community.

A musician does not ask for much. He wants a good community life and a bit more than the

At the request of President Pettillo the following article from the August 23, 1953, issue of THE NEW YORK TIMES is reprinted for the information of our members.

THE SMALL ORCHESTRA...

To Keep Going It Must Use Every Resource!

By DAVID VAN VECTOR

average symphony orchestra can offer. In many respects, we are better off than some larger cities, where the opportunities for extra income and activity are fewer. Thus we have gained a number of musicians who were formerly playing in the Chicago, Kansas City, Denver and St. Louis orchestras. Knoxville pays less, but musicians can grow roots here.

A Way of Life

For instance, our concertmaster, William Starr, formerly with a larger orchestra, is today a teacher in the fine arts department of the university. He also teaches privately at home, assists with the student training orchestra and is first violin in the University String Quartet. His wife is a first-rate pianist and a professional accompanist. She also plays viola in the Knoxville Symphony. This young couple is having satisfying experiences in music, is raising a lovely family (three children so far) and owns a house in the community.

Another example is George DeVine, librarian and second bassoonist and also formerly from a larger orchestra. His wife plays first bassoon. Mr. DeVine also supervises all materials of the orchestra, writes program notes and conducts. One day last season when I suddenly fell ill, I called George at 2 P. M. on the day of a subscription concert and asked him to take over. He did a good job with the entire program that evening.

The Knoxville Symphony boasts other family groups equally happy; Clarks—cello and viola; the Marables—cello and viola; the Schneiders—violins; the Mannings—cello and violin; the Lawsons—trumpet and cello; the Trythalls—English horn and percussion; the Wiersemas (father and daughters)—viola and violins, and the Voorhees (father and daughter)—viola and piccolo.

The Knoxville Symphony is a semi-professional organization, and no member is able to live on the small amount the orchestra is able

to pay. At best it is only a part-time living. The part-time living, however, gives reason to all the rest.

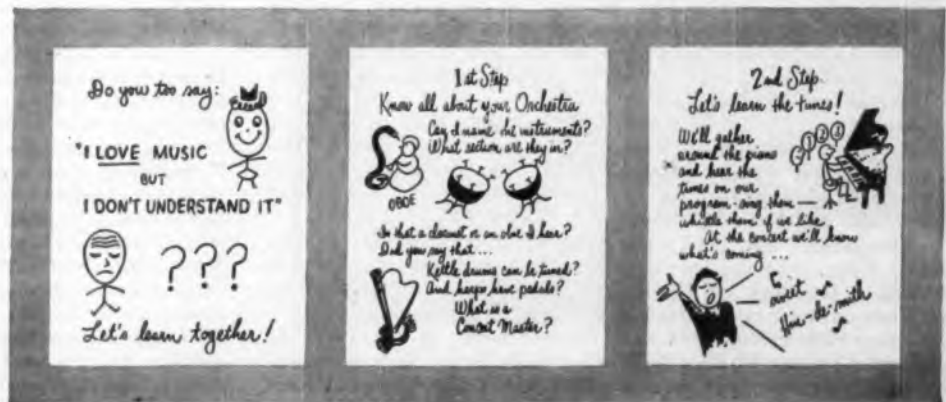
On occasion, we are fortunate to be able to turn to the neighboring Oak Ridge Symphony, from which we frequently borrow three or four players for some of the Knoxville concerts. Their conductor, Dr. Waldo Cohn, a biochemist, is a 'cellist in our orchestra, and a good one, too. Our harpist, Mary Jo Breusing, who, as a recently “imported” musician, is not yet a settled member of the community, has a part-time job in the symphony office to round out her income in Knoxville.

The best sign is the enthusiasm and encouraging working of the University Training Orchestra. In the last six years alone, we have raised up a large class of young players on all instruments who have taken their place in orchestras all over the country, and quite a few here in Knoxville. And the programs we give all season long, called “Concerts in the Round” because they take place in the University's round Carousel Theatre, serve as an inspiration for our regular series.

Children's Concerts

Knoxville is also building a potential new audience with the help of our children's concerts. One pair of the series is given for Negro children, a goal which took me three years to achieve and which I believe is the first of its kind in the South. Thirteen hundred Negro children attend each concert and they listen like angels.

The first time they trooped into the university auditorium they were so frightened at the completely unexpected surroundings they hardly could open their mouths to sing. To put them at ease I said, “Let go. I know that each one of you can sing better than anyone else in Knoxville.” They raised their voices and shook the rafters. One day some of those kids will turn out to be good orchestra players.



Music in New Jersey

WOODROW WILSON said of his adopted State, New Jersey, "We have always been inconvenienced by New York on the one hand and by Philadelphia on the other." Inconvenience through propinquity could scarcely have been a worry to Francis Hopkinson, composer of the first published work in America, "Seven Songs for Harpsichord or Forte-Piano," who lived the last eighteen years of his life, from 1773 to 1791, in the red brick house which today, mellowed with two centuries of New Jersey's variable weather, is to be seen in Bordentown. For then it was a good day's journey to New York City and almost as far to Philadelphia, and the going was precarious at best.

Nor could James Lyon (1735-1794), first of a long line of influential New Jersey music teachers, have been uncomfortably aware of the Metropolis' encroachment. New York City in 1792, the date of the publication of one of the earliest American musical textbooks, Lyon's "Directions for Singing, Keys in Music and Rules of Transposition," was, besides a remote community, a most unlikely place to entice this mild-mannered Presbyterian minister, with its ballad operas, its acrobats and its extravagant balls. Unlike Hopkinson, who spent only his later life in New Jersey, Lyon was born in Newark on July 1, 1735, during the uneasy period when the colony was under a royal governor. The 1759 Commencement of the College of New Jersey (now Princeton) concluded with an "Ode set to music by Mr. James Lyon, one of the students."

New Jersey's forefront position in musical pedagogy was strengthened when Lowell Mason (1792-1872) decided, in the mid-fifties to make the town of Orange his home, continuing in that locality his educational projects and training large choral groups. He must have often made that difficult journey across the Hudson River to New York, since by then he had already become a cosmopolite, in fact he had not only introduced his revolutionary ideas regarding musical education into Massachusetts schools and lectured in England but had also established the New York Normal Institute for training teachers. In 1855 the New York University awarded him the honorary degree of Doctor of Music, the first ever granted an American for his services to musical education. Among his better known works are "Nearer, My God, to Thee," and "From Greenland's Icy Mountains."

George James Webb (1803-1887), also a resident of Orange, used Mason's technique in his training of large choral groups. He is remembered chiefly as composer of "Stand Up, Stand Up for Jesus." Dudley Buck (1839-1909) of West Orange, composer and organist of note, did for instrumental music what these others had done for choral music, spreading his message largely through lecture-recitals. His "The Golden Legend" and "The Light of Asia," symphonic cantatas, may be considered milestones in the long road leading toward full native expression and away from imitation of European models.

Samuel Ward of Newark and William Wallace Gilchrist of Jersey City contributed further to our musical Declaration of Independence. The former wrote the tune to "America the Beautiful," perhaps our most aesthetically satisfying patriotic song, and the latter wrote symphonies with a ready and not inexpert touch.

New Jersey's outstanding representative of the modern school is George Antheil who was born in Trenton in 1900 and is now living in California. Innovator and experimenter, he seeks to bring back to the symphony orchestra new balances, new effects, new resources.

Henry Holden Huss of Newark, Ernest Schelling of Belvidere, Paul Ambrose of Trenton, Mark Andrews of Montclair, Jerome Kern of Newark have been other New Jerseyites who in their several ways have contributed

richly to the American tradition.

New Jersey has also stood parent to three distinguished musical critics and writers: William J. Henderson of Newark, Oscar G. Sonneck of Jersey City and John Tasker Howard of Glen Ridge, as well as toward eminent performing musicians, such as singers Richard Crooks, and Anna Case, pianists Grace Castagnetta, Ira Katchen and Seymour Bernstein, and organist G. Howard Scott.

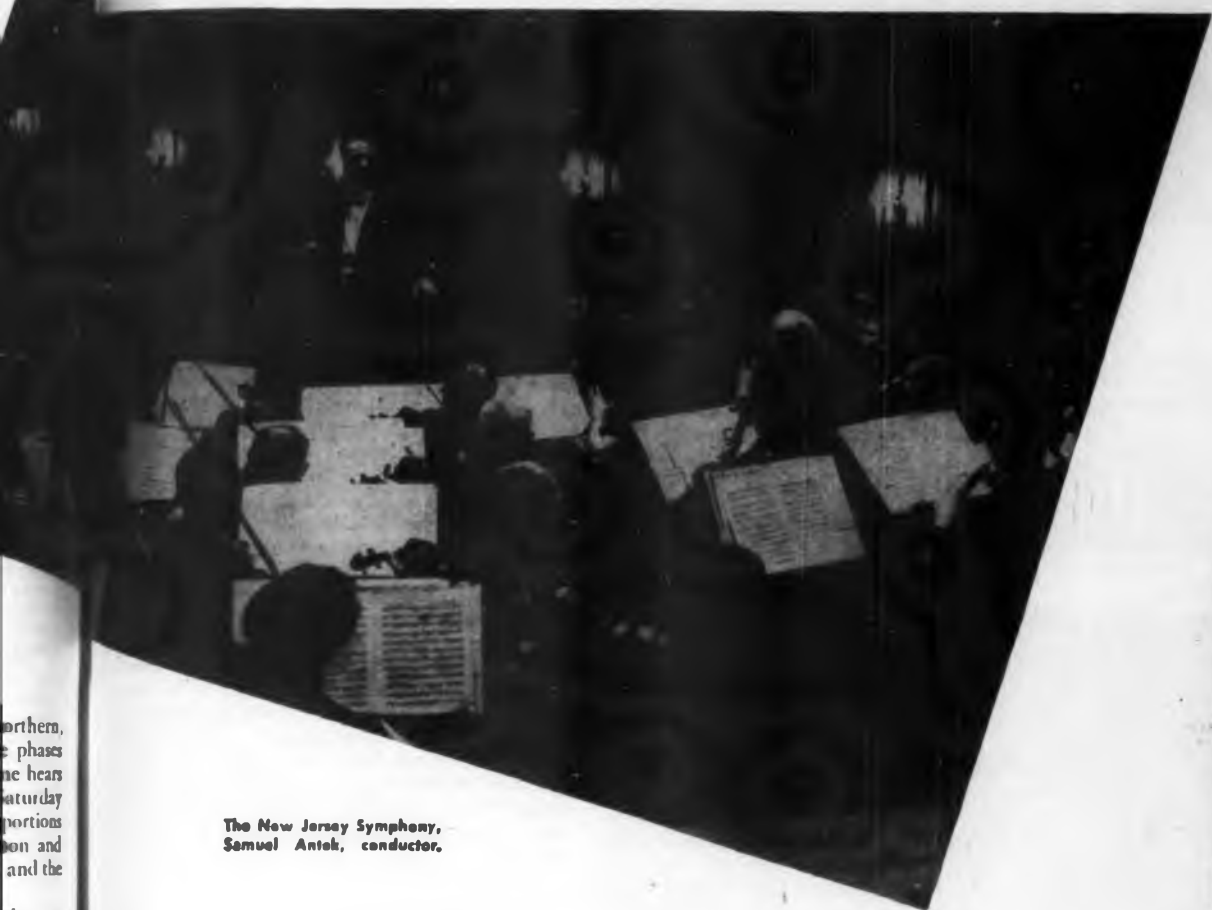
By their very diversity, New Jersey's native and adopted sons proclaim the State's chief asset, namely, its great variety. Suburban, industrial, rural, cosmopolitan, southern, northern, seaboard, inland, insular, progressive, New Jersey mirrors all these phases in its music. Against channelled sounds of symphony and band, one hears accordions and fiddles playing for the barn dances that sprout up Saturday nights like mushrooms in the rainy season, throughout the rural portions of the State. Against the formal educational traditions of Princeton and Rutgers, are set the rollicking sailors' hornpipes in Hoboken saloons and the jolly *Volksfeste* in North Bergen.

To take just one type of musical organization, chamber music may have the conventional set-up, witness the Paterson Trio—Isadore Freeman, pianist, Isabelle Wegman, violinist, and Carl Wegman, cellist—which will shortly mark twelve years of service to its community, and the five-year-old New Jersey Chamber Music Guild—Samuel Applebaum, violinist, Daniel Vandersall, cellist, and Marian Stern, pianist—which has worked up a repertoire calculated to suit wide needs, as against novel combinations, such as the mandolin orchestra of Bloomfield, conducted by David Vallillo, and the Alfred Mayer Concert Ensemble of Newark, consisting of four accordions and one string bass, on occasion augmented by two clarinets and tympani.

New Jersey's music is diverse. It is also intensely communal. As if a strong counteractive were needed against the powerful magnets of New York and Philadelphia, New Jersey communities ardently champion the musical organizations in their midst. Healthy rivalry exists between neighboring communities, each showing an inclination to view his organization as the only one representative of the State.

In early New Jersey history it was the choral groups which gave identity to the communities. Around the middle of the nineteenth century hymn-singing groups were enlivened and enriched by the growth of German singing societies—the Arion, Concordia, Germania, and Schwabischer Sängerbund adding a convivial note to the staid music of the church. The National Sängerbund began attracting thousands of participants to northern New Jersey early in the century. Newark itself boasted half a dozen choral clubs, and others were scattered throughout the State, specializing in the works of Handel, Bach and Mozart. In 1855 was founded the Newark Harmonic Society, the city's most famous singing group. In 1865 Leopold Damrosch selected a large number of singers from Newark and Jersey City for the first of his May Music Festivals. Today New Jersey is still chorally-conscious. The Crescendo Club Chorus of Atlantic City holds weekly rehearsals for the Christmas Candlelight Service and the Spring Concert. The Orpheus Singers of the same locality, forty singers

INTERNATIONAL MUSICIAN



**The New Jersey Symphony,
Samuel Antek, conductor.**

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under the direction of Helen Jones May, gives two large public concerts each year. The Judean Choir of the city's Jewish Community Center, directed by Abigail K. Hoffman, presents several concerts per year. Trenton has a Community Chorus of 100 mixed voices, directed by Harry Mulder, Bloomfield has its Civic Chorus and Glee Club, and other cities line up with comparable units.

Choral organizations, for all they provide a real outlet for amateur endeavor, today give way in popularity to instrumental ensembles. Small instrumental groups began to be formed in the State around the middle of the nineteenth century. One of the first names connected with instrumental music is that of Florian Oborski, born in 1839 in Warsaw, who came to Paterson in 1872, with a band of strolling musicians. An orchestral concert—the first recorded in this locality—was given by him on January 15, 1874. A "Philharmonic Society" was organized in 1885 as an outgrowth of an instrumental trio and gave, also under Oborski's baton, nine concerts from 1888 to 1892. About the same time the Saal Band, composed of a father and his nine sons, flourished in Paterson. In Trenton brass bands were popular long before the turn of the century, as they were in Newark and other Jersey cities.

By 1900 New Jersey instrumentalists were of such number and such prominence that organization became imperative. New Jersey towns, indeed, were among the first to join the Federation. Newark musicians entered it in 1896, the year of its organization. Trenton and Elizabeth were chartered in 1901, New Brunswick, Dover and Paterson in 1902. Burlington musicians received their charter in 1903 and Perth Amboy's and Asbury Park's in 1904. In 1909, Jersey City musicians became A. F. of M. members.

New Jersey's staunch community sense is particularly evident in its symphony orchestras, twelve of which flourish in the State, recruited from the ranks of housewives, clerks, engineers, factory workers, doctors, students, nurses, newspapermen, farmers, as well as from the groups

**Left row, top to bottom:
G. Donald Mairs
Harold Ferrin
Charles C. Thetford
Joe Basile
Julius Katchen**

**Right row, top to bottom:
Van Lier Lanning
Walter Plesochki
Ugo Carano
Isaac Van Gelder
Clarence Fuhrman**



**Left: New Jersey Chamber
Music Guild, l. to r., Samuel
Appelbaum, Daniel Vander-
sell, and Marion Stern.**



of professional musicians. Their spirit is remarkable. So is their number. New Jersey contains 8,224 square miles. We doubt that there are 8,224 square miles anywhere else on the face of the globe wherein twelve orchestras of symphonic proportions are fostered.

Most of these symphonic groups were begun in the late twenties or early thirties, lapsed during the war years and have since been revived. The Plainfield Symphony, however, boasts that its thirty-fourth season of continuous music is now under way. The New Jersey Symphony and the Trenton Symphony are both embarking on their thirty-second seasons. Youngest of the group is the Atlantic City Symphony which, at the age of two, is nonetheless lustily reaching out to fuller activity.

The memberships of the orchestras are usually around eighty-five. The number of concerts presented each season is conditioned on the funds available and on audience demand. The New Jersey Symphony plans seven adult concerts, one "pop" and ten children's concerts. The Jersey City Philharmonic looks forward to a season of ten concerts. The Atlantic City Symphony has scheduled five adult and three youth concerts. The Trenton Symphony will present five concerts, the Paterson Philharmonic, four, the Plainfield Symphony and the Teaneck Symphony, each three.

Though centered in one locality, several of these orchestras serve a wider community. Thus the New Jersey Symphony, which was begun in Montclair, also gives concerts in the Oranges, Summit, Maplewood, the Caldwelles and Livingston. The Trenton Symphony presents concerts in the wide Central Jersey area and a considerable section of neighboring Pennsylvania as well. The membership of the Plainfield Symphony, and the audiences who listen to it, are drawn not only from that city, but from Scotch

Plains, Fanwood, Westfield, Dunellen, Bound Brook and New Brunswick. The West Hudson Symphony serves the industrial-residential area between Newark and Jersey City. The South Jersey Concert Orchestra gives five concerts annually in various of the State's southern cities. The Hunterdon County Symphony plays concerts in High Bridge, Clinton, Flemington and other nearby towns. The orchestra personnel comes not only from Hunterdon County but from Warren County, Plainfield and even Easton, Pennsylvania.

The origins and continued prosperity of these orchestras depend in many instances on the whole-hearted support accorded them by their locals, not only through assistance of the Music Performance Trust Fund of the Recording Industry, but also through concessions granted regarding participation. Local 16, Newark, has played a cooperative part in the developments of the New Jersey Symphony. The Jersey City Philharmonic Symphony Society's very existence is due to the help accorded it by Local 526. Local 62 has been a consistent supporter of the Trenton Symphony. Local 661 did much to insure the continuance of the Atlantic City Symphony. Local 248 gave assistance to the Paterson Symphony in its reorganizational throes.

The conductors of these groups have also served their organizations and their communities far beyond the line of duty. J. Randolph Jones, conductor of the Jersey City Philharmonic Symphony, was also that orchestra's founder. His talents, including a nice blend of musicianship and sales ability, have gone far toward keeping the orchestra at an even keel financially as well as musically. American born and trained, he consistently features American and New Jersey composers and soloists on his programs. Throughout the fourteen years of the orchestra's existence and his conductorship, the Jersey City Philharmonic has presented fifty-two American artists and interpreted works of thirty-two American composers, five of them New Jerseyites.

The reorganization of the Paterson Philharmonic in 1947 was due largely to the enterprise of Walter Schoeder, who had been assistant conductor of the earlier group, the Paterson Community Symphony Orchestra of 1939. Mr. Schoeder is a native Patersonian, born there thirty-eight years ago. He received his early training from local teachers, is himself a teacher of cello and piano, and organist and choir director at the Totowa Presbyterian Church.

Under Samuel Antek's conductorship which began in 1947, the New Jersey Symphony

has entered on a new era, establishing deeper ties with the community. Children's concerts have been started. Outstanding choral works involving the participation of other community groups have been given for the first time. Larger works, such as Verdi's Requiem and Beethoven's Ninth, have been recently performed. Outdoor Pop concerts have been started. Mr. Antek was born in Chicago, came east to study violin with Leopold Auer, was granted Fellowships with Persinger and Spalding, concertized extensively. He has studied with Pierre Monteux in that conductor's School in Maine.

Walter Piasecki, conductor of the Plainfield Symphony, has done much to stimulate this community orchestra. Last Autumn he attended the conductor's workshop with the Philadelphia Orchestra, and returned to his group with renewed inspiration and skill, as well as with honor, since he was singled out for especial praise. Mr. Piasecki grew up in Jersey City and studied there.

It was largely through the organizational ability of conductor Van Lier Lanning that, after a decade of inactivity, the Atlantic City Symphony in January of the present year again became a part of Atlantic City's cultural life. Previously Mr. Lanning had been founder and conductor of the Washington (D. C.) Sinfonietta, of the Arlington, Virginia, Civic Symphony, and of the Jacksonville Symphony. Unquenchable enthusiasm is one of the ingredients which Mr. Lanning uses to good purpose in his orchestral activities. "Before the A. F. of M. Convention comes to Atlantic City in 1956," he writes us, "I hope to have the orchestra playing an extended season and in shape to present a concert to critical musicians." Mr. Lanning was born in Philadelphia in 1912; studied at Ithaca College, New York, and won full scholarship to the Curtis Institute of Music in Philadelphia.

Guglielmo Sabatini, under whose guidance the Trenton Symphony since 1937 has become a highly skilled group, has also strong links with Philadelphia, since he has taught generations of young Philadelphians. Many of the musicians in his Trenton orchestra have moved on to full-time positions with orchestras in larger cities, among them his own son, William, who holds first trumpet chair with the San Francisco Symphony. Born in Italy, Sabatini came to America as a child in 1914. He has written compositions for both piano and orchestra, a number of which have had world premieres in Trenton.

G. Donald Mairs, in organizing the Teaneck Summer Band in 1946, aroused musical interest in the community to such an extent that some of the former orchestra members (Teaneck had had a symphony in 1940) asked Mr. Mairs if he would not be interested in reorganizing the symphony. He was, and in the Fall of 1948, the Recreation Department agreed to sponsor the orchestra on a two-year-trial basis. Next, the Teaneck Symphony Society came back into existence as sponsoring organization, and the orchestra's existence was assured. Mr. Mairs is director also of Instrumental Music in Schools in Morristown and in Teaneck.

Several "concert" orchestras of around fifty members also flourish in New Jersey. The South Jersey Concert Orchestra, directed by Enrico Serra, gives five concerts annually in various cities. The Haddon Hall Symphonette, under the leadership of Harold D. Ferrin, presents dinner music, salon music and concerts as a

INTERNATIONAL MUSICIAN



Opposite page, above: The Paterson Trio, l. to r., Carl Wegman, Isadora Freeman, and Isabelle Herziger Wegman. Opposite page, below: The American Legion Band of Hudson County, in 1928.

Right, top: The Essex County Concert Band, conductor, Ward Moore. Middle: The Asbury Park Municipal Band, conductor, Frank Bryan. Bottom: The Red, White and Blue Band, director, Vincent Evangelista.



daily part of the entertainment for the guests of the Chalfonte-Haddon Hall Hotel in Atlantic City. In the same city, the Festival Orchestra, William Madden, conductor, gives concerts free to the public (money allocated by the municipality) during the Summer and early Fall. The Ocean City Orchestra, numbering twenty-two, has played every summer since 1932, and has been for four years under the leadership of Clarence Fuhrman. Sponsored by the Commissioners of Ocean City, it gives free concerts on the Municipal Pier nightly for seventy consecutive nights during the season. Laurence Lunny is commissioner in charge of music.

Which brings up the subject of sponsorship of music in general. As we said, these community and city orchestras receive funds in many cases from the Music Performance Trust Fund of the Recording Industry, but revenue is also forthcoming from other sources. Often individuals come forward with lump sums. Ralph P. Ross of the Paterson Philharmonic has several times saved that organization from sudden demise. Joseph D'Annunzio, president of the Trenton Symphony Association, gives generously both of his time and money to keep that symphony a going concern. When the Trenton Symphony was on the rocks, tenor Richard Crooks, himself a native of that city, came to the aid of the orchestra by acting as soloist for one of its concerts. City governments often lend their aid to found and develop orchestras. The Jersey City government sponsors a yearly series of youth concerts by the Jersey City Philharmonic. The municipality of Atlantic City has granted \$8,200 to help finance the coming winter's concerts by that symphony.

Thus, through the largesse of individuals and organizations, symphony orchestras come into being. Once in existence, New Jersey orchestras show especial ingenuity in their "attractions." At the final concert of the Plainfield Symphony, in its 1952-53 season, the opera, *I Pagliacci* was presented in its entirety in concert form. J. Randolph Jones' composition, *Southern Scenes*, was performed (under his baton) at a concert of the Jersey City Philharmonic. Samuel Antek brought the New Jersey Symphony Orchestra's 1952-53 season to a close with three performances (in three different towns) of Beethoven's Ninth Symphony. So again New Jersey lives up to its name as the State of diversity.

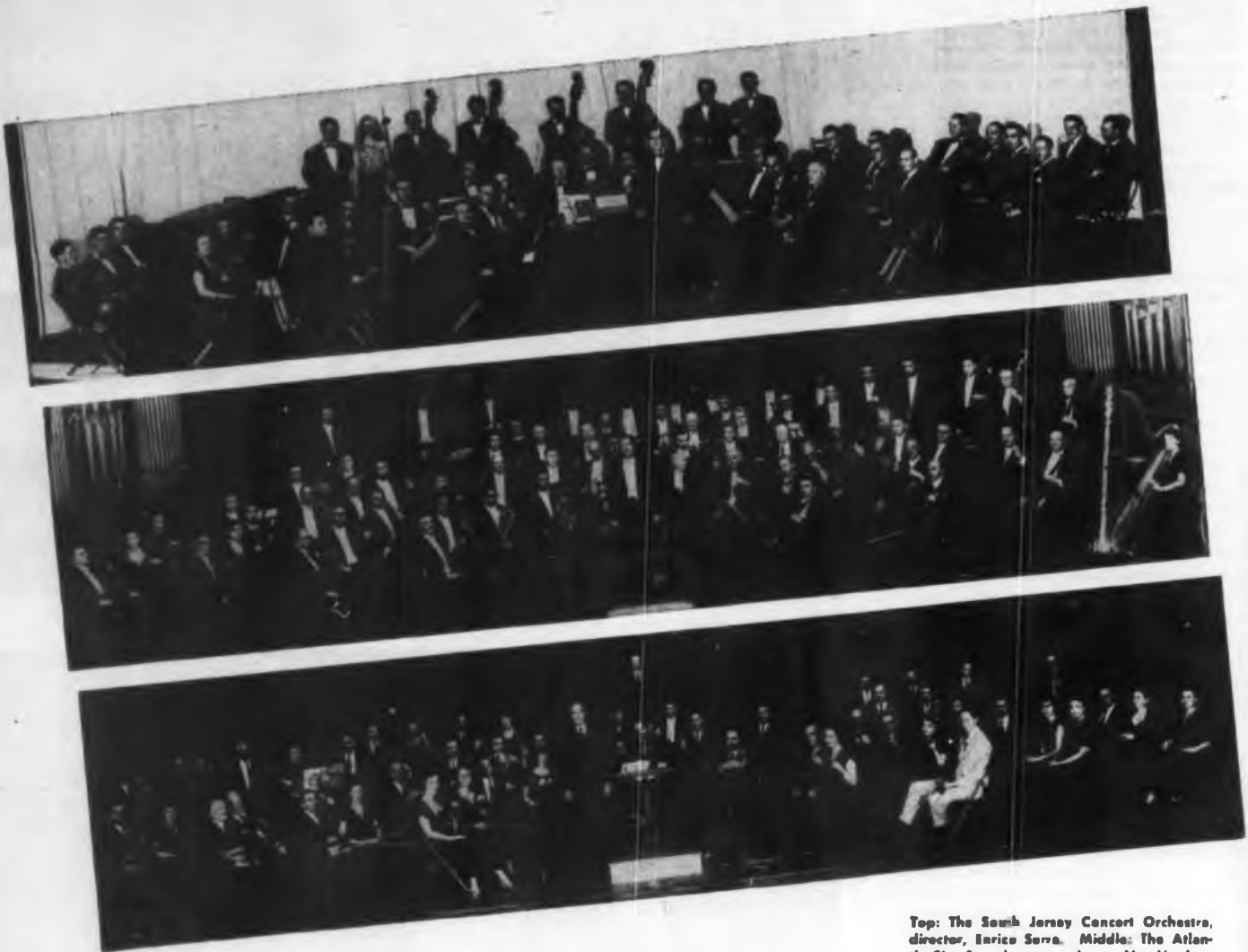
No mention of philanthropists must omit that of Mrs. Parker O. Griffith, president of the Griffith Music Foundation in Newark. This organization through fifteen years has brought the greatest musical artists and symphony orchestras to the Newark area, thus giving the people of North Jersey an opportunity to enjoy great music at subscription prices within the reach of all. A glance over the prospectus for the 1953-54 season reveals, among the coming attractions, appearances of the Boston Symphony and the Philadelphia Orchestra, a performance of Berlioz' *L'Enfance du Christ* by the Little

Orchestra Society of New York, and visits of pianists Artur Schnabel and Guiomar Novas, pianist, and of Erica Morini, violinist.

To fully express the community, music in New Jersey must include bands. Since the old days when brass bands (of German, Italian, Polish and plain American origin) flourished

in towns from Cape May to Sussex, bands have been voicing with gusto and verve New Jersey's joy of life and pride of locality. A recent listing of bands in the state, necessarily incomplete, since these units often have a way of appearing and disappearing at the flick of a baton, shows the following:

City and Local	Name of Band	Name of Leader
Asbury Park, 399	Asbury Park Municipal Band	Frank A. Bryan
Bloomfield, (16, Newark)	The Bloomfield Civic Band	Walter Kurkewicz
Dover, 237	American Weldry Band	Hugh S. Campbell
Jersey City, 526	American Legion Band of Hudson County	Walter Lippelgoes
	Columbus Band	Frank Frola
	Garden State Military Band	Frank Flaherty
	Mt. Carmel Marching Band	Joseph Eks
	New Jersey Symphony Band	Luigi Ollivetti
	Morris County Concert Band	Edward Dorman
Morristown, 177	American Legion Post Band No. 10	Peter Rosenzweig
Newark, 16	Anderson's Band	L. R. Anderson
	Joe Basile Bands	Joseph Basile
	50th Armored Division Band, National Guard	Theodore Hoops
	National Band	G. Guardabascio
	Portuguese Band	Ella Pascale
	Roma Band	G. Pucclarelli
New Brunswick, 204	St. Mary's	Menello Palombi



Top: The South Jersey Concert Orchestra, director, Enrico Serra. Middle: The Atlantic City Symphony, conductor, Van Lier Lansing. Bottom: The Bloomfield Symphony Orchestra, conductor, Walter Kurkewicz.

Paterson, 248

Brass Bands

- James V. Dittamo
- R. Oliviero Dittamo
- Stephen Ippolito
- J. Neglia
- William McDede
- Ray Botschart
- Joseph Colletti
- Stanley Ryba
- Vincent Vosa
- Lester Mayer
- Vincent Evangelista
- Robert McGarry

Perth Amboy, 373
Trenton, 62

- Goodwill Band**
- Botschart's
- Colletti's
- Ryba's
- Vosa's
- Winkler's

Vineland, 595

- Red, White and Blue Band
- Vineland American Legion Band

Here again the MPTF, as allocated by the locals, has been a life-saver. The bands of Paterson function through an agreement between the MPTF and the cities of Paterson and Passaic. St. Mary's Band of New Brunswick is co-sponsored by the city's department of recreation and the MPTF. The City of Trenton under the supervision of its various Park Commissioners, provides concerts on Sunday evenings during the Summer at Cadwalader Park. The present commissioner, George Reiker, takes great pride in these performances. The City of Newark allocates the amount of fifteen thousand dollars annually to sponsor city band concerts in the city parks. The Elizabeth Recreation Concert Band of Elizabeth, New Jersey, in the seven

years it has existed, has been operating under the activities program of the Elizabeth Recreation Commission. It was organized for the express purpose of providing continued opportunity for citizens of Elizabeth to enjoy playing band instruments in a concert unit. The City of Vineland appropriates \$900 yearly for six Summer band concerts, a number augmented to ten through the MPTF.

These bands sprout up from a variety of causes. St. Mary's Band was organized in 1931 as a boys band—and the boys just grew up, joined the A. F. of M. and became professionals. The Fiftieth Armored Division Band (Newark) was organized January 6, 1947, with a nucleus of nine men. Today the band numbers fifty-four

enlisted men and two officers. The membership is drawn from locals in Newark, Jersey City, Perth Amboy and New York. The Asbury Park Municipal Band, begun in 1946, in this city hallowed by the names of Arthur Pryor and John Philip Sousa, has been city-supported since 1947. The Bloomfield Civic Band was organized in 1946 by the Recreation Commission of the town. The Joe Basile bands stem from the organizational genius of that "Brass Band King," now playing his twenty-second year at Olympic Park, Irvington, New Jersey. His is one of the few bands used as a concert band in an amusement park. It plays two concerts and two circus performances daily. Basile has over thirty-five weeks of fairs and circuses booked for this season. On September 13th the Band celebrated its fiftieth anniversary, by giving a concert at Olympic Park, Irvington.

The American Legion Band of Jersey City was organized by Harry J. Steeper in 1928, entered the New Jersey State Competitions and won thirteen championships in a row. Today it is a uniformed band of forty-five pieces, composed wholly of professional musicians and rehearsing regularly.

(Continued on page seventeen)

INTERNATIONAL MUSICIAN

Symphony and Opera

SEASON'S PREVIEW

The seventy-third season of the Boston Symphony Orchestra, which opened October 9th and will extend through May 1st, will include sixty-nine concerts in Boston itself plus a tour from October 19th through 26th, when it will play in Northampton, Springfield, Buffalo, Ann Arbor, Detroit, Rochester, Ithaca and Troy. Also there will be four concerts in Washington, D. C., ten in New York, five in Brooklyn, five in Providence, and two in New Haven, as well as one each in Newark, Philadelphia, Hartford, New London and New Brunswick . . . The Chicago Symphony under the baton of Fritz Reiner will program Debussy's *The Blessed Damsel* and Brahms' *Alto Rhapsody*, during this, its sixty-third season . . . New works in the 1953-54 season of the Cleveland Orchestra will include a world premiere of a work, *The Forever Young*, by Herbert Elwell, and the American premiere of Ernest Bloch's *Sinfonia Breve* . . . As a feature of the 1953-54 season of *Les Concerts Symphoniques* in Montreal, Otto Klemperer will conduct a performance of *Royal Tribute* by Alexander Brodt. This work, a symphonic poem, was commissioned by the Canadian Broadcasting Corporation on the occasion of the Coronation of Queen Elizabeth II . . . The Babylon Symphony Orchestra of Long Island, New York, will present works of ten contemporary composers in its 1953-54 season: Felix Deyo; Marcel Dupre; Ethel Glenn Hier; Armand Marsick; Solomon Pimsleur; John C. Sacco; Emile Spilios; Gian Carlo Menotti; Andreas Nezeritis, and Christos Vrionides . . . The Little Orchestra Society, Thomas Scherman, conductor, will present during its 1953-54 season several works never before performed in New York City: Richard Strauss' *Symphony for Winds*; Arthur Bliss's *Concerto for Two Pianos and Orchestra*; Aaron Avshalomoff's *Buddha and the Five Planets*; Alessandro Scarlatti's *Cantata for soprano, trumpet and strings*; and Bernard Wagenaar's *Divertimento for Chamber Orchestra*, the latter work in its world premiere . . . The Minneapolis Symphony, conducted by Antal Dorati, which will launch its second half-century of music-making November 7th, will include in the current season two great choral works, Arthur Honegger's *Jeanne d'Arc au Bûcher*, and Gustav Mahler's *Symphony No. 2, The Resurrection* . . . The Hartford Symphony Orchestra will present three American premieres in this, its ninth season: Kabalevsky's *Concerto for Cello and Orchestra* played by Samuel Mayes; Prokofiev's *Suite No. 2* from the Ballet *Cinderella*, and the *Overture to a Puppet Play* by Sven Erik Tarp. The subscription series is being increased from four to six concerts, plus four young people's concerts and four pop concerts. Fritz Mahler is the orchestra's conductor . . .

The Cleveland Orchestra goes on record for the 1953-54 season with three premieres: Ernest Bloch's *Sinfonia Breve* (worldwide), Prokofiev's *Seventh Symphony* (local) and Hindemith's *Die Harmonie der Welt* (local) . . . The Philadelphia Orchestra, which opened its fifty-fourth year on October 2nd, has scheduled 133 concerts therein, with the possibility of an extended tour which would include another 125 concerts . . . Entering its twenty-third season—its fifth under the conductorship of Dr. Howard Mitchell—the National Symphony Orchestra will perform *The Messiah*, Beethoven's Ninth Symphony and singing scenes from *Boris Godounov*, with various local choirs supporting Metropolitan Opera basso, George London, in the latter offering . . . The Philharmonic-Symphony Society of New York, which opened its 112th season October 8th, under Dimitri Mitropoulos, announces for November performance Beethoven's *Missa Solemnis*, and for subsequent months premieres of two works commissioned by Whittemore and Lowe, duo-pianists: Morton Gould's *Dance Rhapsody* and a *Concerto for Two Pianos* by Ernst Krenek.

CONDUCTORS

Three seems to be the standard number for guest conductors this year. The Boston Symphony will be led, besides its regular conductor, Charles Munch, by conductors Ferenc Fricsay of Budapest, Pierre Monteux, and Guido Cantelli. Visiting conductors of the Chicago Symphony—its regular conductor is Fritz Reiner—will be Igor Stravinsky, Bruno Walter and Ernest Ansermet. The Cleveland Orchestra, whose regular conductor is George Szell, will have as guests Leopold Stokowski, Ernest Ansermet and the Brazilian, Eleazar de Carvalho . . . Arturo Toscanini will open the seventeenth season of the NBC Symphony Orchestra November 7th. Guido Cantelli will share the podium with the Maestro this year for the sixth successive season . . . Eugene Jose Singer has been re-engaged as conductor of the Clarksburg (West Virginia) Symphony Orchestra's fifth season.

BEGINNINGS

The Savannah Symphony, in this its first season, will be conducted by Chauncey Kelley. The first of its five concerts will be given on November 17th . . . At the opening concert of the fifth season of the Clarksburg (West Virginia) Symphony October 26th, Ernesto Farago will be soloist in the Violin Concerto in G minor by Max Bruch . . . The Doctor's Orchestra of Akron, Ohio, gave the opening concert of its twenty-eighth season on September 28th. During its existence, the organization has presented 167 concerts in eleven Ohio cities and towns.

John Bitter, conductor,
University of Miami
Symphony Orchestra.

SYMPOSIUMS

A six-day symposium of conductors, September 28th through October 2nd, brought thirty conductors to the podium of the Philadelphia Orchestra. The workshop was under the joint sponsorship of that orchestra, the American Symphony Orchestra League and the American Society of Composers, Authors and Publishers . . . A conductor's workshop has been scheduled by conductor George Szell and the Cleveland Orchestra for the twelve days from January 23rd to February 4th.

AWARDS

The Louisville Philharmonic Society is becoming even more active in commissioning new works. A total of \$5,000.00 and forty performances will be awarded student composers each year beginning January 1, 1953. Ten student works will be selected annually, each work receiving four consecutive playings and each composer an award of \$500. Scores should be submitted to the Louisville Orchestra, 830 South 4th Street, Louisville 3, Kentucky . . . The Board of Directors of the Baltimore Symphony have announced the winner of the award offered last year for the tone poem expressing some aspect of Maryland history. He is William Sprigg, who teaches organ at Hood College in Frederick, Maryland. Mr. Sprigg, as well as receiving the \$500 award, will have his composition, *Maryland Portraits in Contrast*, played by that orchestra on December 16th.

CURTAIN CALLS

The Paper Mill Playhouse in Millburn, New Jersey, opened its twenty-fourth season September 8th with a zestful performance of *The Merry Widow* . . . A presentation of *Il Tabarro* by Puccini will be the opening night's offering, October 20th, of the Waukesha (Wisconsin) Symphony season . . . The Delaware Philharmonic Opera Society began its 1953-54 season October 4th with *Carmen*, conducted by Nicholas Rescigno . . . *The Whirlwind*, composed by Alma Grayce Miller to a libretto by Robert Earl Hague, was given its premiere on September 24th at the Washington-Lee Auditorium in Arlington, Virginia . . . The first performance in Baltimore, October 3rd, of Mozart's *Merry Masquerade*—a new English version of *La Finta Giardiniera* with completely revised plot by Sarah Caldwell and Eugene Haun—launched the first cross-country tour of Boris Goldovsky's Opera Theater. The six-week tour will take the company to thirty-two cities in fourteen states, with the concluding week allocated to New England.

NEW JERSEY BANDS MAKE HEADLINES EVERYWHERE!



Left: Tony Argo Trio.
Right: Peter Tana Trio.



Red McKinley Trio



Duke Edwards Orchestra

The "Californians"



The "4" Coachmen



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Above:
The Four Tophatters.

Eight, top:
The Kip Harbort Band, organized since 1945, has had as its policy to try to keep the same personnel. With one exception this has been accomplished. The band played at the Club Condado for three and one-half years and for the past three years has been at the Trenton Country Club. The membership consists of Kip Harbort, leader and saxophone, Tony Spair, trumpet, Mike Fecko, bass, Frank Drissel, accordion, Cort Averre, drums, Charles Butura, guitar, and Lou Baytel, piano.

Eight, middle:
Russ Locandro and his orchestra, appearing at NCO Club, Camp Kilmer: Russ Locandro, saxophone, clarinet, Mac Bernable, drums, Sam Micalo, piano, Rocky Ray, bass and trumpet, Danny Holiday, vocalist.

Eight, bottom:
Edward Dorman and his Society Club combo, playing weekly at Messer Farms, Mt. Freedom: Fay Howe, Jr., drums, Arthur Weiner, piano, and John Works, Gordon Crooks, and Edward Dorman, saxophones.

Below, left: Johnny Sickles (Tex Canyon and his Dusty Canyon Boys), back from active duty in Korea: l. to r., back—Chuck, Dick Todd, Eddie; front—Blackie, Red Calton, Tex Canyon.

Below, right: Justin Leonard Orchestra.



Where they
are playing



Top, left to right:

Freddy Martin opened at Baker Hotel, Dallas, Tex., October 10th.

Buddy Laine and his "Whispering Music of Tomorrow" entertaining in the East and Midwest.

Middle, left to right:

Shop Fields at Schroeder Hotel, Milwaukee, Wisconsin, from October 13th to 25th.

Singing comedian Bruce Raeburn began his third engagement at Pal's Cabin, West Orange, N. J., the end of August. He will be the attraction there indefinitely.

Bottom, left to right:

PFC Charles Sator is currently entertaining troops in the Far East.

Vic Giannetti, organist, started his fourth year at Leland Hotel, Springfield, Ill., September 1st.



EAST. The Georgie Kaye Trio with Georgie Kaye on accordion, vibes, and vocals, Doloris Fisher, combo drums and vocals, and Bill Trotto, guitar, appearing at the Holiday Inn, Flushing, Long Island, N. Y., for an indefinite stay . . . Val Valenti Orchestra playing their fourth year at the Miami Club, Staten Island, N. Y. . . . Saxophonist Andy Sanella started a limited engagement at the Valley Forge in Larchmont, N. Y. . . . George Kiener and his Orchestra opened their sixth season at the Westchester Country Club in Rye, N. Y., on September 15th, having played at the Forest Hills Inn during the Summer . . . The Gaylords at Triton Hotel, Rochester, N. Y., October 26th through November 8th . . . Ralph Font and his Orchestra featuring Candi Cortez and Arturo Benson, vocalists, held until December at Club Elegante in Brooklyn, N. Y.

Chuck Laskin and his Orchestra on location at New Castle Army Air Base Officers Club in Delaware . . . The Three Troubadors have been playing for a number of weeks at the Putnam Country Club, Putnam, Conn., and will continue there until the end of the year. The unit comprises of Frank Carlage, accordion; Frank Prince, bass; and Lee Thomas, guitar and vocals. . . . After concluding their ninth season at Pleasure Beach Park Ballroom, Jack Still and his Orchestra open for their third return engagement

at Glorieta Manor Night Club in Bridgeport, Conn. . . . The George Shearing Quintet into the Celebrity Club, Providence, R. I., September 27th . . . Lou Vaillancourt continues at the Officers Club, Newport, R. I. The orchestra features Gene Toro on piano playing the classics . . . Harry Fink Trio began third year at Steuben's Vienna Room, Boston, Mass., September 17th . . . Singing guitarist Charlie Gracie has been held over at the Show Bar in Boston . . . Tony Ferris into the Latin Quarter, Fall River, Mass.

Georgie Auld at Blue Note, Philadelphia, Pa., through October 3rd. Terry Gibbs takes over this spot October 5th for a five day stint . . . Lenny Herman at Warwick Hotel, Philadelphia, until the beginning of December . . . Louis Prima engaged at William Penn Tavern, Pittsburgh, Pa., October 30th to 31st . . . Earl Walton, formerly with the Andrews Sisters, featured on the piano weekends at Rainbow Room in Pittsburgh.

NEW YORK CITY. Gisele MacKenzie engaged at the Hotel Pierre's Cotillion Room December 15th . . . Russ Morgan opens at Hotel Statler October 16th through December 3rd. This is followed by a return engagement at Rustic Cabin, N. J., December 4th through 5th.

MIDWEST. Buddy Morrow playing nighters in the midwest territory through October, most of them being college homecomings . . . The musical comedy duo Dickens and Butts started midwest tour September 21st with two weeks at Club Belvidere, Midland, Pa., followed with two more at Villa d'Aliquippa, Aliquippa, Pa.

Beryl Booker Trio at Theatrical Grille, Cleveland, Ohio, until October 4th . . . Jack Teagarden engaged at Frolics, Columbus, Ohio, until October 17th . . . Kenny Jagger in his fifth year at Blue Room of the Graylynn Hotel in Indianapolis, Ind. His Kenny Jagger Show on WFBM-TV is in its third year and he also has a "Tune of the Week" show on TV . . . The O'Brien and Evans Duo opened September 14th in the Pere Room, Pere Marquette Hotel, Peoria, Ill. . . . Charley Barnett playing Crest Lounge, Detroit, Mich., September 22nd to October 18th . . . Trick bass player and gypsy violinist Leo Sunny begins a return engagement September 17th with pianist-accordionist Jerry Robinson

(Continued on page thirty-five)

ALONG TIN PAN ALLEY

A HANDFUL OF STARS

BABY, BABY, BABY
BUTTERFLIES
EYES OF BLUE
GAMBLER'S GUITAR
BIGI
HI-LILI, HI-LO
I'M YOUR GIRL
I'M WALKING BEHIND YOU
JOHNNY
JUST ANOTHER POLKA
LOVER'S WALTZ
MARRIAGE TYPE LOVE
NELBA WALTZ
MEXICAN JOE

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Santly-Joy
Paramount
Devere
Alamo
Robbins
Williamson
Leeds
Irie
Frank
Shapiro-Bernstein
Williamson
B. V. G.
American

MIDNIGHT RIDE

"O" (OH!)
P. S. I LOVE YOU
RAMONA
RETURN TO PARADISE
ROW, ROW, ROW
SEND MY BABY BACK TO ME
BITTIN' IN THE SUN
TAKE THE HIGH GROUND
TELL ME THAT YOU LOVE ME
TERRY'S THEME
VAYA CON DIOS
WHEN LOVE GOES WRONG
WITH THESE HANDS
YOU, YOU, YOU

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Feist
La Salle
Lion
Remick
Von Tilzer
Morris
Berlin
Miller
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Ardmore
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Left, John Charles Sacco, conductor, Paper Mill Playhouse Orchestra, Millburn.

Right, Grace Castagnotta, concert pianist, Wood-Ridge.

Below, Teaneck Symphony Orchestra, conductor, G. Donald Meira.

Music in New Jersey

(Continued from page twelve)

The New Jersey Symphony Band specializes in fiestas and concert work. The Columbus Band does parades and Italian feasts. The Garden State Military Band and the Mt. Carmel Marching Band do parades and concert work. The Morristown County Concert Band plays a series of summer concerts known as "Music Under the Stars," at Burnham Park in Morristown. Most of these bands on occasion provide, via the MPTF, music for hospitals, sanitoriums and teen-age groups, and play for other humane and patriotic causes.

Opera, surprisingly, seems to figure less in New Jersey, with its large German and Italian population, than one would expect. Paterson has two opera companies that provide occasional performances. The summer season in Atlantic City usually witnesses the emergence of at least one "straw hat" opera company. The formation there of a "Co-Opera Company" seems approaching realization. In Newark, on February 28th of this year, Nicholas Berezowsky's children's opera, *Babar*, was premiered under the auspices of the Griffith Music Foundation.

One organization which reveals enterprise in the operatic field, though it confines itself to operetta rather than the more serious variety, is the Paper Mill Playhouse of Millburn, New Jersey. Its first season opened in 1938, and since then it has produced fifty-one different operettas by twenty-seven composers. The present orchestral conductor at the Playhouse, John Charles Sacco, lives in Summit where he composes popular works, among them, "With This Ring I Thee Wed," which has become a best seller. The Fall and Winter season of 1953-54 opened September 8th with Lehar's *Merry Widow*. Subsequent attractions will be *Enchanted Night*, an original version of Shakespeare's *Midsummer Night's Dream*, with music by Richard Mallaby and the Broadway hit, *Call Me Madam*.

On February 24th the Woman's Club of Orange, put on *Così fan tutte*, with Brenda Lewis, Jean Madeira, Virginia Haskins, Paul Knowles and Glauco D'Attili, under the auspices of Griffith Music Foundation.

New Jersey being both a suburban and a resort State, became of necessity an entertainment-dispensing State. It is quite impossible even to enumerate all the excellent bands that regularly hold forth in the innumerable night clubs and restaurants scattered along the highways that ribbon the hills and valleys of the State. Let Milton Riger, Secretary of Local 248, Paterson, speak as representative of a State richly blessed with "name" leaders and instrumentalists:

leader and member of Local 16, Newark, opened "The Meadowbrook," a large dance hall in Cedar Grove, which is a suburb of Newark. He brought in various comparatively unknown bands, which through their engagements at this place developed into name bands. Among these are Tommy and Jimmy Dorsey, Harry James, Ralph Flanagan, Charlie Spivak, Glenn Miller, Stan Kenton, Woody Herman, Sammy Kaye, Claude Thornhill and others. The Meadowbrook became one of the best known dance halls in the country.

Residents of New York and Philadelphia who tour to New Jersey's night spots to hear the best in jazz music, thereby reversing the day-



The Jersey City Philharmonic Symphony Society, conductor, J. Randolph Jones.

"Bands of Duke Collins, Joe Payne, Red Frange, Vic Frazee, Lou Carlin, Allison Barton, Frank Viv and Freddie Yarosh," he writes, "have been providing the finest in dance music in many local spots. The jazz combos are too numerous to mention. They play all styles of jazz from Dixieland to the most progressive and 'coolest' hop. Some of our more prominent jazz leaders, such as Buddy Neill, formerly with Gene Krupa, and accompanist with Mel Torme and Peggy Lee, have their own units in local night spots, where one finds several 'name' musicians playing alongside, such as Joe Bennett, Bucky Pizzarelli, Richie La Sala, Sonny Igoe, and many other famous musicians. Stan Purdy's trio is one of our leading jazz units. The Four Tophatters have appeared in night clubs coast to coast. The Hollywood Quintet is known from east to west. Other units are Sonny Valentine trio, Tony Argo trio, Hank Trotter and his Melody Rangers, and Joe Mooney Quartette. The original Joe Mooney quartette composed of all Local 248 musicians, reached great fame through its masterful presentation of jazz."

In the matter of top-flight bands, New Jersey often surpasses even New York and Philadelphia in musical fare. To take one instance: Twenty-three years ago Frank Dailey, a former orchestra

time trend from suburb to city, have perhaps a one-sided notion of that State's musical output. But it might be just such a tourist, were he of a mind to travel, who could describe New Jersey's music in its entirety. For by motoring top speed through any given night, he might be able to listen to an orchestra play selections on Atlantic City's steel pier, sample rhythmic music at Piney Holler Square Dance Club in Indian Mills, be guested at an after-the-symphony supper in Trenton, with Mozart music provided by "the boys," listen to the sad soft singing of the swamp dwellers, sit in on a German *Lieder-Klans* Society's sentimental chorus, and, if the dawn finds him near Lakeview Memorial Park in Burlington County and it is Easter morning, listen to hymns sung by the members of the Moravian Church. In any case, he will have had a night of such variety that New Jersey music will forever after be stamped on his mind in every conceivable tinge via every conceivable technique. Still, because it is made by these people and because these people love it, it will remain peculiarly theirs, come motor age, come aeroplane age, come jet age—music they like to hear, music they like to make for themselves, music for whoever will come to listen.

—Hope Stoddard.

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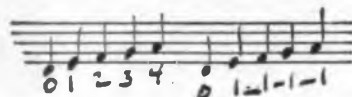


VIEWS AND REVIEWS

By SOL BABITZ

AN EASY WAY TO TEACH ADVANCED POSITION SHIFTING

New methods of violin pedagogy, such as those projected by Bornoff and Barbakoff, make it possible for a beginning student to undertake the study of advanced technical problems such as were usually postponed for years. For example it is possible to teach a student of less than three months experience to play the following with fair proficiency:



thus ridding him forever of fears of playing "in positions," and giving him the advantage of *starting* his position work when he is at an early impressionable age, when new things come easily.

I have found that not only simple position shifting but also the most advanced types of leaps can be taught at a comparatively early stage, provided the work is first broken up into its component parts. I have also found that this kind of study can be helpful to advanced students and professionals as well.

PREPARATORY SHIFTING CALISTHENICS

Before a student can begin to attempt the following:



his hand must be prepared for the great difficulties involved. A list of these difficulties follows:

1. The most extreme inward bending of the elbow requiring a great expenditure of energy.
2. Great amount of finger pressure required in high positions.
3. Great skill in locating the finger accurately after slide.
4. Unusual position of wrist and thumb in high positions.
5. Unusually large number of complex motions to be coordinated during the course of the shift.
6. Impossible for the eye to *see* the details of the crucial motion, namely, the action of the wrist and thumb which occurs *under* the fingerboard.

It is the great number of difficulties involved, which necessitates some kind of preliminary exercise in which the hand can learn to do these motions *without* the handicap of using a great amount of energy while not being able to see what is going on.

The preliminary calisthenics therefore should be done while the violin is held *banjo style* so that the violinist can *see* what he is doing while at the same time no extraordinary exertion is necessary in carrying the finger to a high position.

When the student begins to exercise the hand by playing the first two notes of the above exercise—going from the first to the eighth position—the teacher should locate the hand properly in the high position and draw a pencil line on the hand where the top of the violin touches the palm. This gives the student an idea of where the hand must be in the high position. The student's attention should also be called to the location of the thumb and the shift should be repeated many times until the student is familiar with the motion.

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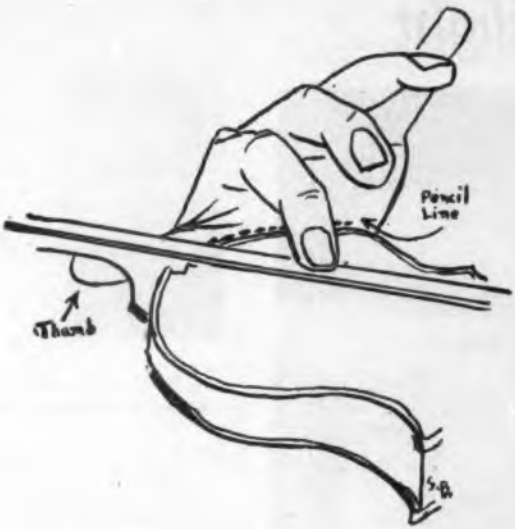
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After a few days of this kind of practice, while plucking the string, to test for accuracy of intonation, the student might attempt the real shift while holding the violin correctly. If it is still too difficult he should revert to the banjo position until the change-over can be done easily.

I have found that many advanced players when trying this exercise for the first time find that they have not been shifting as efficiently as they might have, but did not discover this until they could look at the left hand in action. The problem of getting around the violin to arrive at a high position is slightly different with every player and as a result it is taught rather haphazardly. This method while not attempting to systematize large shifts nevertheless can bring some order into the study of the large shift.

THE DANGERS OF NO TRADITION

I should like to offer a closing word of warning on the subject of advanced teaching methods. While the recent innovations in teaching methods offer definite improvements on the traditional methods, they should nevertheless not be used to replace the traditional methods entirely. Hohmann's beginning book, while over one hundred years old, is nevertheless, in my opinion, the most logical beginning book there is, since it takes things in a musically logical order, in relation to the violin. It cannot be replaced by the modern experimental books but should be used in conjunction with them. In another article I shall discuss some of the psychological, musical and physical dangers of starting off students without any solid traditional basis.



BOOK NOTES

Benjamin Britten. A Commentary on His Works from a Group of Specialists, edited by Donald Mitchell and Hans Keller. Philosophical Library. 410 pages. \$7.50.

Of this collection of essays by various of Britten's colleagues and critics, among the more illuminating are the chapters on the composer as pianist, by Paul Hamburger, who draws a parallel between Britten's pianism and his personality with a steady and cool pen, and that on "Britten and the Young" by Imogen Holst, who describes the composer's output in this field with sympathy and understanding. In most of the other essays the persistent tendency to graduate Britten to the realm of the immortals without benefit of earthly baccalaureate and to relate his output to the English tradition to the exclusion of almost every other, does not encourage his acceptance on the world-wide basis perforce accorded genius. Moreover, few of the authors, for all they hymn endlessly on Olympic heights, venture toward the source of creativity, namely the day-in-and-day-out activities of the composer.

Clamor and shouting aside, however, the book remains an honest if confused effort to evaluate a living composer—a difficult job at best.

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TECHNIQUE OF PERCUSSION



By GEORGE LAWRENCE STONE

R. B., a lady drummer from Alabama, really puts me on the spot by asking the difference between an *open roll* and a *closed* one, also where is the dividing line between the two. Different writers, she says, have different ideas on the subject.

Since there are different types of drumming, it is natural that there be different versions of what rolls to employ. There is no hard and fast rule applicable to all cases.

Colloquially, an *open roll* is one with its beats widely spaced (rhythmically), while a *closed* or *close roll* is one with its beats closer together. There is no dividing line definitely separating one from the other.

RELATIVITY, SAYS EINSTEIN

I often compare the drummer's roll with sandpaper, explaining that there are as many degrees of coarseness and fineness in one as in the other. However, the degrees in sandpaper are definitely fixed by name or number, and are therefore accurately identifiable. We have no such means of identification in the roll; therefore we are compelled to *sense* the dividing line between a given coarse roll and a correspondingly finer one.

Our nearest approach to fixing the line of demarcation in any roll occurs in the practice of the long roll executed *open to closed* (slow to fast). We have been taught to consider this roll *open* as long as each beat (L L R R) is produced by a single hand motion. When speed has increased to the point where the single hand motion gives way to the tap and rebound of the faster execution, we have there merged into the *closed roll*, which we continue to accelerate up to our maximum speed.

Of course this is theoretical; for in actual playing we have no place for the open to closed practice style of roll. The rebound roll is used exclusively. Here, playing on a street drum with heavy sticks, we roll with a given coarseness, together with some contrasting degree of fineness. In playing on an orchestra drum with lighter sticks we employ another degree of coarseness versus fineness. There is still another contrast, this between the pure two-beat roll and the finer continuity of the *buzz*.

Thus, Alabama, the best you can do is to *sense* the dividing line in the roll, as you sense it between a loud tone and a soft one, or a bad musician and a good one. Maybe it can't be set down on paper; but the difference is there.

AN HONOR INDEED

I was surprised and delighted to learn from the able and genial Secretary-Treasurer Gus Fischer of Local 9, Boston, that on July 1, 1953, I had been made an Honorary Life Member of that local. This is a distinct honor, accorded to but a few, and I shall endeavor to live up to its traditions. My sincere thanks to President Bert Nickerson, Veep Pat LaSelva, to Gus, and to the membership.

W. S., Philadelphia, Pa., writes: "How about a couple of four-measure breaks?"

Why not? Here they are:

A COUPLE OF FOUR-MEASURE BREAKS



(1 = large tom — 2 = small tom — 3 = med. cym. — 4 = small cym.)



In last measure alternate between R foot on pedal, L foot on hi hat - *RLR LRL* etc.
Double rim shots on snare drum.

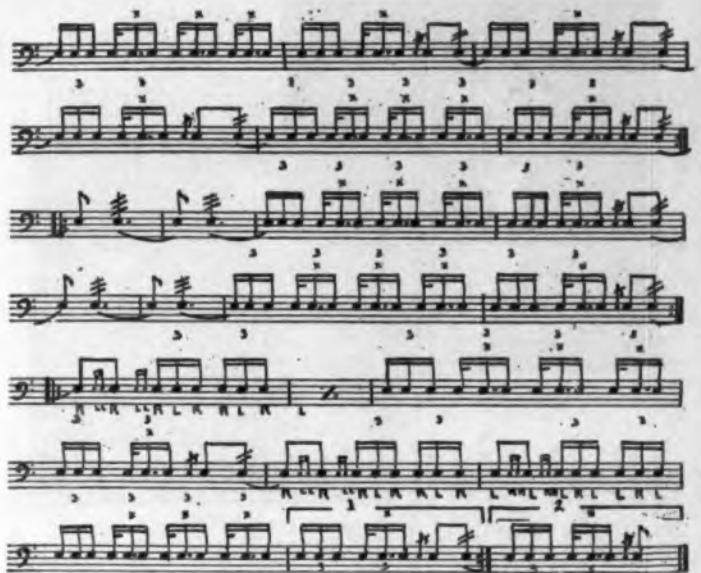
FOR THE RUDIMENTALIST

From my private collection of rudimental drumbeats comes the following, presented to me when I was just a kid, by an old friend of my father's, drummer Jack Lynehan. For those who may not know, Jack was the teacher of the late J. Burns Moore, who in turn taught the art to Frank Fancher. Fancher, a Massachusetts boy, at one time held the title of Champion Rudimental Drummer of the United States, and earned almost two hundred cups and medals in competition.

Although Lynehan was an accomplished concert and pit drummer, his interest centered in the rudimental style, and this drumbeat is a good example of his originality in that direction. Note the stick beats and his interesting distortion of the triplets:

FANCHER'S HALF TIME STICK BEAT

By Jack Lynehan



The true musician never forgets his music, even though during a lifetime he wanders through other fields. Music, whether we sing it, play it, or compose it, is often our first love and, if so, is invariably a lasting one.

(Continued on page thirty-two)

By GEORGE LAWRENCE STONE

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Local Highlights

SPOKESMAN FOR LIVE MUSIC

Paul Wolfe, President of Local 655, isn't just bewailing the dearth of opportunities for live music. He is doing something about it. He is writing live music slogans and "pep paragraphs" each month and mailing them to larger locals of the Federation, especially those locals with publications through which they can circularize



the material. He writes us, "I feel that something must be done NOW to keep the high fidelity, tubes, recordings, sound tracks, tapes and such from encroaching further upon our live music territory. I feel that we cannot remind the public too often that we have the *real thing*—live music—to offer."

Mr. Wolfe is setting up a service from Miami to all of the locals that want to have mats, such as those represented in this column, as well as editorial material on the benefits of live music.

Here is a sample of some of his "copy":

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You may get in touch with Mr. Wolfe at his address: Local 655, 542 North Miami Avenue, Miami, Florida.

OF LONG STANDING

George M. Esser, one of the oldest members of the A. F. of M., both in age and in years of affiliation, observed his ninety-second birthday in his home in Poughkeepsie on July 21st. Mr. Esser, who was the former president of that city's Local 238, played flute and piccolo in various bands and orchestras until his retirement ten years ago.

In point of age Mr. Esser, however, is outdone by member Martin Scheidecker whose picture appeared in the September issue on page 22. Mr. Scheidecker, who has been a member of Local 289, Dubuque, Iowa, since 1903, when that local was founded, will be ninety-six next month.

FIFTIETH ANNIVERSARY

The Green Bay City Band of Green Bay, Wisconsin, celebrated its fiftieth anniversary on August 9th with a gala concert at Whitney Park in that city. The attendance was the largest in the band's history—around 6,000. As a part of the ceremony, Harrison Haskins, treasurer of Local 205 of that city, congratulated eighty-four-year-old M. J. Heynen who founded the band and led it for a large part of its career. Mayor Olejniczak also congratulated him on his being still able to conduct the organization he had started half a century before. J. Paul Schenk, as spokesman for the bandmasters and for the band members, handed "Prof" a congratulatory plaque bearing a painting of himself, and a large box of the cigars he likes so well.

The program consisted of seventeen selections, including two appearances by the Enna Memorial Choir of De Pere, and fifteen band numbers with thirteen different conductors. Ten of these were out-of-town members of the Wisconsin Bandmasters Association, in Green Bay City for their midsummer conference. The other three were Ernest Stiller, regular

INTERNATIONAL MUSICIAN

director of the Green Bay City Band; J. Paul Schenk, East High music director, and president of the bandmasters, and Mr. Heynen, who led the band in three marches.

After the concert a general get-together allowed band members and former bandmen to greet one another. "Alumni" of the band by the dozen came to shake "Prof's" hand and wish him well. Bert Smith, formerly of Green Bay, came all the way from Florida. Ed Krueger was there from Oshkosh. Both were members of the original band fifty years ago. Local 205 went on record for commending the organization for its outstanding services in bringing to Green Bay culture and entertainment through the past fifty years. It also voiced satisfaction in the fact that the band had during the fifty years of its existence always made up its entire membership from members of Local 205.

The turn-out of the public on this occasion, unequalled in local music history, convinced even the most skeptical that music in Green Bay—heretofore noted for its football prowess rather than for its artistic achievements—is assuming the place which it rightfully should hold.



Closing Chord

LOUIS F. CLAUSS

Louis F. Clauss, a charter member of Local 746 and for many years its financial secretary, passed away on August 29th, a victim of third degree burns. Born in Elizabeth, New Jersey, he had been a resident of Plainfield for more than thirty-five years, during which time he had held membership in Locals 16, 151 and 746, respectively, of Newark, Elizabeth and Plainfield.

EDWIN IDELER

Edwin Ideler, concert master of the Louisville Orchestra, and a member of Local 11 of that Kentucky town, passed away on August 16th after a month's illness. The sixty-year-old concert master was professor of violin at the University of Louisville School of Music and first violinist of the Louisville String Quartet. He came to Louisville from New York City in September, 1944, where he had been a teacher at the Manhattan School of Music and the David Mannes School of Music. Born in Cincinnati, he made an extensive tour as a child prodigy, for a while lived in Los Angeles, studied at the Cincinnati Conservatory of Music and played in the symphony orchestra of that city. His career also included a professorship at Oahu College in Honolulu and study with Leopold Auer in New York City, where he made his debut October 20, 1924. A member of the

Lenox String Quartet and later of the Gordon String Quartet, he was given, in 1938, the Elizabeth Sprague Coolidge Medal for his contribution to chamber music in the United States.

Ideler served as an Army first lieutenant in World War I. He was a member of Phi Mu Alpha music fraternity and the Beethoven Association of New York.

Survivors, besides his wife, who is also a musician, are a daughter, Mrs. Robert White, Martinsville, New Jersey; two sisters, Mrs. Jay Welton and Mrs. Reginald Caughey, both of Los Angeles, and three grandchildren.

A public service will be presented in his memory when the conductor of the Louisville Orchestra, Robert Whitney, returns from his European trip.

FLETCHER MEAKIM

Fletcher Meakim, member of Local 238, Poughkeepsie, and active in musical circles in that city for more than fifty years, passed away on August 27th after a short illness. He had been honored in 1952 by Local 238 at its fiftieth anniversary celebration as the only living charter member of that organization.

A native of Ulster County in New York, Mr. Meakim moved to Poughkeepsie from Highland about sev-

(Continued on page thirty-two)

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Tonally, the LEBLANC Saxophone presents one of the most spectacular advances in all of reed instrument history. Gone completely is the coarse, hard, metallic *timbre* of the conventional saxophone—and in its place a *new* sound, characteristically "saxophone" in quality, but vastly more artistic, vastly more refined, and vastly more even in quality from register to register.

Here is a sound that can be *controlled* through a wide range of tonal colors—a sound that can be robust and full, or compact and subtly

shaded, at your command. Here, too, is a sound that can be controlled at every dynamic level—from the merest whisper to a blazing fortissimo, from the lowest bell tones to the highest reach of the harmonic series response is sure and instantaneous. The LEBLANC acoustical system has transformed the saxophone into an instrument of infinite beauty and usefulness in the modern band and orchestra.

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For the technician, the LEBLANC Saxophone offers almost limitless advantages. *In addition to all the conventional fingerings*, LEBLANC has added new auxiliary fingerings which greatly facilitate execution of trills and fast passages, and which permit playing in keys ordinarily practical for only the most advanced saxophonists.

The most spectacular of these new fingerings derive from a specially coordinated right hand linkage—depressing either the second, third or

first finger of the right hand lowers by a semitone all notes executed with the left hand. Thus G# may be produced by fingering "A" in the left hand and depressing the second finger of the right:



Except for depressing the second finger right hand, the last passage is played exactly as if written:



Note, too, how the following passage is lowered a half step, simply and without necessity for cross fingerings:



With the second finger of the right hand depressed, whole-step trills can be obtained moving but one finger of the left hand:





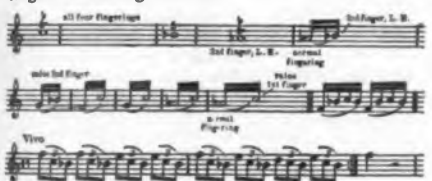
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Vito Pascucci

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Four new fingerings are provided for using (a) the third finger of the left hand or (b) the first, (c) the second, or (d) the third finger of the right hand:



Observe how the Db scale may be executed without recourse to either the side key or the G# key:



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News Nuggets

BANDS ON PARADE

At the gigantic Shriners' Convention, held in New York City July 12th-16th, no fewer than twenty Shrine bands were the guests of Local 802. These bands participated in the two colorful parades which the Convention put on, and played each of them an hour's concert in Madison Square Garden. Valentine F. Wening and his all-802 band played the Imperial Potentate's Show, "Meccarabia," for the performances in Madison Square Garden. Writes W. J. McCaffrey of Local 802, "Ever so many members of the other bands were officers of various locals throughout the United States. So it was like old home week with members meeting and greeting, and even serenading each other. These brass bands really had a pow-wow in New York. You could not pass one of the big hotels without hearing some part of the bands getting together and serenading their members or else sounding forth from all types of funny conveyances roaming up and down Broadway."

work for the BBC and in Birmingham and Bournemouth. In February and April Mr. Pratt will give two sonata recitals with Florence Hooton, English cellist, in the Recital Room of the Festival Hall.



While vacationing in Hawaii this summer, Jack Benny had a reunion with his former violin teacher, Hugo Kortschak. Mr. Kortschak went to the Islands last year and is now honorary concert master of the Honolulu Symphony Orchestra. The two had not seen each other for almost forty-five years.

LONDON PERFORMANCES

Ross Pratt, Canadian pianist now resident in London, will make three appearances at the Royal Festival Hall during the 1953-54 season. On March 3rd he will be soloist with the Royal Philharmonic Orchestra in Richard Arnell's Pianoforte Concerto, Op. 44, in a performance conducted by the composer. Mr. Pratt has given performances of the

Dr. Grant Fletcher, National Chairman of American Symphonies for the National Federation of Music Clubs, is desirous that all professional American-born orchestral conductors over twenty-five years of age contact him at 115 S. Wabash Avenue, Chicago 3, Illinois. Information regarding their training and experience will be relayed to various orchestras, so that they may become familiar with their capabilities.

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INTERNATIONAL MUSICIAN

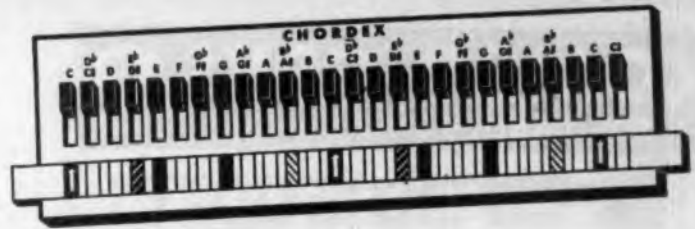
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Side men in general who "ad lib" will find they can replace common chords with elevenths and thirteenths, and their various alterations, for much more effective improvisation. For the first time, students of Theory can become familiar with the chord terminology used almost universally, i. e., the use of letter names rather than Roman numerals.

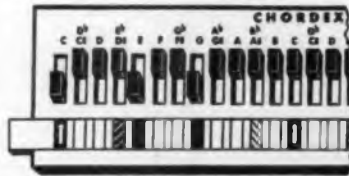
CHORDEX is not a course of study. Within minutes you will be able to operate CHORDEX and analyze chords that normally would take you years of study to acquire. Once you get CHORDEX in your hands, it will take a team of horses to pull it away from you.

Tom Timothy, Teacher of Such Famous Musicians as Shep Fields, Mitchell Ayres, Harold Rome, Says This About **CHORDEX**

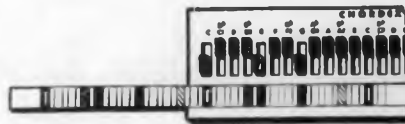
"In regards to your new device 'CHORDEX' I will say that I consider it to be very practicable. Inasmuch as it is simplicity itself in operation, it becomes a simple matter to obtain the names and structures of the chords that are basic, not only to the popular types of music, but to the classical types as well. This device should be a boon to teachers and students alike, for it removes the guesswork and provides a systematic approach. Instrumentalists who play 'ad-lib' solos or obbligatos are dependent upon chords and chord symbols. Such musicians will find Chordex the solution to their problems. I believe that there has been a crying need for this device. I shall recommend it to my students."

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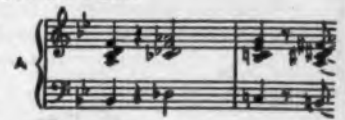
Step 2. Then move the horizontal slide so that any three black strips, or any two black and one blue strip match with the tabs which have been pulled up as in Step 1.



Simply look at the black strip which has an arrow on it—that arrow is pointing to the name of the chord! The name of the chord is literally staring you in the face!

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Can You name the chords shown in the examples below? With Chordex you could get the correct answers in a matter of seconds. The answers are shown below. How many did you get right?



(C) D9b
(D) Eb7; Db11#
(B) Bbmaj7; E9; Ebmaj7; Ab13
(A) Bbmaj9; Db7; Cmaj7; B13

ANSWERS:

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SAY IT WITH YOUR HEART	JUNE NIGHT
A SONG OF OLD HAWAII	NO CAN DO
LOVELY HULA HANDS	U'I UZA JANE
THE STARLIT HOUR	A POOL SUCH AS I
DREAM AWHKE	I'M COMING VIRGINIA
HI-LILI, HI-LO	MY LITTLE GRASS SHACK
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MINUTES OF THE MEETING OF THE INTERNATIONAL EXECUTIVE BOARD

Montreal, Quebec, Canada, June 18 - 25, 1953, Inclusive

(Continued from the September issue)

Delegates Baker and Shanabrook, Local 49, Hanover, Pa., and Brenner, Local 472, York, Pa., appear regarding Case 335, 1952-53: Appeal of member Peter F. Dumser of Local 49, Hanover, Pa., from an action of Local 472, York, Pa., in imposing a fine of \$500.00 upon him. The case is explained and action is laid over.

Delegates Garbacik, Lapchak and Natafalussy, Local 139, Hazelton, Pa., and Kubilus, Liscusky and Reed, Local 170, Mahanoy City, Pa., appear regarding a jurisdictional dispute over Delano and Brandonville, which are presently in the jurisdiction of Local 139. The matter is laid over.

Delegates Locksley, McCool and Titmarsh, Local 149, Toronto, Ont., and Searles, Local 191, Peterborough, Ont., Can., are admitted. Executive Officer Murdoch asks to be excused, which request is granted. This is a request of Local 191 to have Lindsay, Ont., which is now in the jurisdiction of Local 149, placed in its jurisdiction. Explanations are made by the Delegates. Those of Local 149 feel that it should be retained in its jurisdiction. The matter is laid over.

Executive Officer Murdoch returns.

Delegates Currie, Stone and Stuebling, Local 11, Louisville, Ky., appear. They give an explanation of a grant of \$400,000.00 recently allotted to the Louisville Symphony Orchestra by the Rockefeller Foundation. It develops that this money is to be used for the purpose of making recordings by the orchestra with the hope that eventually the proceeds of the sales of the records will place them on a firm foundation. Numerous questions are asked by President Petrillo and the members of the Board and the matter is thoroughly discussed.

Delegates Manuti, Knopf and Jaffe of Local 802, New York, N. Y., appear.

They mention that due to certain alleged violations by a certain booking agent on certain ocean-going cruises which originate in another jurisdiction but are played by their members, they wish to be given permission to try the violations of Federation laws which they allege are taking place.

They ask the International Executive Board to make a ruling that traveling bands should not be permitted to play private functions.

They request that when the Metropolitan Opera Company goes on tour the orchestra be considered as being under the jurisdiction of their local.

They ask that film cutters and editors who are members of the Federation be prohibited from editing or cutting film.

They ask that our emblem be publicized on records and films.

They ask to be called in in connection with the negotiations for the new recording contract.

They request to be furnished Federation advertising material

for the Convention of the State Federation of Labor in New York.

The matters are discussed with the Delegates and the requests are laid over.

Delegates Liuzzi and Perri, Local 77, Philadelphia, Pa., appear. They mention a situation wherein members of the Philadelphia Orchestra have played the Bach Festival in Bethlehem, Pa., for many years and that they received the Philadelphia scale which is higher than Bethlehem. The scale has been raised and now the engagement has been taken by the conductor who is a member of the Bethlehem Local and the members of the Philadelphia Orchestra have been engaged as importations at the Bethlehem scale. They claim this is a subterfuge and ask that it be not permitted. They also request that they take into membership string bands at a special initiation fee and restricted membership as these bands confine themselves to their own special type of work. The matters are discussed and the requests are laid over.

Delegate Foster of Local 687, Santa Ana, Calif., appears. He renews a request that the Federation permit tape recorded sustaining programs for remote broadcasts. The matter is discussed and laid over.

Delegates Mahnke, Peshak and Rochelt, Local 201, La Crosse, Wis., appear in reference to the application for membership of Earl Miller who had been listed on the National Unfair List of the Federation. They explain there evidently is a misunderstanding as to his former membership, claiming he was never a member of the Federation before. The International Executive Board had fixed a National Initiation Fee of \$50.00, payment of \$25.00 of which was to be held in abeyance. The Delegates feel he should be permitted to join without payment of any fee. The matter is laid over until the International Secretary can get in touch with his office to find out the exact status of the case.

The session adjourns at 1.00 A. M.

Mount Royal Hotel
Montreal, Que., Canada
June 25, 1953

The Board reconvenes at 4:00 P. M. President Petrillo in the chair.

All present.

The resolutions which were referred to the International Executive Board by the Convention are now discussed.

RESOLUTION No. 2

WHEREAS, The cost of living while traveling has been increased to a great extent, and

WHEREAS, Traveling Symphony orchestras are performing one night stands with two or three

INTERNATIONAL MUSICIAN

hundred miles between engagements, therefore,

BE IT RESOLVED, That Article 22 Section 14 be changed to read:

"Traveling symphony orchestras eight or less concerts per week of seven days, with privilege of three (3) rehearsals per week, limited to two and one-half hours each, per week, per man, \$150.00. Extra concerts, per man, \$16.50. Tours closing with fraction of a week, each man to receive \$19.80 per day for one concert; for two on the same day, \$30.00. Extra day rehearsals or overtime, per man, per half-hour or fraction thereof, \$1.50."

The Committee recommends an amendment in paragraph 2 after the words "Traveling symphony orchestras" by adding the words "and traveling concert orchestras" and recommends that the resolution be referred to the International Executive Board.

On motion made and passed this resolution is referred to the President.

RESOLUTION No. 6

WHEREAS, The decisions of the International Executive Board are rendered with no word of explanation as to the reasons for the decision nor the number of votes for or against the appeal, it is felt that less cases would have to be judged by the Board if such information would be given, therefore,

BE IT RESOLVED, That some sort of explanation accompany the decisions, when handed down, so that the Local Unions and their members will be better able to guide their future actions.

On motion made and passed it is decided to attempt to comply with the purpose of the resolution for a trial period in order to ascertain if it is practicable. The resolution is amended by providing that an explanation will be furnished on request if made within thirty days.

RESOLUTION No. 13

WHEREAS, Members of a well-known organization are desired to play in the jurisdiction of another Local, and

WHEREAS, The policy of the Federation has been that on an out-of-town engagement the higher price of the two Locals prevails, and

WHEREAS, It is experienced that in order to circumvent the payment of the higher price of the two Locals, members of one Local are permitted to be "imported" by the other Local and thereby permitting the imported musicians to be paid a scale below the higher price of the two Locals, and

WHEREAS, The experience has been that in order to call this practice importation of musicians by employing only one or two members of the Local into which Local jurisdiction approximately 35 others were imported, therefore;

BE IT RESOLVED, That wherever it is found that importations are permitted for the express purpose of defeating or circumventing the rule of "higher price of the two Locals prevails" that same shall be deemed as a violation of the Federation laws.

On motion made and passed it is decided not to concur in the resolution. In a situation such as that cited by the introducers, the Local

may object and bring its complaint before the officials of the Federation.

RESOLUTION No. 22

WHEREAS, The problems arising out of the arrest and conviction of members of the American Federation of Musicians on charges of using, possessing or selling narcotics, including marijuana, are becoming increasingly grave, and

WHEREAS, Such cases have been so widely publicized in the press, that our profession is rapidly becoming associated, in the public eye, with the use of narcotics, and

WHEREAS, In a recent case, and conviction, of two members of the A. F. of M., in the State of Nevada, a Federal Court Judge in his summation of the case made the statement that, "in my mind, marijuana and musicians go together," then sentenced these two members to four years at McNeil Island as users of marijuana, and

WHEREAS, The opinion of this Federal Court Judge seems to express the feeling of the general public at the present time, and

WHEREAS, Members of the A. F. of M., who are convicted of using, possessing or selling marijuana, and other narcotics, are harming the reputation and prestige of all members of the A. F. of M., therefore

BE IT RESOLVED, That any member convicted of using, possessing or selling marijuana, or narcotics of any kind, be immediately expelled by the International Executive Board, and

BE IT FURTHER RESOLVED, That in the event such convicted member should make application for membership in his former Local, or any local of the A. F. of M. (after he has paid the penalty imposed by the court), that the Local's full initiation fee be assessed against him, and that the Local be permitted to accept him as a member only after his application has been approved by the International Executive Board.

Action on the resolution is laid over and the Secretary is instructed to write to the Judge protesting the unwarranted reference to musicians in general.

RESOLUTION No. 33

BE IT RESOLVED, That the American Federation of Musicians enact into law a proviso that all recorded incidental music used on Radio and/or Television bear an American Federation of Musicians Union Label.

On motion made and passed it is decided to lay the resolution over until the negotiations with the interests involved take place.

RESOLUTION No. 35

BE IT RESOLVED, That in the coming recording contract negotiations, the American Federation of Musicians demand that record manufacturers designate on the label the use for which the record is intended.

On motion made and passed it is decided to lay the resolution over until the negotiations with the interests involved take place.

RESOLUTION No. 36

BE IT RESOLVED, That the Executive Board of the American Federation of Musicians be in-

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structed to draft a legislative program which provides for the revision of the 1909 Copyright law and the Amendment of the Kefauver-Bryson Bill so that copyright rights in mechanically-reproduced music may be secured for the performing musicians.

On motion made and passed it is decided not to concur in the resolution.

RESOLUTION No. 37

WHEREAS, Recording companies are always finding and installing devices to increase their production capacities, thereby increasing their profits, since these new devices decrease their production cost, and

WHEREAS, Our scale for symphonic recordings is still the same now that "tape" recordings are made, as when "disc or master" recordings were made, and

WHEREAS, By using "tape" recordings considerable time is saved when by the use of a "scissor": recordings of an entire "side" is not made necessary when a "flaw" occurs in a recording, and

WHEREAS, This time-saving results in a loss of revenue to our members, therefore,

BE IT RESOLVED, That the Executive Board of the American Federation of Musicians when negotiating a new agreement with a Recording Industry adopt at least the following scale for Symphonic Recordings: For two (2) hours recording, not to exceed forty (40) minutes playing time in each hour, per man—\$50.00. Overtime: For each additional one-half hour in which playing time must not exceed twenty (20) minutes, per man \$12.50, and

BE IT FURTHER RESOLVED, That overtime must immediately follow and continue after a regular session.

On motion made and passed it is decided to lay the matter over until negotiations with the interests involved take place.

RESOLUTION No. 42

WHEREAS, Group insurance is the most economical form of life insurance for labor organizations and at the present time, the A. F. of M. has a total membership of almost 250,000 and

WHEREAS, A large number of members of the A. F. of M. are covered neither by individual nor group life insurance thus causing financial hardship to locals and survivors of deceased members, in cases where such deceased members left no monies for expenses of burial,

BE IT RESOLVED, That the A. F. of M. explore the possibilities of locals obtaining group life insurance for members, in the Union Labor Life Insurance Company through master coverage of the American Federation of Musicians.

On motion made and passed the resolution is referred to the Secretary and Treasurer of the Federation.

RESOLUTION No. 49

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

WHEREAS, The last paragraph of Article 27, Section 1, permits the working of "split shifts" — the abomination of all union men— and

WHEREAS, This condition makes it possible for an employer to call on the Band to play as many as three 2-hour performances daily for seven days a week for the sum of \$125 per week, which remuneration is entirely out of line with that received by Bands playing engagements under Articles 20 and 21. Now therefore,

BE IT RESOLVED That the wage scales and working conditions set forth in Article 27 be revised to bring them in line with those existing in Articles 20 and 21.

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

RESOLUTION No. 50

WHEREAS, For many years the instrumental requirements necessary to adequately accompany Acts performing for Fair Attractions have developed to such an extent that the Bands engaged must be of similar high calibre to those musicians playing engagement under Article No. 20 of the Constitution. Now therefore,

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

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

RESOLUTION No. 58

WHEREAS, The International Musician devotes some nine pages per issue which contain "Bookers Licenses Revoked", "Defaulters", and "Unfair List", and

WHEREAS, The distribution of the "International Musician" is wide spread, and

WHEREAS, Non-union musicians do gain information as to their employment possibilities from this publication, therefore,

BE IT RESOLVED, That this information be supplied to each local together with weekly correction sheets which will include removal as well as additions to each classification, and that all laws relative to this operation will be revised to coincide with this procedure.

On motion made and passed the resolution is referred to the Secretary.

In connection with the merger of Locals 47 and 767, Los Angeles, Calif., the following resolution is presented:

WHEREAS, On April 1, 1953, Local 767 and Local 47 of the American Federation of Musicians, with the approval and consent of their respective memberships, consolidated their two Locals under the name of Local 47, American Federation of Musicians; and

WHEREAS, All of the assets, real and personal and whosoever situate, of Local 767 have been transferred to Local 47; therefore

BE IT RESOLVED, That the said merger of the said Locals is hereby approved, consented to, and in all matters ratified.

On motion made and passed the resolution is adopted.

INTERNATIONAL MUSICIAN

A communication is read suggesting a merger of Locals 363, Nixon, Nev., and 368, Reno, Nev. The Secretary is instructed to take the matter up with Counsel.

Case 335, 1952-53, Appeal of member Peter F. Dumsar, is now considered. This had been laid over from a previous session. On motion made and passed it is decided to reaffirm the former decision of the Board which was: Appeal denied but amount of fine reduced from \$500.00 to \$250.00.

The jurisdictional controversy between Locals 139, Hazelton, Pa., and 170, Mahanoy City, Pa., which had been laid over from a previous session, is now considered. On motion made and passed it is decided to leave Delano and Brandonville, Pa., in the jurisdiction of Local 139.

The matter of jurisdiction over Lindsay, Ont., Can., which had been laid over from a previous session, is now considered. Lindsay is at present in the jurisdiction of Local 149, Toronto, Ont., and Local 191, Peterborough, Ont., claims it should be in its jurisdiction. Executive Officer Murdoch asks to be excused; the request is granted. The matter is discussed. On motion made and passed it is decided to remove Lindsay from the jurisdiction of Local 149 and place it in the jurisdiction of Local 191.

Executive Officer Murdoch returns.

The matters on which the Delegates of Local 802, New York, N. Y., appeared at an earlier session are now considered.

In the matter of the request for permission to try violations not taking place in its jurisdiction in the case of ocean-going cruises which leave from another jurisdiction, the Board does not approve of the request. If the violations are committed the Local may prefer charges to be tried by the International Executive Board and upon proper proof the offenders will be penalized.

The request that traveling bands be prohibited from playing private functions cannot be approved.

The matter of the Metropolitan Opera Company on tour being considered in the jurisdiction of Local 802 is considered. It is decided to leave the matter in its present position.

The matter of prohibiting members from acting as film cutters and editors is not concurred in.

The request that the local representatives be called in and consulted on the new recording contract is discussed. The request is agreed to.

The request for advertising material to be used at the State Federation of Labor of New York Convention is referred to Hal Leyshon of our Public Relations Department.

The request that the Federation should publicize its emblem on records and films is considered.



OCTOBER, 1953

The Board decides that this is a matter of negotiation with the interests involved.

In reference to the request of the Delegates of Local 77, Philadelphia, Pa., that they be permitted to accept string bands at a special initiation fee and with restricted membership, it is on motion made and passed decided not to approve the request.

The request of Delegate Foster of Local 687, Santa Ana, Calif., to permit tape recorded sustaining programs for remote broadcasts, which had been laid over from a previous session, is now considered. The matter is discussed. On motion made and passed it is decided not to permit such recordings.

The request of the Delegates of Local 201, La Crosse, Wis., regarding the elimination of the National Initiation Fee of Earl Miller, which had been laid over from a previous session, is now considered. On motion made and passed it is decided to permit Local 201 to accept him without the payment of such fee.

The Retirement Plan which was adopted by the Convention is now discussed. The instructions to the International Executive Board from the Convention were to put the Plan into operation as soon as possible. On motion made and passed the Board refers the matter to the Secretary and Treasurer to carry out the instructions of the Convention.

The Sub-Committee on Jurisdiction makes its report. After hearing the renor' the following cases were considered:

Request of Local 369, Las Vegas, Nev., for jurisdiction over Needles, Calif., which is now included in the territory of Local 167, San Bernardino, Calif. Inasmuch as this would entail taking away territory now in the jurisdiction of another Local it is on motion made and passed decided to deny the request.

Request of Local 98, Edwardsville, Ill., for new boundaries between that Local and Local 717, East St. Louis, Ill. On motion made and passed it is decided that the dividing lines between the two jurisdictions be not disturbed.

Request of Local 184, Everett, Wash., for additional territory now in the jurisdiction of Local 76, Seattle, Wash. Since this entails taking away territory now in the jurisdiction of another Local it is on motion made and passed decided to deny the request.

Request of Local 361, San Angelo, Tex., for additional territory now in the jurisdiction of Local 72, Fort Worth, Tex. Inasmuch as this entails taking away territory now in the jurisdiction of another Local it is on motion made and passed decided to deny the request.

The controversy existing between Locals 41, Johnstown, Pa., and 564, Altoona, Pa., is laid over for further information.

The controversy existing between Locals 264, Keokuk, Ia., and 646, Burlington, Ia., is laid over for further information.

The meeting adjourns at 6:30 P. M.

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Technique of Percussion

(Continued from page twenty-one)

The record of New York attorney William Strelsin bears out this premise. Bill, as his friends call him, really went through the music mill—as drummer in burlesque, vaudeville, legitimate houses on Broadway, New York Philharmonic, New York Symphony under Walter Damrosch; as tympanist with various symphony orchestras, large and small; as xylophone soloist with Arthur Pryor's Band; as dance man with Henry Conrad, Meyer Davis—and so on.

One would think with such musical achievements Bill's cup would have been running over. But it wasn't. During his impressive array of engagements he managed (I can't imagine how or when) to attend college and law school at New York University, where he attained the degrees of Bachelor of Science and Master of Law. Thereupon he hung out his shingle.

The career of Bill as a lawyer has been a long one, and as successful as that in music. But the high spot in my mind is that period of some five years during which he was counsel for New York City's Local 802 and served as delegate at several National Conventions.

FIRST LOVE—LAST LOVE

But, as I said, the true musician never entirely forgets his music, and brother Strelsin has proved to be no exception to that rule. Although his extensive law practice occupies most of his time, he is once again back in the fold, playing an occasional job, more for the fun than for the money, and conducting (no less) a symphonic group.

More than that, he is currently engaged in working out a new and simplified method for making the playing on xylophone, marimba and vibre more of an art and less of a chore. My congratulations, Bill, on a busy and worth-while career, both in music and in law.

Music is no illusion, but rather a revelation. Its triumphant power lies in the fact that it reveals to us beauties we find in no other sphere; and the apprehension of them is not transitory, but a perpetual reconciler to life—*Tchaikovsky*.

Closing Chord

(Continued from page twenty-three)

enty-one years ago. His name was frequently seen in programs in the Poughkeepsie area in the early years of the twentieth century. He wrote the musical comedy, "Little Brown Jug," which won wide popularity in its presentations. The late 1930's and early 1940's found him still associated with the musical comedy field as director of many minstrels presented in Poughkeepsie.

He is survived by his wife, the former Miss Katherin Freer; one sister, Mrs. Clarence Chatterton, and a niece, Mrs. John Vandewater.

A notice which referred to his being honored by his local as its only living charter member came out in the September, 1953, issue of the *International Musician* (page 22) just a few days after his death—a sorry trick of Fate, since he had been watching for the announcement eagerly.

A. K. BAILEY

Austin Kerr Bailey, since 1923 president of Local 114, Sioux Falls, South Dakota, and its business agent for many years, passed away on August 15th after a long illness.

A tuba player, he had been a charter member of the Sioux Falls Municipal Band since 1919, in addition to having been a member of the local Elks and El Riad Shrine bands for many years. Illness forced his retirement from band work last Fall.

Born in South Salem, Ohio, September 29, 1871, Mr. Bailey moved to Sioux Falls from Anderson, Indiana, seven years before he married Josephine Dougherty in 1915.

He is survived by his widow, three sons, a daughter, and two sisters.

MATTIE PETERSON

J. E. Peterson, Secretary of Local 264, Keokuk, Iowa, mourns the loss of his wife, who passed away on September 2nd. She had been his faithful assistant in affairs of the Local through the twenty-nine years of his secretaryship. Many Federation members, who knew her as "Mattie," will recall the deep interest she took in Federation affairs, and the ready assistance she offered in her capacity as assistant to the Secretary.

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Above left: Tito Puente, spotlighted with his own great Latin recording band on theatre and night club engagements from coast to coast. Tito heartily endorses the authentic Latin tone of Leedy & Ludwig timbales, featuring them on his recent mambo albums for Tico records.

Above right: Ubaldo Nieto, starred with "Machito's band", one of the original Latin groups to feature the now-popular "Afro-Cuban" sounds and rhythms.

Left: "King of the Rhuumba Drummers", Humberto Morales, who, with Henry Adler, collaborated with us in designing Leedy & Ludwig's authentic timbales. Formerly featured with brother Noro Morales' band, Humberto now leads his own band, and plays Leedy & Ludwig instruments exclusively.

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SWEET SUE—JUST YOU
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JUST A NIGHT FOR MEDITATION

EXACTLY LIKE YOU
I'LL ALWAYS BE IN LOVE WITH YOU
SIDE BY SIDE
SAVE YOUR SORROW (For To-Morrow)
IN THE BLUE OF EVENING
WRAP YOUR TROUBLES IN DREAMS
THE ONE ROSE (That's Left in My Heart)
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Official Business COMPILED TO DATE

CHANGES OF OFFICERS

Local 130, Carbondale, Pa.—Secretary, Buddy Howe, 9 N. Main St., Carbondale, Pa. Phone: 2743.

Local 202, Key West, Fla.—Secretary, Louis R. Bredice, 506 Elizabeth St., P. O. Box 573.

Local 259, Parkersburg, W. Va.—Secretary, Miss Margaret A. Alexander, 410 1/2 Market St., P. O. Box 1342. Phone: 2-1331.

Local 263, Bakersfield, Calif.—President, Donald E. Connor, 301 Holtby Road.

Local 275, Boulder, Colo.—President, Vic Clair, Longmont, Colo. Secretary, Wm. Matthieson, 1445 Balsam Ave., Boulder, Colo.

Local 419, Bluefield, W. Va.—President, Paul L. Watkins, 213 Jones St., Bluefield, W. Va. Secretary, Milton Medwin, Box 248, Bluefield, Va. Phone: 4432-X2.

Local 674, Covington, Va.—President, James L. McMullen, 1005 Commercial St., Clifton Forge, Va. Secretary, Gordon L. Chappell, 613 Church St., Clifton Forge, Va. Phone: 4621.

CHANGES IN ADDRESSES OF OFFICERS

Local 3, Indianapolis, Ind.—President, Fred C. Stuart, 41 East Washington St., Room 210. Phone: MA 3129. Secretary, H. Reagan Carey, 41 East Washington St., Room 210, Phone: MA 3129.

Local 203, Hammond, Ind.—President, H. William Vance, 110 E. 43rd Ave., Gary, Ind. Phone: Gary 4-9554.

Local 270, Marshfield, Wis.—Secretary, Lynn Winch, Jr., 818-A So. Oak Ave.

Local 327, Baraboo, Wis.—Secretary, Paul Luckey, 622 Lynn Ave.

Local 348, Sheridan, Wyo.—Secretary, Duke Downey, 725 W. Works St., P. O. Box 568.

Local 349, Manchester, N. H.—Secretary, Edward F. Cote, 20 Second St.

Local 448, Panama City, Fla.—President, Louis Weaver, 1128 Fortune Ave.

Local 784, Pontiac, Mich.—Secretary, George E. Harris, 71 1/2 N. Saginaw St.

CHANGES IN CONFERENCE OFFICERS

Connecticut State Conference—President, Rocco D. Logozzo, 448 Center St., Meriden, Conn.

Illinois State Conference—Secretary, Earl W. Lorenz, 2005 East "C" St., Belleville, Ill.

CHANGE IN NAME OF CONFERENCE

The name of the Montana Conference of Musicians has been changed to the Mountain States Conference of Musicians.

MID-YEAR MEETING OF SOUTHERN CONFERENCE

The mid-year meeting of the Southern Conference of Locals will be held on Saturday and Sunday, November 14-15, 1953. Sessions will be held in the Gold Room of the Roosevelt Hotel, New Orleans, La.

All Southern locals are invited and urged to send delegates.

STEVE E. GRUNHART,
Secretary-Treasurer,
P. O. Box 507, Shreveport 85, La.

WANTED TO LOCATE

Ed Everett, member of Local 56, Grand Rapids, Michigan.

Hale Phares, suspended member of Local 34, Kansas City, Mo., and Local 5, Detroit, Mich.

Chris Johnston, former member of Local 212, Ely, Nevada.

Peter T. Massaro, member of Local 331, Columbus, Georgia.

Eddie Vinson, former member of Local 168, Dallas, Texas.

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

PLACED ON FORBIDDEN TERRITORY LIST

Creole Palace, San Diego, Calif., is declared to be Forbidden Territory to all but members of Local 325, San Diego, Calif.

REMOVED FROM FORBIDDEN TERRITORY

Copa Lounge, Fall River, Mass.

IMPORTANT

Former member PAUL WHALEY and member RAY VIRDEN of Local 424, Richmond, Calif., have confiscated instruments belonging to other musicians and have left that territory, possibly headed for the vicinity of Louisiana. They are western-type musicians. Anyone knowing of the whereabouts of the above is asked to communicate immediately with Secretary Gay G. Vargas, Local 424, A. F. of M., 4 Fourteenth St., Richmond 1, California.

WANTED TO LOCATE

Following members of Local 173: Henry J. Pelletier, last address Leominster, Mass.

Richard J. "Trix" McCarriston, last address, Fort Lauderdale, Fla.

Roland Thibodeau, last address Temple City, Calif.

Anyone knowing of the whereabouts of the above is asked to communicate directly with Secretary C. F. Miller, Local 173, A. F. of M., 158 High Street, Fitchburg, Mass.

THE DEATH ROLL

Beaver Falls, Pa., Local 82—John G. Cable, Wm. W. White.

Bloomington, Ill., Local 102—Fred W. Schroeder, Walter C. Lawyer.

Boston, Mass., Local 9—Anthony Zydanowicz, Walter E. Loud.

Carbondale, Pa., Local 130—John J. Schaff.

Chester, Pa., Local 484—John Moccia.

Chicago, Ill., Local 10—Louis M. Blaha, Joe F. Gazdor (Joe Collins), Ferdinand Volk, Carl H. Bouckmeyer, Sam Orlove, Ethel L. Hofmeister, Myrtle Gearon (Deone Parish), William McMann.

Coal City, Ill., Local 323—Hank Klauck.

Denver, Colo., Local 20—Earl Hollingsworth.

Hartford, Conn., Local 400—August Weidlich.

Jamestown, N. Y., Local 134—Oscar Linquist.

Jersey City, N. J., Local 526—John Fisher, Jr.

(Continued on page thirty-six)

INTERNATIONAL MUSICIAN

Where They Are Playing

(Continued from page sixteen)

at Hund's Restaurant in Detroit. . . Steve Kisley and his Orchestra opened the fall season September 16th for a return engagement at Hotel Statler Terrace Room, Detroit. . . Benny Strong appearing at Schroeder Hotel, Milwaukee, Wis., for fortnight beginning September 29th. . . Ken Griffin follows Eddie South Trio at Frederick Martin Hotel, Moorehead, Minn., October 5th for two-week engagement.

Tommy Reed takes over Chase Hotel, St. Louis, Mo., for a four-weeker beginning October 5th. . . Harry James plays three days at Casa Loma, St. Louis, Mo., beginning October 9th. Pee Wee Hunt takes over October 20th through 25th playing one-nighters before and after. . . The Four Knights open Seven Seas, Omaha, Neb., September 25th for two rounds.

CHICAGO. Don Glasser and his band opened at the Trianon September 22nd for a two-week stay. . . Four Freshmen into the Blue Note September 25th for two frames. They are followed by Muggsy Spanier October 9th through 22nd. . . Russ Carlyle into Trianon Ballroom October 6th for an indefinite period. . . Paul Neighbors engaged for Aragon Ballroom October 13th for a four-weeker. . . Johnny Featherstone in for five frames at the Oh Henry Ballroom beginning October 14th. . . Revel-Aires engaged for Towne Casino for eight weeks starting October 12th. . . Gee Cee Trio follows the Nocturnes into Old Heidelberg October 13th for a four-week period. . . Jimmy Nuzzo and his band into the Brass Rail for an indefinite period.

SOUTH. Don Reid playing three rounds at Iroquois Gardens, Louisville, Ky., October 12th. . . Denny Beckner at Claridge Hotel, Memphis, Tenn., until October 16th. . . Al Defoe (former Tiny Hill cornetist) and his Orchestra have been held over for an additional period ending their engagement November 15th at Atlanta's Post No. 1, American Legion, Atlanta, Ga. . . Nelson Maples on the keyboard at Green Acres, Clarksburg, W. Va.

Organist Danny Daniels engaged for two more years with the Bartke's Tampa International Airport, Tampa, Fla., restaurant

and lounge. He also does six broadcasts per week. . . Bob Anthony, former vocalist with the Harry James, Glen Gray and Eddy Duchin Orchestras, back from his third USO tour and is appearing at Delmonico Hotel, Miami Beach, Fla.

WEST. The Bill Stanton Trio appearing at the Hermosa Biltmore Hotel at Hermosa Beach, Calif. Personnel includes Bill Stanton, piano and vocals; Bob Baughman, drums; Cleo Scroggins, guitar and vocals; and Edee Mayle, vocals. . . The Turk Murphy Jazz Band has completed its eighteenth month in its own spot—a sub-leased basement of the Italian Village in San Francisco, Calif. . . Dave Brubeck Quartet returns to Black Hawk, Frisco, Calif., December 1st through January 3rd.

Sammy Kaye playing Frontier, Las Vegas, Nev., October 5th to 25th. . . Bob Kirk engaged for Rice Hotel, Houston, Tex., September 10th for four weeks. This spot is taken over by Henry Busse October 8th for a like period. . . Willis Wagner and his Sunset Trail Riders playing weekends at Riverside, Potlatch, Idaho. The group consists of Willis Wagner, Carl Packwood, Charles Phillips, James Albright, and James Lloyd.

CANADA. Violinist Mal Meredith and his Orchestra playing the sixth year at the Trocadero Ballroom in Edmonton, Alberta, and will start at Westmount for the twenty-third year. . . Duke Ellington engaged October 5th Calgary, Alberta; October 6th Medicine Hat, Alberta; October 7th Regina, Saskatchewan; October 8th Winnipeg, Manitoba; October 9th Brandon, Saskatchewan.

ALL OVER. Lionel Hampton completing European tour the end of October. . . Organist Lew White inaugurates the Lew White School of Hammond Organ in New York City this Fall. Will offer a course of organ instruction for both the amateur and professional. . . Louis Jordan doing one-nighters, then heading East. . . Fred Waring and his singing Pennsylvanians made their debut performance on the air September 27th, returning to CBS-TV Sunday evenings.



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

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SELIG FINKLESTEIN

Selig Finklestein, former President of Local 16, Newark, New Jersey, died on September 24th of a heart attack.

He was an excellent violinist and a member of the Local for over fifty years. He was leader of various restaurant orchestras in the days before wired music. He had also traveled with the Aborn Grand Opera Company as violinist, and one season was leader of the orchestra with the Primrose and Dockstader Minstrel Show.

Later he was leader in various theater orchestras in Newark. In addition to having been President, he had also been a member of the Board of Directors of the Local at various times and had been delegate to several conventions of the A. F. of M.

Masonic services were held on Sunday morning, September 27th, followed by services conducted by Rabbi Silberfeld of the Congregation B'Nai Abraham.

Many officers and members of Local 16 attended.

SUSPENSIONS, EXPULSIONS, ERASURES

Due to lack of space the following were omitted from September issue.

SUSPENSIONS

- Akron, Ohio, Local 24—Kenna R. Boone, Jack Christy, Roy Coleman, Norman L. Gamble, Evelyn R. Gindelsberger, Charles L. Harris, Leslie Kline, Louis R. Lucas, Joyce A. Marshall, Dan P. Panagias, Margie R. Porcher, Wm. O. Price, Ray G. Reed, Edw. W. Staats, Steven A. Staich, Sam P. Taormina, Robt. D. Watkins, Paul H. Wolbaugh, Richard A. Yackee.
- Colorado Springs, Colo., Local 154—Billie Goodwin, Steve Varecia, J. C. Parker, R. B. Groth, G. E. Gentle.
- Greenville, S. C., Local 694—Robert E. Foster, Earl H. Burrell, Adger Hadrick.
- Grand Forks, N. D., Local 485—Lewie Hruby, Arthur Hollan, Iver John Aaseby, Hjalmar Aaseby.
- Hibbing, Minn., Local 612—Helen D. Curran, Victor F. Detelack, Victor J. D'Andrea, Nicholas Gustovich, Elmer V. Hilde, Jr., Toivo Holland, Jack A. Lambert, Barney Murray, Donald Niemi, Grant H. Norman, Felix S. Regis, Robt. F. Smith, Norton R. Swedmark, Alexander P. Willman.
- Houston, Tex., Local 65—Bruce Barkis, Carl Bausch, Walter C. Beacham, Lenny Carson, George E. Cole, Olin C. Davison, Jr., Arthur E. Ferguson, Allan Gleitz, James L. Gregory, D. B. Grimm, Morris Hall, W. C. Hardin, Dale Jones, Robert J. Kennedy, Benjamin Lieberman, Audrey M. Luckel, Mariam F. Lurie, Ben Morris, Bob McGuffin, Sal Sanchez, John J. Sapp, Carl G. Schmill, Clarence J. Short, James R. Short, James Sprague, Howard E. Stephens, John D. Swenson, F. F. Toland, Marcus A. Trammell, John L. Treme, Joe T. Wall, Judy West, James O. Wyble, A. J. Wells, E. R. Smith, Kenneth F. Wheeler, Geraldine Ball, Elmer H. Hall, Roy Barbera, Carl Gren, Richard M. Jones, E. H. Kuehn, E. W. Lay, D. P. Myers, Paul Ross, Lloyd J. Turner.
- Ithaca, N. Y., Local 132—Frank Castello, Ralph Galano, Bernard Goodman, Lyman Lorenson, Richard Meddaugh, G. Dean Minier, Stephen Phillips, Clayton Schutt, Michael Solomon, James Truscillo.
- Kingston, Ont., Canada, Local 518—Jack Caccamo, John L. Dean, Gordon Danby, James R. Edwards, Vincent Frasso, Roland Goodberry, Don Hogarth, Frank Harkness, Don W. Lewers, Harry Rushworth, Garry Smith, Albert J. Smith, Clifford Smith, John Simpson, Osborne Whiteman.
- Louisville, Ky., Local 637—Ted Wade, Chester Mason.
- Mt. Vernon, Ill., Local 465—Phil Buchanan, Andy Cameron, Harry Elliott, Elzie Hickey, George Irvin, Eddie James, Ordo Markham, Mattie Mark-

- ham, Eddie Mifflin, Neal Newell, Clarence Orr, George Perry, Claudie Ralston, Ray Russell, William C. Renter, Lambert B. Sydes, Billie Wilson Stinnet, Omer White, Mary Belle Wilson.
- Montreal, Que., Canada, Local 406—Jean Carignan.
- Minneapolis, Minn., Local 73—Chas. W. Anderson, Donald L. Charleston, Geo. M. Colarich, Albert J. Fetzo, Harold L. Hansen, Woodrow Larson, Dale M. Miller, Lloyd E. Miller, Ralph J. Moudry, Richard J. Papenhausen, Frank J. Pastuszak, Carl W. Smith, David C. Wing.
- Miami, Fla., Local 655—William C. Weber, Fred W. Smalls, Ray Hamilton, George Touhey, Matty Cortese, Robert Hartline.
- Omaha, Neb., Local 70—Marylyn R. Anderson, Harold L. Black, Arthur F. Ruhl, Robert W. Burt, Augustus Cogliano (Gus Fiore), James Cohen, Phil Caniglia, Gloria Jean Dunbar, Carl E. Haden, Paul A. Leeper, Rosemary Howell Madison, George P. McClure, Wm. Clayton Miller, Ralph Mullenica, George Turley, Lee B. Wilson.
- Orlando, Fla., Local 180—E. Bradway Wendell, Del Brower, Edward J. Lord.
- St. Paul, Minn., Local 30—Peter Krosgeng.
- Tulsa, Okla., Local 94—Gerald Birtick, Hubert W. Shellhammer, Betty Lee Esmont, Gerald Dwayne Magnus.
- Vallejo, Calif., Local 367—F. L. Bever, Lucille Carroll, Newel Clark, Richard L. Davis, Russell Gentry, Leonard Gross, Whit Henderson, Ray Jackman, Johnnie E. James, James Johnston, Jack Kennedy, Leo J. Labadie, Frank McGowan, C. H. Marshall, Juanita Nichols, Harold Oldham, James R. Palmer, Alvin Parham, Melvin Parks, Henry Rey, Andy Russell, James C. Scott, Charlotte Strong, Dirk Van Rooyen, Rufus J. Russell, Daniel P. Furbush, Jr.
- Watertown, N. Y., Local 734—Walter B. Elmore, Ivan G. Presley, Donald F. Stearns, Ray J. Forte, John P. Flynn, Robert J. Remus, George H. Vincent, Anthony Frisina.
- Walla Walla, Wash., Local 501—Johnny Mullen, Jack Ringo, Zella Lockart, Kenneth Johnson, Lee Ellis, Bob Burns.

EXPULSIONS

- Albany, N. Y., Local 14—Robert Boyle, Harold Clark, Fred Eichler, Anthony Farrell, Roland Finkle, Isaac Holden, Jr., Madelon Horton, Gordon Jones, Leonard Knott, Win. L. Marre, Dana Lockard, June McDonald, Jeanne Romundo, Helen Rita, Morty Stulmaker, Richard Smith, Daniel Willey, Albert Appio, Reuben Comthier, Tommy Carroll, Sam Davis, Leslie Duell, Joseph Feder, John J. Hill, James H. Howell, Dan Harden, Joseph Kilroy, James Kauper, Abbott Liddell, Gerald Loomis, Ray LaFontaine, Wm. J. Murphy, Albert Maynard, Ben Panitti, Don Sullivan.
- Detroit, Mich., Local 5—Lemon Baler, Arnold R. (Arne) Rese, Geo. (Old Folks) Stafford, Arthur I. Devaney, James L. (Step) Wharton.
- Dubuque, Iowa, Local 299—Claire le Duc.
- Bradford, Pa., Local 84—F. Haven, R. Isherwood, R. Merritt, Jr., W. Monroe, L. Osborne.
- Belleville, Ill., Local 29—Ralph Stauder, Al Hoepfinger, David L. Junker.
- Detroit, Mich., Local 5—Thaddeus M. Koltowicz, (Ted) Toddy.
- Modesto, Calif., Local 652—Tommy Alexander.
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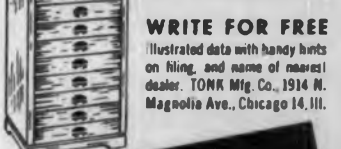
ERASURES

- Boston, Mass., Local 9—Sal Vasta.
- Cleveland, Ohio, Local 4—Joseph Barsamian, Sam Bilardo, Frank B. (Pete) Brady, Justin H. Carver, Louis E. Catalani, Paul Dreyer, Josephine Fuhrman, Tadeus H. (Ted) Guzik, Dolores Hintz, Samuel R. House, Elmer (Al) Liskay, Tony Lovano, Robert (Marshall) Marchak, Margaret Miner, Raymond J. Modic, Robert L. O'Day, Leonard M. (Lenny Paul) Pavlovic, Bernard Portnoy, Don Scott, Wayne R. (Knight) Slavik, Frank Stavash, Everett J. Sykes, Roberto J. (Bonnie Raye) Sykes, John (Terry) Tirabasso, Phil L. Zito.
- Conaellville, Pa., Local 417—Lee Perry (Jos. A. Lepera).
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- Kenosha, Wis., Local 59—Elmer Aiello, Jack Alfano, Ralph Costanzo, Marcus Douglas, Phil Fabiano, Anthony Pinnola, Arnold Migliano, Joseph Wojtak, Ralph Roemer, Thomas Rotunda, Floyd Schneider, Vernon Van Lone, Duane Vi-roglin.
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- Miami, Fla., Local 655—Charles Becker.
- New York, N. Y., Local 802—Carole Berenthal, Blue Barron, Nola Day, Hilda M. Gonzales, Joe L. Lawrence, Allen Kaufman, Philip Katz, Harold Singer, Lee Castaldo, Sally A. Hodges, Erskine R. Hawkins, Dorothy Motley, Elaine Stone, John Ferenz, Michael Matos, Buddy Rich, Stanley M. Silverman, Morton Haber, George A. Hicks, Willie Mitchell, Joseph Rosenthal, Albert G. Saunders, Gladyss Stevenson.
- Santa Rosa, Calif., Local 292—Geo. McWhorter, Johnny Combs.
- San Leandro, Calif., Local 510—Steve A. Sal-

(Continued on page forty-seven)

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		Leonard, Lou, Theatrical Enterprises	4131
		Shepherd, Buddy	3456
		Sullivan, J. A., Attractions	150
		Hatfield	
		Newcomb, Emily L.	1218
		Holyoke	
		Cahill, Robert J.	2362
		Donahue, Charles B.	1977
		New Bedford	
		Parment Booking Office	3405
		Pittsfield	
		Bannick, Paul	5944
		Marcella, N.	307
		Salem	
		Larkin, George J.	3327
		Springfield	
		Hagan Theatrical Enterprises	2504
		MICHIGAN	
		Bridgman	
		Hillman, Bill	6099
		Detroit	
		Austin, Shan (Amusement Booking Service)	553
		Benner, William R.	335
		Colored Musicians & Entertainers Booking & Service Bureau	1335
		Detroit Artists Bureau, Inc.	23
		Gladstone	
		Foster, Robert D.	648
		Grand Rapids	
		Seth, Don, Theatrical Attractions	5239
		Jacob Donald Seth	
		Jackson	
		Roach, Robert E.	1948
		Kalamazoo	
		Osborne Theatrical Booking Exchange	2500
		Pentias	
		Bowes, Arthur G.	694
		Fine Arts Producing Co.	287
		MINNESOTA	
		St. Paul	
		Clausen, Tony	4460
		Conlon, Thomas J.	4354
		Fieck, Ed.	3194
		Raynell's Attractions	3023
		Vilendrer, Lawrence A.	4357
		Winona	
		Interstate Orchestra Exchange	
		Kramer Music Service	590
		L. Porter Jung	634

INTERNATIONAL MUSICIAN

MISSISSIPPI

Jackson	
Perry, T. G.	2516
Vicksburg	
Delta Orchestra Service	2429

MISSOURI

Columbia	
Missouri Orchestra Service	1735
Kansas City	
Cox, Mrs. Evelyn S.	638
Tom Drake	354
Municipal Booking Agency	3151
Southern Orchestra Service	1150
Stevens, V. Thompson	275
Wayne's Theatrical Exchange	636
North Kansas City	
Schulte-Krocker Theatrical Agency	5956
St. Louis	
Associated Orchestra Service	1115
Believes Music Service	925
Cooper, Ted	333

MONTANA

Butte	
J. B. C. Booking Service	3044

NEBRASKA

Alliance	
Alliance Booking Agencies, Paul E. Davee, Harold D. Hacker	5420
Lincoln	
Central Booking Service	1054
Omaha	
Amusement Service	229
George, Gabriel	5126
Guy A. Swanson, Midwest Booking Agency	2083
Tri-States Entertainment Service	5124

NEVADA

Las Vegas	
Gordon, Ruth	4393

NEW HAMPSHIRE

Manchester	
Kelckerbocker Agency, Edw. F. Fitzgerald	3574
Lou Pratt Orchestra Service	1061

NEW JERSEY

Asbury Park	
Hagerman, Ray	2424
Atlantic City	
Universal Enterprises Co., Inc.	708
Williamatos, Jimmie	1949

Belleville

Matt, John	5483
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Jersey City

Daniels, Howard J.	6031
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Newark

Mandala, Frank	6526
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Paterson

Joseph A. Clamprone (New Jersey's Music Agency)	960
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NEW YORK

Albany	
Jack O'Meara Attractions	2914
Bob Snyder	1904
Auburn	
Dickman, Carl	502
Buffalo	
Axelrod, Harry	3203
Empire Vaudeville Exchange	830
Parrell, Ray J., Amusement Service	2275
Gibson, M. Marshall	238
King, George, Productions	1457
Smith, Carlisle "Tick"	549
Smith, Egbert G.	524
Fert Plain	
Union Orchestra Service	1639
Lindenhurst	
Fox, Frank W.	1816
New Rochelle	
Harris, Douglas	3945
New York City	
Alexander, Morley	623
Allen Artists Bureau	3711
Foch P. Allen	
Allied Entertainment Bureau, Inc.	4698
Baldwin, C. Paul	2283
Berney, Paul L., Productions	3099
Berna, Harry B.	2238
Brown, Harry	2635
Bryson, Arthur	3507
Campbell, Norman E.	2444
Ralph T. Carlson	2295
Chartrand, Wayne	1530
Coffee, Jack	4238
Continental Amusements	1775
Cooper, Ralph	5323
Crane, Ted	217

Cubamerica Music Corp.	2840
Curran, Tommy	133
Currie, Robert W.	2585
Dauscha, Billie	2082
De Lux Agency, Lorraine Brown	2233
Durand & Later	425
Edson, Robert H., Inc.	667
Evans & Lee	1896
Finck, Jack, Agency	3658
Filamill Enterprises, Inc.	99
Galt, John R.	2357
Gill, Howard	3013
Gillman Artists	1120
Godfrey, George A.	2133
Greene, Beverly, Theatrical Agency	500
Griffenhagen, Wilber H.	1648
Harlem Musical Enterprises, Inc.	3603
Hart, Jack	114
Howard, Lu, Radio Productions	3900
Johnson, Don	5625
Eddie Kaplan and Lou Miller Agency	1744
King, Gene, Theatrical Agency	3444
Lastfogel, Daniel T., Agency (Daniel T. Lastfogel)	2100
Lila Theatrical Enterprises	2287
Lipskin, Jerry	3434
Lustman, J. Allan	381
Teddy McRae Theatrical Agency	2352
Mel Theatrical Enterprises	1544
Morales, Cruz	1561
National Entertainment Service	849
National Swing Club of America	2322
Nat Nazarro Management (Personal Mgr.)	953
Parker & Ross	293
Pearl, Harry	6
Perch, Billy, Theatrical Enterprises	1577
Pollard, Fritz	3733
Rheingold, Sid, Agency	3274
Robinson, Thomas (Atlas Theatrical Agency)	69
Rogers and Ruggerio, Trixie	
Rogers, Rose Ruggerio	1964
Rolla, Max	3513
Romm, Gene	4098
Scanlon, Matt	2043
Silvan Entertainment Bureau	1774
Singer, John	3524
Talbot, Wm.	2467
Talent Corporation of America	
Harry Weissman	1305
Times Square Artists Bureau	1801
Trent, Bob	4345
United Artists Management	4198
Universal Amusement Enterprises	169
Wells, Abbott	3728
White, Lew, Theatrical Enterprises	1526

Rechester

Barton, Leo	924
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Utica

Niles, Benjamin E.	5140
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NORTH CAROLINA**Charlotte**

T. D. Kemp, Jr., Southern Attractions	1237
Pitmon, Earl	1759

Greensboro

Tranon Amusement Co.	487
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OHIO**Akron**

Bingamen Theatrical Agency, R. E. Bingamen	123
Trapas, T. A.	4214

Cambridge

Emery, W. H.	164
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Celina

Martin, Harold L.	1492
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Cincinnati

Anderson, Albert	2956
Carpenter, Richard	63
Rainey, Lee	915
Sive and Acomb	891

Cleveland

Manuel Bros. Agency	3566
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Columbus

Askins, Lane	465
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Dayton

Hixon, Paul	553
Wills, Tommy, Midwest Entertainment Service	882

Elyria

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

Wildermuth, Ted	3043
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Salem

Gunesch, J. B.	1217
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Stuebenville

Di Palma, Charles	1109
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Toledo

Joseph A. Tripodi Entertainment Bureau	5400
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OKLAHOMA**Tulsa**

Connor, Louis W.	2625
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PENNSYLVANIA**Allentown**

Bahr, Walter K.	611
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Carbondale

Battle, Marty	380
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East McKeesport

Ravella, Peter J.	2053
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Hokendauqua

Zerosh, John	1237
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Jeannette

Crucians, Frank L.	8105
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Lancaster

Twitmlre, Gil	858
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Lebanon

Zellers, Art	544
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McKeesport

Ace Reigh, Inc.	1227
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Newcastle

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

Berle, Bernard	509
Joseph Coopersmith	1511
Creative Entertainment Bureau	3402
Dupres, Reese	379
Hal Gould Theatrical Agency	5383
Hammer, Godfrey	2736
Keeley's Theatrical Agency	4636
McDonald, Chris	4269
Mears, W. L.	441
Muller, George W.	430
National Theatrical Agency	3537
Orchestra Agency of Philadelphia	2108
Price, Sammy, Entertainment Bureau	3558
Saks Theatrical Agency	1149
Sepla Entertainment Bureau	4448
United Orchestra Service	720
Zeeman, Barney	836

Pittsburgh

Claire, George	235
Ellis Amusement Co.	480
Golden, Emanuel J.	2208
Hallam, Paul	1997
New Artist Service	3521
Orchestra Service Bureau, Inc.	124
Reisker & Reight	4391

Shenandoah

Mikita, John	3751
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Waynesburg

Triangle Amusement Co.	1427
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RHODE ISLAND**Pawtucket**

Justynski, Vincent	2445
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Providence

Bowen, Reggie	2179
Winkler, Neville	3246

SOUTH CAROLINA**Beaufort**

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

Folly Operating Co.	15
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TENNESSEE**Clarksville**

Harris, Wm. J., Jr.	1053
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Nashville

Southland Amusement Co., Dr. R. B. Jackson	5115
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TEXAS**Beaumont**

Bartlett, Charles	2186
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Beiling

Spotlight Band Booking Cooperative	4181
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Dallas

Beck, Jim	1517
Portis, Cal	4245
Southwestern Amusement Service	283
Watson, S. L.	2397
Windsor, Walter, Attractions	1144

Houston

Orchestra Service of America	151
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Kingsville

Cole, Roy	2466
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San Antonio

Erwin, Joe	528
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UTAH**Salt Lake City**

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

VERMONT**Barra**

Freeland, John	1907
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VIRGINIA**Richmond**

Hicks, Roy M.	3399
Hill, Lindley B.	3990

Roanoke

Radio Artists Service	1480
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WASHINGTON**Bellingham**

Portiss, George	336
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Seattle

Casura-Leigh Agency, James L. Casura (alias Jimmie Leigh)	207
Field, Scott, Enterprises	2393
R. S. Harvison & Assoc.	2053
Thomas, B. Miles	1951
Wheeler, Bob	1321

Spokane

Lyndel Theatrical Agency, Lynn Lyndel	8077
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WEST VIRGINIA**Huntington**

Brewer, D. C.	4532
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Kingwood

Hartman, Harland, Attractions	478
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Martinsburg

Miller, George K., Jr.	1129
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Parkersburg

Lowther, Harold R.	3753
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WISCONSIN**Fond Du Lac**

Dowland, L. B.	1187
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Madison

Stone, Leon B.	1474
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Milwaukee

Bethia, Nick Williams	5914
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Sheboygan

Schmidt, Frederick W., Jr.	601
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Stevens Point

Central State Music Association	507
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Tomahawk

McClernon Amusement Co.	274
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Watertown

Nielsen's Entertainment Mart	3039
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CANADA**Calgary, Alberta**

Simmons, G. A.	4199
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Ottawa, Ontario

Carrigan, Larry L.	4169
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Edmonton, Alberta

McKenzie, Blake (Prairie Concerts)	5106
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Toronto, Ontario

Mitford, Bert, Agency	4004
Whetham, Katherine and Winnifred Turnbull	4013

Montreal, Quebec

Montreal Artists Bureau, Michel Leroy	900
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Vancouver, B. C.

DEFAULTERS LIST of the American Federation of Musicians

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

BIRMINGHAM: Umbach, Bob
DO THAN: Smith, Miss
FLORENCE: Valentine, Leroy
MOBILE: Am Vets Club, Inc., Garret Van Antwerp, Commander, George Paul, Manager
 Cavalcade of Amusements, and Al Wagner, Owner and Producer
 Frederick and Tanya, and Fred Zeppreck
 Moore, R. E., Jr.
 Williams, Marshall
MONTGOMERY: Club Flamingo, and Anell Singleton, Manager
 Montgomery, W. T.
 Perdus, Frank
NORTH PHOENIX CITY: Bamboo Club, and W. T. "Bud" Thurmond
PHOENIX CITY: Coconut Grove Nite Club.
 Perry T. Hatcher, Owner.
 French Casino, and Joe Safrantello, Proprietor
PHOENIX: 241 Club, and H. L. Freeman

ARIZONA

FLAGSTAFF: Sunnyside Lounge, and George Nachard
PHOENIX: Chi's Cocktail Lounge (Chi's Beverage Corp.), and J. A. Keilly, Employer
 Drunkard Show, Homer Hox, Producer
 Gaddis, Joe
 Hoshor, John
 Jones, Calvin E.
 Malout, Leroy B.
 Willett, R. Paul
 Zanibar Club, and Lew Klein
TUCSON: Griffin, Manly
 Mitchell, Jimmy
 Severs, Jerry
 Williams, Marshall
YUMA: Buckner, Gray, Owner "345" Club, El Cajon

ARKANSAS

EL DORTON: Brown, Rev. Thomas J.
HOT SPRINGS: Hammon Oyster House, and Joe Jacobs
 Pettis, L. C.
 Smith, Dewey
HOT SPRINGS NATIONAL PARK: Mack, Bee
LITTLE ROCK: Arkansas State Theatre, and Edward Stanton, and Grover I. Butler, Offices
 Benet, O. E.
 Civic Light Opera Company,
 Mrs. Becc Season Price, Producer
 Stewart, J. H.
 Woods, S. C.
McGEE: Taylor, Jack
MOUNTAIN HOME: Robertson, T. E., Robertson Rodeo, Inc.
NORTH LITTLE ROCK: Cotton Club, and Johnny Thomas, S. L. Kay, co-owners
PINE BLUFF: Arkansas State College Casino, and A. B. D. Thompson
 Johnson, Eddie
 Lowery, Rev. J. R.
 Robbins Bros. Circus, and C. C. Smith, Operator (Jackson, Miss.)
 Scott, Charles E.
TEXARKANA: Oak Lawn Theatre, and Paul Ketchum, Owner and Operator
WALNUT RIDGE: American Legion Hut, and Howard Daniel Smith Post 4457 VPW, and R. D. Buehner, Commander

CALIFORNIA

ALABAMA: Shetz, Andy

ANTIOCH: Village, and Wm. Lewis, Owner
ARTESIA: Carver, Ross
 Keene, Gene
 (Eugene Schweikler)
AZUSA: Pines, Vance
 Rosen, Joe
BAKERSFIELD: Bakersfield Post 808, American Legion, and Emanuel Edwards
 Coaway, Stewart
 Cartner, George
BENICIA: Rodgers, Edward T., Palm Grove Ballroom
BERKELEY: Bur-Ton, John
 Davis, Clarence
 Jones, Charles
BEVERLY HILLS: Bert Gervis Agency
 Mestusa, Paris
 Rhoady on Ice, and N. Edward Beck, Employer
BIG BEAR LAKE: Creamman, Harry E.
BURBANK: Elbow Room, and Roger Coughlin, Manager
CATALINA ISLAND: Club Brazil, and Paul Mirabel, Operator
COMPTON: Vi-Lu Records
COULTON, SAN BERNARDINO: Kennison, Mrs. Ruth, Owner
 Pango Pango Club
DECATO: Howard, George
DUNSMUIR: McGowan, J. B.
EL CERRITO: Johnson, Lloyd
PONTANA: Seal Bros. Circus, Dorothy Anderson, Employer
FRESNO: Valley Amusement Association, and Wm. B. Wagon, Jr., President
GARVET: Rich Art Records, Inc.
HOLLYWOOD: Alison, David
 Babb, Kroger
 Birwell Corp.
 Bocage Room, Leonard Van-deron
 California Productions, and Edward Kovacs
 Confure Guild, and Arthur E. Teal, and S. Tex Rose
 Encore Productions, Inc.
 Federal Artists Corp.
 Pina, Jay, and Artists Personal Mgt., Ltd.
 Fishman, Edward I.
 Gayle, Tim
 Gray, Lew, and Magic Record Company
 Kappa Records, Inc., Raymond L. Kraus
 Kolb, Clarence
 Morros, Boris
 National Booking Corporation
 Patterson, Trent
 Robitzsch, Kurt (Ken Robey)
 Six Bros. Circus, and George McCall
 Harry S. Taylor Agency
 Universal Light Opera Co., and Association
 Vogue Records, and Johnny Aaz, owner, and Bob Stevens, F. L. Harper
 Wally Kline Enterprises, and Wally Kline
 Western Recording Co., and Douglas Venable
LONG BEACH: Backlin, Frank and Beatrice
 Jack Lasky's Cafe, and Jack Lasky
 Jarrett, W. C.
 Long Beach Exposition, and Dr. E. Kennedy, Pres., and Horace Black, Director and General Manager,
 Assistant Director, May Filippio, Sec., Evalya Rinehart, Asst. Office Mgr., Charles D. Spangler, Public Relations and Publicity Dept., George W. Bradley, Advance Ticket Director
 McDougall, Owen
 Sullivan, Dave, Crystal Ballroom
LOS ANGELES: Anderson, John Murray, and Silver Screen, Inc.
 Aqua Parade, Inc., Buster (Clarence L.) Crabbe
 Arizona-New Mexico Club,
 Roger Rogers, Pres., and Frank McDowell, Treasurer
 Berg, Harry, of the Monarch Hotel
 Brisk Enterprises

Cabab, and Charles Hennehan
 Confure Guild, Arthur E. Teal and S. Tex Rose
 Coleman, Fred
 Cotton Club, and Stanley Amusements, Inc., and Harold Stanley
 Dalton, Arthur
 Downtown Club, Pops Pierce
 Edwards, James, of James Edwards Productions
 Fontaine, Don & Lon
 Halfon, Nate
 Gradney, Michael
 Maxwell, Claude
 Merry Widow Company, and Eugene Henschel, Raymond E. Neuro
 Miltons Recording Co., and War Perkins
 Moore, Cleve
 Mosby, Eavan
 O'Day, Anita
 Royal Record Co.
 Ryan, Ted
 Villon, Andre
 Vogel, Mr.
 Ward Bros. Circus, George W. Pugh, Archie Gayer, co-owners, and L. P. Stolts, Agent
 Welcome Records, Recording Studio, and Rusty Welcome
 Williams, Carl
 Wishare Bowl
LOS GATOS: Fuller, Frank
MARIN CITY: Pickins, Louis
MONTREY: Roberts Club, and A. M. Kolvas, Owner
NEVADA CITY: National Club, and Al Irby, Employer
N. HOLLYWOOD: Hat and Case Supper Club, and Joe Wood and J. L. Pender, owners
 Lohmuller, Bernard
OAKLAND: Bill's Rendezvous Cafe, and Wm. Matthews
 Moore, Harry
 Morhin, Roy
 Trader Hora's, Fred Horn
OCCAN PARK: Frontier Club, and Robert Moran
OCEANSIDE: Wheel Club, and George Duros, Owner
OROVILLE: Rodgers, Edward T., Palm Grove Ballroom
OXNARD: McMillan, Tom, Owner Town House
PALM SPRINGS: Bering, Lee W., Lee Bering Club
 Desert Inn, and Earl Coffman, Manager
 Hall, Donald H.
PITTSBURG: Delta Club, and Barbara Bliss
PERLIS: McCaw, E. E., Owner Horse Folies of 1946
RICHMOND: Dornbush Club, and Johnnie Simmons
 Jenkins, Freddie
SACRAMENTO: Casa Nello, Nello Makerski, Owner
 Leungang, George
 O'Connor, Grace
SAN DIEGO: Brigham, Probel Astor
 Carnival Room, and Jack Millspang
 Cotton Club, Benny Curry and Otis Wimberly
 Logan, Manly Eldwood
 Miller, Warren
 Mitchell, John
 Pamo, Ray
 Tricoli, Joseph, Operator Playland
 Washington, Nathan
 Young, Mr. Thomas and Mrs. Mabel, Paradise Club (formerly known as Silver Slipper Cafe)
SAN FRANCISCO: Blue Angel
 Brown, Willie H.
 The Civic Light Opera Committee of San Francisco,
 Francis C. Moore, Chairman
 Club Drift In, and Dan McCarthy
 Deasy, J. B.
 Fox, Eddie
 Giles, Norman
 New Orleans Swing Club
 Reed, Joe, and W. C. Rogers and Chas. Co.
 Shelton, Earl, Earl Shelton Productions

Sherman and Shore Advertising Agency
 Waldo, Joseph
SAN JOSE: Blue and Gold Cafe, and George Howard, and Peter and Peggy Ariotto, owners and operators,
 San Jose, Calif.
 McAdoo, Mr. and Mrs. George
 Melody Club, Frank and Theresa Oliver, Employers
 Pas, Fred
SANTA BARBARA: Briggs, Don
 Canfield Enterprises, Inc.
SANTA MONICA: Georgian Room, and H. D. McRae
 Lake, Arthur, and Arthur (Dagwood) Lake Show
SEASIDE: Corral Night Club, and Al Leroy
SHERMAN OAKS: Gilson, Lee
 Kraft, Ozzie
SIGNAL HILL: Moeller, Al, Signal Hill
SOUTH GATE: Silver Horn Cafe, and Mr. Silver
STOCKTON: Sunset Macaroni Products, Fred Stugoro
VENTURA: Chesey, Al and Lem
WATSONVILLE: Ward, Jeff W.
WINTERHAVEN: Mueller, J. M.

COLORADO

DENVER: Bennell, Edward
JULSBURG: Cummins, Kenneth
MORRISON: Clarke, Al

CONNECTICUT

BRIDGEPORT: Lucia, Edward
EAST HAMPTON: Hotel Gerramagus
EAST HAVEN: Carnevale, A. J.
EAST WINDSOR HILL: Schaub's Restaurant, and Edward Wisniewski
HARTFORD: Dubinsky, Frank
NIANTIC: McQuillan, Bob
 Russell, Bud
NEW HAVEN: Madigan Entertainment Service
NEW LONDON: Andreoli, Harold
 Bisconti, Anthony, Jr.
 London Terrace, and Milton Schwartz
 Marino, Mike
 Williams, Joseph
POQUONNOC BRIDGE: Johnson, Samuel
STAMFORD: Glenn Acres Country Club and Charlie Blue, Pres., Mr. Summers, Sec.-Treas.
STONINGTON: Hangar Restaurant and Club, and Herbert Pearson
 Wherwell, Arthur
WESTPORT: Goldman, Al and Marty

DELAWARE

DOVER: Apollo Club, and Bernard Paskins, Owner
 Veterans of Foreign Wars, LeRoy Beach, Commander
 Williams, A. B.
GEORGETOWN: Gravel Hill Inn, and Preston Hitchens, Proprietor
MILFORD: Fountain, John
NEW CASTLE: Lamont, Edward
 Murphy, Joseph
SMYRNA: Kent County Democratic Club, and Solomon Thomas, Chairman
WILMINGTON: Allen, Sylvester

FLORIDA

BRADENTON: Strong's Tavern, and Merle Bernice and Ronald Strong
CLEARWATER: Bardon, Vance
CLEARWATER BEACH: Normandy Restaurant, and Fay Hows
DAYTONA BEACH: Bethune, Albert
 Trade Winds Club, and Virgil (Vic) Summers
FLORENCE: Dan Larimore Lodge No. 1097, Garfield Richardson
HALLANDALE: Caruso's Theatre Restaurant, and Marion Kaufman and Robert Marcus
FORT MEYERS: Bill Bailey, All Star Minstrels, Inc., and Si Rubens
 McCutcheon, Pat
JACKSONVILLE: Blane, Paul
 Blumberg, Albert, Owner, Flamingo Sho Club (Orlando, Fla.), and Fays Club
 Florida Food and Home Show, and Duval Retail Grocers Association, and C. E. Winter, President; Paul Bica Managing-Agent
 Forrest Inn, and Florida Amusements, Inc., and Ben J. Mary and Joel Spector, and Joe Allen
 Jackson, Otis
 Newberry, Earl, and Associated Artists, Inc.
 Zumpt Huff Associates
KEY WEST: Regan, Margie
 Weavers Cafe, Joseph Bucks and Joseph Stabinaki
MIAMI: Brooks, Sam
 Club Jewel Box, Charles Nasio, Owner
 Donaldson, Bill
 Flame Club, and Frank Corbit, Owner
 Ocean Ranch Hotel, and Chas. H. Hanson and R. P. Haupt
 Prior, Bill (W. H. P. Corp.)
 Smart, Paul D.
 Talavera, Ramon
 36 Club, Tony Abogous, Employer
MIAMI BEACH: Amron, Jack, Terrace Restaurant
 Caldwell, Chas
 Chez Paree, Mickey Grasso, and Irving Rivkin
 Circus Bar, and Charles Bogan
 Ciro's Restaurant, and Maurice "Red" Pollack and Sandy Scott, Owners
 Edwards Hotel, and Julius Nathans, Manager
 Fielding, Ed
 Friedlander, Jack
 Haddon Hall Hotel
 Harrison, Ben
 Island Club, and Sam Cohen, Owner-Manager
 Leshnick, Max
 Macomba Club
 Moxamba Restaurant, and Jack Freidlander, Irving Miller, Max Leshnick, and Michael Rosenberg, Employers
 Miller, Irving
 Morrison, M.
 Perlmutter, Julius J.
 Poinciana Hotel, and Bernice Fraserand
 Strass, George
 Weill, Charles
ORLANDO: Club Cabana, and Elmer and Jake Gunther, Owners
 Club Surocco, Roy Baiden
 El Patio Club, and Arthur Karst, Owner
 Flamingo Sho Club (Club Flamingo), and Albert Blumberg of Jacksonville, Fla.
 Fryor, D. S.
PALM BEACH: Leon and Eddie's Nite Club.
 Leon and Eddie's, Inc., John Widmeyer, Pres., and Sidney
PANAMA CITY: Daniels, Dr. E. B.
 Orlin, Secretary
PENACOLA: Hodges, Earl, of the Top Hat Dance Club
 Keeling, Alec (also known as A. Scott), and National Orchestra Sydnicate and American Booking Company
 Southland Restaurant, and J. Ollie Tidwell
STARKE: Camp Blanding Recreation Center
 Goldman, Henry
STUART: Sutton, G. W.
TALLAHASSEE: Gaines Patio, and Henry Gaines, Owner
 Two Spot Club, Caleb E. Hannah
TAMPA: Brown, Russ

DAYTONA BEACH: Bethune, Albert
 Trade Winds Club, and Virgil (Vic) Summers
FLORENCE: Dan Larimore Lodge No. 1097, Garfield Richardson
HALLANDALE: Caruso's Theatre Restaurant, and Marion Kaufman and Robert Marcus
FORT MEYERS: Bill Bailey, All Star Minstrels, Inc., and Si Rubens
 McCutcheon, Pat
JACKSONVILLE: Blane, Paul
 Blumberg, Albert, Owner, Flamingo Sho Club (Orlando, Fla.), and Fays Club
 Florida Food and Home Show, and Duval Retail Grocers Association, and C. E. Winter, President; Paul Bica Managing-Agent
 Forrest Inn, and Florida Amusements, Inc., and Ben J. Mary and Joel Spector, and Joe Allen
 Jackson, Otis
 Newberry, Earl, and Associated Artists, Inc.
 Zumpt Huff Associates
KEY WEST: Regan, Margie
 Weavers Cafe, Joseph Bucks and Joseph Stabinaki
MIAMI: Brooks, Sam
 Club Jewel Box, Charles Nasio, Owner
 Donaldson, Bill
 Flame Club, and Frank Corbit, Owner
 Ocean Ranch Hotel, and Chas. H. Hanson and R. P. Haupt
 Prior, Bill (W. H. P. Corp.)
 Smart, Paul D.
 Talavera, Ramon
 36 Club, Tony Abogous, Employer
MIAMI BEACH: Amron, Jack, Terrace Restaurant
 Caldwell, Chas
 Chez Paree, Mickey Grasso, and Irving Rivkin
 Circus Bar, and Charles Bogan
 Ciro's Restaurant, and Maurice "Red" Pollack and Sandy Scott, Owners
 Edwards Hotel, and Julius Nathans, Manager
 Fielding, Ed
 Friedlander, Jack
 Haddon Hall Hotel
 Harrison, Ben
 Island Club, and Sam Cohen, Owner-Manager
 Leshnick, Max
 Macomba Club
 Moxamba Restaurant, and Jack Freidlander, Irving Miller, Max Leshnick, and Michael Rosenberg, Employers
 Miller, Irving
 Morrison, M.
 Perlmutter, Julius J.
 Poinciana Hotel, and Bernice Fraserand
 Strass, George
 Weill, Charles
ORLANDO: Club Cabana, and Elmer and Jake Gunther, Owners
 Club Surocco, Roy Baiden
 El Patio Club, and Arthur Karst, Owner
 Flamingo Sho Club (Club Flamingo), and Albert Blumberg of Jacksonville, Fla.
 Fryor, D. S.
PALM BEACH: Leon and Eddie's Nite Club.
 Leon and Eddie's, Inc., John Widmeyer, Pres., and Sidney
PANAMA CITY: Daniels, Dr. E. B.
 Orlin, Secretary
PENACOLA: Hodges, Earl, of the Top Hat Dance Club
 Keeling, Alec (also known as A. Scott), and National Orchestra Sydnicate and American Booking Company
 Southland Restaurant, and J. Ollie Tidwell
STARKE: Camp Blanding Recreation Center
 Goldman, Henry
STUART: Sutton, G. W.
TALLAHASSEE: Gaines Patio, and Henry Gaines, Owner
 Two Spot Club, Caleb E. Hannah
TAMPA: Brown, Russ

Carousal Club, and Abe Burkow, and Norman Karns, Employer
 Merry-Go-Round Club, and Larry Ford
 Rich, Don and Jean
 Williams, Herman
VENICE: Clarke, John, Pines Hotel Corp., Pines Hotel Corp., and John Clarke
 Sparks Circus, and James Edgar, Manager (operated by Florida Circus Corp.)
WEST PALM BEACH: Lacroco, Harry L.
 Parrish, Lillian F.
 Patio Grill, and Charles J. Pappas, Owner-Manager

GEORGIA

ATLANTA: Greater Atlanta Moonlight Opera Co., Howard C. Jacoby, Manager
 Montgomery, J. Neal
 Spencer, Perry
AUGUSTA: Barcelona Club, and Joe Baster and Mr. Foster
 Bill and Harry's Cabaret, Fred W. Taylor, Manager, and G. W. (Bill) Prince
 Bob Revel's Coral Club, and Bob Revel
 J. W. Neely, Jr.
 Kirklund, Fred
 Minnick Attractions, Joe Minnick
BRUNSWICK: Wigfalls Cafe, and W. Lee
HINESVILLE: Plantation Club, S. C. Klein and F. W. Taylor
Macon: Capitol Theatre
 Lee, W. C.
 Swaabe, Leslie
SAVANNAH: Hayes, Gus
 Model Shows, Inc., and David Endy, Owner, Charles Barnes, Manager
 Palm Club, and Andrew Brady
 Thompson, Lawrence A., Jr.
THOMASVILLE: Club Thomas, and Terry Masey, Operator
VELLA: Pal Amusements Co.
WAYCROSS: Cooper, Sherman and Dennis

IDAHO

COEUR D'ALENE: Crandall, Earl
 Lachman, Jesse
IDAHO FALLS: Griffiths, Lawrence "Larry", and Big Chief Corporation, and Uptown Lounge
LEWISTON: 848 Club, and Sam Canner, Owner
 Rosenberg, Mrs. R. M.
 Via Villa, and Fred Walker
POCAHELLO: East Frontier Club, Bulon Beck, Stan Hvarke and Bob Cummins
 Pullos, Dan
 Reynolds, Bud

ILLINOIS

BELLEVILLE: Davis, C. M.
BLOOMINGTON: McKinney, James E.
 Thompson, Earl E.
CAIRO: Sergeant, Eli
CALUMET CITY: Mitchell, John
CHAMPAIGN: Robinson, Bessie
CHICAGO: Adams, Delmore and Eugene Brydon, Ray Marsh of the Dan Rice "Fring" Circus
 Chicago Casino, and Harry Weiss, Owner
 Cole, Elsie, General Manager, and Chicago Artists Bureau
 Colosimo's Theatre Restaurant, Inc., Mrs. Ann Hughes, Owner
 Daniels, Jimmy
 Donaldson, Bill
 Elders, Cleo
 Evans, Jeop
 Fiac, Jack, Owner "Play Girls of 1939", "Victory Polies"
 Gayle, Tim
 Glea, Charlie
 Hale, Walter, Promoter
 Mackie, Robert, of Savoy Ballroom
 Maestic Record Co.
 Mason, Leroy

May, Chester
Mickey Weinstein Theatrical Agency
Monte Carlo Lounge, Mrs. Ann Hughes, Owner
Moore, H. H.
Music Bowl, and Jack Peretz and Louis Cappasola, Em-
ployees
Music Bowl (formerly China Doll), and A. D. Blumenthal
O'Connor, Pat L., Pat L. O'Connor, Inc.
Sibonette Club, and Joe Saletta
Stoner, Harlan T.
Teicher, Charles A., of T. N. T. Productions
Whitewide, J. Preston
DECATUR:
Facen, James (Buster)
EAST ST. LOUIS:
Davis, C. M.
Maydiun, and Stuart Tambor, Employer, and Johnny Per-
kins, Owner

IOWA

CLARION:
Miller, J. L.
DENISON:
Larby Ballroom, and Carlo Larby, Operator
DES MOINES:
Brookins, Tommy
HARLAN:
Gibson, C. Rex
POWERSVILLE:
Dance Hall, and Henry Patt-
schulz
SIEMANDOOH:
Aspinwall, Hugh M. (Chick Martin)
SPENCER:
Free, Ned
WATERLOO:
Stepper, Benton L.
WOODBINE:
Hanceland, J. W. (Red) Bram-
mer, Manager

KANSAS

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

KENTUCKY

BOWLING GREEN:
Roantrree, Upton
Taylor, Roy D.
LEXINGTON:
Harper, A. C.
LOUISVILLE:
King, Victor
Imperial Hotel, Jack Woolens,
Owner
Squidling, Preston
Twinkle Star Club, and
Charles Bramer
PADUCAH:
Vickers, Jimmie

LOUISIANA

ALEXANDRIA:
Smith, Mrs. Lawrence, Propriet-
or Club Plantation
Stars and Bars Club (also known
as Brass Hat Club), A. R.
Conley, Owner, Jack Tyson,
Manager
Weil, R. L.
CROWLEY:
Young Men's Progressive Club,
and J. L. Buchanan, Employer
GONZALES:
Johns, Camille
LAFAYETTE:
Hadacol Caravan
LeBlanc Corporation of
Louisiana
Velton, Toby
MONROE:
Club Delicia, Robert Hill
Keith, Jesse
Thompson, Son
NATCHITOCHE:
Burton, Mrs. Pearl Jones

NEW ORLEANS:
Barker, and
Callio, Cino
Dog House, and Grace Mar-
tinez, Owner
Gilbert, Julie
Hurricane, The Percy Stovall
LeBlanc, Dudley J.
OPELOUSAS:
Cedar Lane Club, and Milt
Delmas, Employer
SHREVEPORT:
Reves, Harry A.
Stewart, Willie
SPRINGHILL:
Capers, C. L.

MAINE

BIDDEFORD:
Old Orchard Beach Playhouse,
and Edward Gould
FORT FIELD:
Paul's Arena, Gibby Seaborne
SACON:
Gordon, Nick

MARYLAND

BALTIMORE:
Byrd, Olive J.
Forbes, Kenneth (Skin)
Gay 99's Club, Lou Belmont,
Proprietor, Henry Epstein,
Owner
Greber, Ben
LeBlanc Corporation of
Maryland
New Broadway Hotel, Charles
Carter, Manager
Perkins, Richard, of Associated
Enterprises
Weiss, Harry
CHESAPEAKE BEACH:
Chesapeake Beach Park Ball-
room, and Alfred Walters,
Employer
CORAL HILLS:
Hilltop Restaurant, and Theo-
dore J. Schendel
CUMBERLAND:
Waingold, Louis
EASTON:
Hannah, John
FENWICK:
Repsch, Albert
HAGERSTOWN:
Hauer, Harry A.
Glass, David
OCEAN CITY:
Belmont, Lou, Gay Nineties
Club, and Henry Epstein
(Gay Nineties Club, Lou Bel-
mont, Prop., Henry Epstein,
Owner)
Twin Lantern, Elmer B.
Dashiell, Operator
TURNERS STATION:
Thomas, Dr. Joseph H., Edge-
water Beach

MASSACHUSETTS

AMHERST:
Murphy, Charles
Russell, William
BILLERICA:
One-O-One Club, Nick Ladoulis,
Proprietor
BLACKSTONE:
Stefano, Joseph
BOSTON:
Bay State News Service, Bay
State Amusement Co., Bay
State Distributors, and James
H. McIlvaine, President
Bronsaha, James J.
Crawford House Theatrical
Lounge
E. M. Loew's Theatres
L. J. B. Productions, and Lou
Burdick
Regency Corp., and Joseph R.
Weisser
Resnick, William
Sunbrook, Larry, and his Rodeo
Show
Waldron, Billy
Walker, Julian
Younger Citizens Coordinating
Committee, and George
Mouzon
BUZZARDS BAY:
King Midas Restaurant, Mutt
Arenovski, manager, and
Cambal Enterprises, Inc.
CAMBRIDGE:
Salvato, Joseph
FALL RIVER:
Royal Restaurant (known as the
Riviera), William Andrade,
Proprietor
FITCHBURG:
Baldic, Henry
HAVERTHILL:
Assas, Joe
HOLYOKE:
Holyoke Theatre, Bernard W.
Levy
LOWELL:
Carney, John P., Amusement
Company
Francis X. Crowe
MILLERS FALLS:
Rhythm Inn, and R. M.
Thabeault
MONSON:
Cunegallo, Leo
NEW BEDFORD:
The Derby, and Henry Corroia,
Operator
NEWTON:
Thidault, Dorothy (Mimi
Chevalier)
SALEM:
Larkin Attractions, and George
Levin
SHREVEBURY:
Veterans Council
WATLAND:
Steele, Chauncey Dewey
WILMINGTON:
Blue Terrace Ballroom, and An-
thony DeTorto

MICHIGAN

ANN ARBOR:
McLaughlin, Max
BATTLE CREEK:
Smith, David
BAY CITY:
Walther, Dr. Howard
CRYSTAL:
Paladium Ballroom, and M. R.
Winkelman
DETROIT:
Adler, Casper
Bel Aire (formerly Las 'N Ed-
die's), and Al Wellman,
Ralph Wellman, Philip Plas,
Sam and Louis Bernstein,
Owners
Bibb, Allen
Briggs, Edgar M.
Claybrook, Adolphus
Lourens Lounge, and Joe Pallas-
zolo, Operator
Daniels, James M.
Dustin Steamship Company, N.
M. Constans
Green, Goldman
Hoffman, Sam
Johnson, Ivory
Kosman, Hyman
Minnick, Nemo
Payne, Edgus
Papadimas, Babis
Pyle, Howard D., and Savoy
Promotions
Royal Steak House
Thomas, Matthew B.
ESSEXVILLE:
House of Fogarty, and John
F. Fogarty, Owner
FERRISDALE:
Club Plantation, and Doc
Washington
GRAND RAPIDS:
Club Chez-Anis, Anthony
Scalco, Proprietor
Powers Theatre
Universal Artists, and
Phil Simon
KAWWARWIN:
Old Mill Dance Hall, Ernest
Fortin, Owner
MUSKEGON HEIGHTS:
Griffin, James
Wilson, Leslie
PONTIAC:
Henry's Restaurant, and Charles
Henry
Sandy Beach Inn
SISTER LAKE:
Rendezvous Bowl, and Rendez-
vous Inn (or Club), Gordon
J. "Buz" Miller
TRAVELER CITY:
Lawson, Al
UTICA:
Spring Hill Farms, and Andrew
Sneed

MINNESOTA

DETROIT LAKES:
Johnson, Allan V.
EASTON:
Hannah, John
MANAKO:
Rathfelder, and Carl A.
Becker
MINNEAPOLIS:
International Food and Home
Shows
Northwest Vaudeville Attrac-
tions, and C. A. McEvoy
Speedorama, Inc., and E. A.
Jones and Gene Jensen, Of-
ficers
PIPESTONE:
Cloopman, Mervin
Stolzmann, Mr.
RED WING:
Red Wing Grill, Robert A.
Nybo, Operator
ROCHESTER:
Co. B., State Guard, and Alvin
Costello
SLAYTON:
E. E. Iverson
Iverson Manufacturing Co., Bud
Iverson
WINONA:
Interstate Orchestra Service, and
L. Porter Jung

MISSISSIPPI

BUDIX:
El Rancho Club, and John
Wesley
Joyce, Harry, Owner Pilot
House Night Club
Thompson, Bob
CLEVELAND:
Hardin, Drexel
GREENVILLE:
Pollard, Fiebard
GULFPORT:
Plantation Manor, and Herman
Burger
HATTISBURG:
Jazzy Gray's (The Pines), and
Howard Homer Gray (Jazzy
Gray)
JACKSON:
Carpenter, Bob
Royal Steak House

MISSOURI

BOONEVILLE:
Bowden, Rivers
Williams, Bill
CHILLICOTHE:
Hawes, H. H.
FORT LEONARD WOOD:
Lawson, Sgt. Harry A.
GREENFIELD:
Gilbert, Paul and Paula (Raye)
INDEPENDENCE:
Casino Drive Inn, J. W. John-
son, Owner
JOPLIN:
Silver Dollar, Dick Mills, Man-
ager-Owner
KANSAS CITY:
Babbitt, William (Bill) H.
Cannon, L. K.
Esquire Productions, and Ken-
eth Yates, and Bobby Hen-
shaw
Main Street Theatre
Red's Supper Club, and
Herbert "Red" Drye.
Zelma Rods Club, Emmett J.
Scott, Prop., Bill Christian,
Manager
MAZON:
Macon County Fair Association,
Mildred Sanford, Employer
NORTH KANSAS CITY:
Shult-Krocker Theatrical
Agency
OAKWOOD (HANNIBAL):
Club Belvedere, and Charles
Matlock
POPULAR BLUFFS:
Brown, Merle
ST. LOUIS:
Narnholtz, Mac
Leaumont Cocktail Lounge, Ella
Ford, Owner
Brown Bomber Bar, James
Caruth and Fred Guinard,
co-owners
Caruth, James, Operator Club
Rhumboogie, Cafe Society,
Brown Bomber Bar and Grill
Caruth, James, Cafe Society
D'Agostino, Sam
Graf, George
Haynes, Lillard
Markham, Doyle, and Tune
Town Ballroom
New Show Bar, and John W.
Green, Walter V. Lay
Niederig, Sam
Shapiro, Mel
VERSAILLES:
Trade Winds Club, and Marion
Buchanan, Jr.

MONTANA

ANACONDA:
Keno Club, and Mrs. Vidlich,
Owner
BUTTE:
Carnival Room, and Chris
Martin, Employer
Webb, Ric
GREAT FALLS:
J. & A. Rollercoast, and
James Austin
NEBRASKA

NEBRASKA

ALEXANDRIA:
Alexandria Volunteer Fire Dept.,
and Charles D. Davis
FREMONT:
Wes-Ann Club, and Tanya
June Barber
KEARNY:
Field, H. E.
LODGEPOLE:
American Legion, and "Ameri-
can Legion Hall, and Robert
Spreugel, Chairman
MI-COOK:
Gayway Ballroom, and Jim
Corcoran
Junior Chamber of Commerce,
Richard Gruver, President
OMAHA:
Louie's Market, and Louis
Paperas
Suchart, J. D.
PENDER:
Pender Post No. 55, American
Legion, and John F. Kai,
Dance Manager
RUSSVILLE:
American Legion Post No. 161,
and Kem Deird and Bill
Chappel

NEVADA

LAS VEGAS:
Lardou, Ruth
Holtzinger, Ruby
Lawrence, Robert D.
Roy's Cafe
Stacey, Milo E.
Warner, A. II.
LOVELOCK:
Fischer, Harry
PITTMAN:
All-American Supper Club and
Casino, and Jim Thorpe
RENO:
Blackman, Mrs. Mary
Club Harlem, and Wm. Bailey
and Lonnie W. Johnson
Trowsey, Don

NEW HAMPSHIRE

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

NEW JERSEY

ABSECON:
Hart, Charles, President, and
Eastern Mardi Gras, Inc.
ASBURY PARK:
Giltmore, James E.
Richardson, Harry
ATLANTIC CITY:
Robbins, Abe
Casper, Joe
Cheatham, Shelby
Club 15, and Henry Koster and
Max Olshon, Owners
Goodman, Charles
Lockman, Harvey
Morocco Restaurant, G. Passa,
and G. Uantler, Operators
Pilgrim, Jacques
Yacht Club, and Nate Goldberg,
owner
BLOOMFIELD:
Thompson, Patti
BUDD LAKE:
Loz, Cabn, and Stephen
J. Vernick, Owner
CAMDEN:
Fenway Ballroom, and George
E. Chips (Geo. DeGerolamo),
Operator
CAPE MAY:
Anderson, Charles, Operator
CLETON:
August E. Buchner
EAST ORANGE:
Hutchins, William
EAST RUTHERFORD:
Club 199, and Angelo Pucci,
Owner
HOBOKEN:
Red Rose Inn, and Thomas
Brown, Employer
Sportsmen Bar and Grill
JERSEY CITY:
Bonito, Benjamin
Buroc, Ferruccio
Triumph Records, and Gerry
Quinn, present Owner, and
G. Statiris (Grant) and
Bernie Levine, former Owners
LAKE HOPATCONG:
Dunham, Oscar
LAKEWOOD:
Seldio, S. II.
LITTLE FERRY:
Searns, John
LONG BRANCH:
Hoover, Clifford
Kity, Marvin
Bechin
Wright, Wilbur
MANAHEWEN:
Jimmy's Tavern, and
Jimmy Mascola, Owner
MONTECLAIR:
Cos-Hay Corporation, and Thos.
Haynes, and James Costello
MORRISTOWN:
Richard's Tavern, and Raymond
E. Richard, Proprietor
NEWARK:
Coleman, Melvin
Graham, Alfred
Hall, Emory
Hays, Clarence
Harris, Earl
Holiday Corner, and Jerry
Foster, employer
Johnson, Robert
Jones, Carl W.
Levine, Joseph
Lloyds Manor, and Smokey Mc-
Allister
Mariano, Tom
"Paolo," Daniel Straver
Prestwood, William
Red Mirror, and Nicholas
Grande, Proprietor
Rollinson, Eugene
Simmons, Charles
Tucker, Frank
Wilson, Leroy
Zaracardi, Jack, Galazzi A. A.
NEW BRUNSWICK:
Jack Ellet
NORTH ARLINGTON:
Petrucci, Andrew

ORTLEY:
Loyal Order of Moose Lodge 599, and Anthony Checchi, Employer

PASADENA:
Tico Tico Club, and Gene Di-Virgilio, Owner

PATERSON:
Hain, Sam
Pyatt, Joseph
Ventimiglia, Joseph

PENNSAUKEN:
Beller, Jack

PLAINFIELD:
McGowan, Daniel
Nathanson, Joe

BOMERVILLE:
Harrison, Bob

SPRING LAKE:
Broadwaters and Mrs. Josephine Ward, Owner

SUMMIT:
Ahrens, Mitchell

TELENTON:
Crossing Inn, and John Wyrick, Employer

VAUX HALL:
Carillo, Manuel B.

VINELAND:
Gross, David

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

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

Giannano, Frank and Anthony Harmon, Lina (Mrs. Rosemary Humphrey)
Jackson, William
Nelson, Art and Mildred
Ray's Bar-D, and Raymond C. Dempster
Twentieth Century Theatre

DRYDEN:
Dryden Hotel, and Anthony Vavra, Manager

FAR ROCKAWAY, L. I.:
Town House Restaurant, and Bernard Kurland, Proprietor

FERRISDALE:
Pollack Hotel, and Elias Pol-Jack, Employer
Steer's Hotel, and Philip Steer, Owner

FLEISCHMANN'S:
Churs, Irene (Mrs.)

FRANKFORD:
Blue Skies Cafe, Frank Reile and Lenay Tyler, Proprietors

GLEN FALLS:
Gottlieb, Ralph
Newman, Joel
Slight, Don

GLEN SPEY:
Glen Acres Hotel and Country Club, Jack W. Rosen, Employer

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

GRAND ISLAND:
Williams, Osmar V.

JUDSON:
Goldstein, Benay
Gatto, Samuel

ILION:
Wick, Phil

ITHACA:
Bond, Jack

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

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

LARCHMONT:
Sachs, R.

LIMESTONE:
Steak House, and Dave Oppenheimer, Owner

LOCH BELLDRAKE:
Chester, Abe
Mardenfeld, Isadore, Jr., Boston

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

Gray, Lew, and Magic Record Company
Gross, Gerald, of United Artists Management
Hemaway, Phil
Hew's Famous Hippodrome
Circus, Arthur and Hyman
Suzman
Insky, William
Johnson, Donald E.
Kaye-Martin, Kaye-Martin Productions
Kenny, Herbert C.
Keat Music Co., and Nick Kentros
King, Gene
Knight, Raymond
Kushner, Jack and David
Lanfoglio, Daniel T., Agency
Law, Jerry
LeVouy Ray Restaurant, and Lawrence Wonderling
Levy, John
Lew Leslie and his "Black-birds"
Little Gypsy, Inc., and Rose Hirschler and John Lobel
Manhattan Recording Corp., and Walter H. Brown, Jr.
Manning, Sam
Markham, Dewey "Pigmeat"
Mayo, Melvin E.
McCahey, Neil
McMahon, Jess
Metro Coat and Suit Co., and Joseph Lupia
Meyers, Johnny
Millman, Mort
Montana, Pedro
Moody, Philip, and Youth Monument to the Future Organization
Murray's
Nassau Symphony Orchestra, Inc., Benjamin J. Peadler and Clinton P. Sheehy
Neill, William
Newman, Nathan
New Friends of Music, and Horace Monat
New York Civic Opera Company, Wm. Reutenmann
New York Ice Fantasy Co., James Blizzard and Henry Robinson, Owners
Orpheus Record Co.
O'Shaughnessy, Meg
Parmentier, David
Phillips, Robert
Place, The, and Theodore Costello, Manager
Pollard, Fritz
Prince, Hughie
Rain Queen, Inc.
Ralph Cooper Agency
Regan, Jack
Robinson, Charles
Rogers, Harry, Owner "Frisco Follies"
Rosen, Philip, Owner and Operator Penthouse Restaurant
Sandy Hook S. S. Co., and Charles Gardner
Schwartz, Mrs. Morris
Singer, John
Sloyer, Mrs.
South Sea, Inc., Abner J. Rubin
Southern Recording Co., and Rose Santos
Spottle Club
Steve Murray's Mahogany Club
Stromberg, Huat, Jr.
Strouse, Irving
Sunbrock, Larry, and his Rodeo Show
Talent Corp. of America,
Harry Weinstein
Teddy McRae Theatrical Agency, Inc.
Television Exposition Productions, Inc., and Edward A. Cornez, President
Thomson, Sava and Valenti, Incorporated
United Artists Management Variety Entertainers, Inc., and Herbert Rubin
Venus Star Social Club, and Paul Earlington, Manager
Walker, Aubrey, Maisonette Social Club
Watercards, Inc.
Wee and Leventhal, Inc.
Welish, Samuel
Wilder Operating Company
Zaka (Zaccari), James

SARATOGA SPRINGS:
Clark, Stevens and Arthur Edwards, M. C.
Fretto, Joseph
Rudds Beach Nite Klub or Cow Shed, and Magnus E. Edwards, Manager
Silverman, Harry

SOUTH FALLSBURGH:
Seldin, S. H., Operator (Lake-wood, N. J.), Grand View Hotel

SUFFERN:
Armitage, Walter, President, County Theatre

SYRACUSE:
Bagnoli's Fantasy Cafe, and Frank Bagnoli, Employer

TANNERSVILLE:
Germano, Basil

UTICA:
Block, Jerry
Burke's Log Cabin, Nick Burke, Owner
VALHALLA:
Twin Palms Restaurant, John Mast, Proprietor

WATERLOO:
Duffy's Tavern, Terrance Duffy

WATERVILLE:
Cortes, Rita, James E. Strates Shows
Kille, Lyman
WHITEHALL:
Jerry-Anna Chateau, and Jerry Rumania

WHITE PLAINS:
Brod, Mario

YONKERS:
Babner, William

OHIO

AKRON:
Barford, Doyle
Buddies Club, and Alfred Scrutnings, Operator
Esquire Lounge, and Nick Thomas and Robert Mazon
Pullman Cafe, George Subria, Owner and Manager

CANTON:
Huff, Lloyd

CINCINNATI:
Anderson, Allett
Bayless, H. W.
Charles, Mrs. Alberta
Wonder Bar, James McPartridge, Owner
Smith, James R.
Sunbrock, Larry, and his Rodeo Show
Wallace, Dr. J. H.

CLEVELAND:
Atlas Attractions, and Ray Grair
Bender, Harvey
Bonds, Andrew
Club Ebony, and M. C. Styles, employer
Club Ron-day-Voo, and U. S. Dearing
Dixon, Forrest
Lindsay Skybar, and Phil Bash, Owner
Mannal Bros. Agency, Inc.
Salanci, Frank J.
Spero, Herman
Stutz, E. J., and Circle Theatre
Tucker's Blue Grass Club, and A. J. Tucker, Owner
Walthers, Carl O.

COLUMBUS:
Arkins, William
Bell, Edward
Beta Nu Bldg. Association, and Mrs. Emerson Check, Pres.
Charles Bloce Post No. 157, American Legion
Carter, Ingram
McDade, Phil
Mallory, William
Paul D. Robinson Fire Fighters Post 567, and Captain G. W. McDonald
Turf Club, and Ralph Stevenson, Proprietor

DAYTON:
Boucher, Roy D.
Daytona Club, and William Carpenter
Rec Club, and Wm. L. Jackson, James Childs and Mr. Stone Taylor, Earl

ELYRIA:
Dance Theatre, Inc., and A. W. Jewell, President

EUCLID:
Rado, Gerald

FINDLAY:
Wilson, Mr. and Mrs. Karl, Operators Paradise Club

GERMANTOWN:
Beechwood Grove Club, and Mr. Wilson

LIMA:
Colored Elks Club, and Gus Hall

MASSILLON:
Lincoln Lounge, and David Frankel

PIQUA:
Schgewick, Lee, Operator

PROCTORVILLE:
Plantation Club, and Paul D. Reese, Owner

SANDUSKY:
Eagles Club
Mathews, S. D.
Salice, Henry

SPRINGFIELD:
Jackson, Lawrence
Terrace Gardens, and H. J. McCall

TOLEDO:
LaCasa Del Rio Music Publishing Co., and Don B. Owens, Jr., Secretary
National Athletic Club, Roy Finn and Archie Miller
Nightingale, Homer
Tripodi, Joseph A., President
Italian Opera Association

VIENNA:
Hull, Russ
Russ Hull

WARREN:
Wragg, Herbert, Jr.

YOUNGSTOWN:
Summers, Virgil (Vic)

ZANESVILLE:
Vanner, Pierre

OKLAHOMA CITY:
Randolph, Taylor
Simms, Aaron
Southwestern Attractions, M. K. Boldman and Jack Swiger

OKMULGEE:
Masonic Hall (colored), and Calvin Simmons

OKMURKIN:
DeMarco, Frank

TULSA:
Love's Cocktail Lounge, and Clarence Love
Williams, Cargile

OREGON

EUGENE:
Granada Gardens, Shannon Shaefer, Owner
Weinstein, Archie, Commercial Club

HERMISTON:
Rosenberg, Mrs. R. M.

LAKESIDE:
Bates, E. P.

PORTLAND:
Acme Club Lounge, and A. W. Denton, Manager
Clover Club, and Mrs. H. E. Ferguson
Osark Supper Club, and Fred Baker
Yank Club of Oregon, Inc., and R. C. Bartlett, President

ROOSE RIVER:
Arnold, Ida Mae

SALEM:
Lope, Mr.

SEASIDE:
American Legion Post No. 75, Melvin Agee

PENNSYLVANIA

ALTIQUIPPA:
Guina, Otto

ALLENTOWN:
Hugo's and George Fidler and Alexander Altieri, Props.
Main Line Civic Light Opera Co., Nat Burns, Director

BLAIRSVILLE:
Italian Club, and Sam Esposito, Manager
Moose Club, and A. P. Sundry, Employer

BRAEBURN:
Mancini, John

BRANDONVILLE:
Vanderbilt Country Club, and Terry McGovern, Employer

BRYN MAWR:
K. P. Cafe, and George Papias

CHESTER:
Blue Heaven Room, Bob Lager, Employer
Fisher, Samuel
Fyle, William
Reindollar, Harry

DEVON:
Jones, Martin

DONORA:
Bedford, C. D.

EVERSON:
King, Mr. and Mrs. Walter

FAIRMOUNT PARK:
Riverside Inn, Inc., Samuel Ottenberg, President

GLENOLDEN:
Barone, Joseph A., Owner,
202 Musical Bar (West Chester, Pa.)

HARRISBURG:
Jones, Robert N.
Knippke, Ollie, and Ollie Knippke's Lounge
P. T. K. Fraternity of John Harris High School, and Robert Spitzer, Chairman
Reeves, William T.
Waters, B. N.

JOHNSTOWN:
Boots and Saddle Club, and Everett Allen

KENNETT SQUARE:
Hotel Kennett

KINGSTON:
Johns, Robert

LANCASTER:
Freed, Murray
Samuels, John Parker

LEWISTOWN:
Temple Theatre, and Carl E. Temple
MEADVILLE:
Noll, Carl
Power, Donald W.
Simmons, Al, Jr.

MIDLAND:
Mason, Bill

NANTICOKE:
Hamilton's Night Club, and Jack Hamilton, Owner

NEW CASTLE:
Natalie, Tommy

OIL CITY:
Friendship League of America, and A. L. Nelson

PHILADELPHIA:
Allen, Jimmy
Associated Artists Bureau
Bilklore Hotel, and Wm. Clore, Operator
Buckus Carl P.
Click Club
Davis, Russell

LONG ISLAND (New York)

ASTORIA:
Hirschler, Rose
Lobel, John

ATLANTIC BEACH:
Bel Aire Beach and Cabana Club (B. M. Management Corp.), and Herbert Month, President
Normandie Beach Club, Alexander DeCicco

BAYSIDE:
Mirage Room, and Edward S. Friedland

BELMORE:
Babner, William J.

GLENDALE:
Warga, Paul S.

MANHASSET:
Caro's Restaurant, and Mark Caro

NORTH CAROLINA

BEAUFORT:
Merley, Charles

BURLINGTON:
Mayflower Dining Room, and John Loy

CAROLINA BEACH:
Stokes, Gene

CHARLOTTE:
Amusement Corp. of America,
Edwin E. Blackman, Jr.
Jones, M. P.
Karlson, Joe
Southern Attractions, and T. D. Kemp, Jr.

DURHAM:
Gordon, Douglas

FAYETTEVILLE:
Parker House of Music, and S. A. Parker

GREENSBORO:
Fair Park Casino, and Irish Moran
Ward, Robert
Weingarten, E., of Sporting Events, Inc.

GREENVILLE:
Hagan, William
Ruth, Therman
Wilson, Sylvester

HENDERSONVILLE:
Livingston, Buster

KINSTON:
Parker, David

RALEIGH:
Club Carlyle, Robert Carlyle

REIDSVILLE:
Ruth, Therman

WALLACE:
Strawberry Festival, Inc.

WILSON:
McCann, Roosevelt
McCann, Sam
McEachon, Sam

NORTH DAKOTA

BISMARCK:
Lefor Tavern and Ballroom,
Art and John Zenker, Operators

DEVILS LAKE:
Beacon Club, Mrs. G. J. Christanson

OKLAHOMA

ARDMORE:
George R. Anderson Post No. 65, American Legion, and Floyd Loughbridge

ENID:
Norris, Gene

HUGO:
Stevens Brothers Circus, and Robert A. Stevens, Manager

MUSKOGEE:
Gutrie, John A., Manager Rodeo Show, connected with Grand National of Muskogee, Okla.

NEWCASTLE:
Natalie, Tommy

OIL CITY:
Friendship League of America, and A. L. Nelson

PHILADELPHIA:
Allen, Jimmy
Associated Artists Bureau
Bilklore Hotel, and Wm. Clore, Operator
Buckus Carl P.
Click Club
Davis, Russell

INTERNATIONAL MUSICIAN

Davis, Samuel
Dumree, Hiram K.
DuPre, Reese
Erlanger Ballroom
Melody Records, Inc.
Montalvo, Santos
Mazian, Joseph
Philadelphia Lab. Company, and
Lair Colantunno, Manager
Pinsky, Harry
Raymond, Don G., of Creative
Entertainment Bureau
Stanley, Frank
Stiefel, Alexander
PITTSBURGH:
Claire, George
Ficklin, Thomas
Matthews, Lee A., and New
Artist Service
Opera Club, and Joe DeFran-
cisco, Owner
Pennsylvania State Grand Lodge
of the Knights of Pythias
Reight, C. H.
Sala, Joseph M., Owner El
Chico Cafe
POTTSTOWN:
Schmoyer, Mrs. Irma
SCANTON:
McDonough, Frank
SHENANDOAH:
Mikita, John
SLATINGTON:
Flick, Walter H.
STRAFFORD:
Pomorette, Walter
TANNERSVILLE:
Tudell, Adolph
UNIONTOWN:
Polish Radio Club, and Joseph
A. Zelasko
UPPER DARBY:
Wallace, Jerry
WASHINGTON:
Athens, Pete, Manager Wash-
ington Cocktail Lounge
Lee, Edward
WEST CHESTER:
202 Musical Bar, and Joseph A.
Barone, owner (Glendolen,
Pa.), and Michael Iezzi,
co-owner
WILLIAMSPORT:
Pinella, James
WILKES-BARRE:
Saban, Samuel
WORTHINGTON:
Coowell, I. R.
YORK:
Danich, William Lopez
SOUTH CAROLINA
COLUMBIA:
Rock C Club, University of
South Carolina
FLORENCE:
City Recreation Commission,
and James C. Putnam
GREENVILLE:
Forest Hills Supper Club, R. K.
and Mary Ruckey, Lessee, J.
K. Mosely, and Sue Ellison,
former Owner and Manager
Harlem Theatre, Joe Gibson
MARIETTA:
"Bring on the Girls," and
Tom Meadows, Owner
MOUNTAINEER:
Wurthmann, George W., Jr. (of
the Pavilion, Isle of Palms,
South Carolina)
MYRTLE BEACH:
Hewlett, Ralph J.
SPARTANBURG:
Holcome, H. C.
UNION:
Dale Bros. Circus
SOUTH DAKOTA
SIOUX FALLS:
Mataya, Irene
TENNESSEE
CLARKSVILLE:
Harris, William
JOHNSON CITY:
Burton, Theodore J.
ENOXVILLE:
Cavalade on Ice, John J.
Denton
Greal Enterprises (also known
as Dixie Recording Co.)
Henderson, John
KASHVILLE:
Brentwood Dinner Club, and H.
L. Waxman, Owner
Carrethers, Harold
Chavez, Chuck
Coconut Lounge Club, and
Mrs. Pearl Hunter
Coore, Alexander
Fesse, Bill
Grady's Dinner Club, and
Grady Floss, Owner
Hayes, Billie and Floyd, Club
Zanzibar
Jackson, Dr. R. B.
TEXAS
AMARILLO:
May, Willie B.
AUSTIN:
El Morocco
Von, Tony
Williams, James
Williams, Mark, Promoter

BEAUMONT:
Bishop, E. W.
BOLING:
Fails, Isaac A., Manager Spot-
light Band Booking Cooper-
ative (Spotlight Bands Book-
ing and Orchestra Manage-
ment Co.)
BROWNWOOD:
Junior Chamber of Commerce,
and R. N. Leggett and Chas.
D. Wright
COMPTON (CHRIST):
Kirk, Edwin
DALLAS:
Beck, Jim, Agency
Embassy Club, Helen Ashew,
and James L. Dixon, Sr., co-
owners
Lee, Don, Owner of Script and
Score Productions and Oper-
ator of "Sawdust and Swing-
time"
Linskie (Shippy Lynn), Owner
of Script and Score Produc-
tions and Operator of
"Sawdust and Swingtime"
May, Oscar P. and Harry E.
Morgan, J. C.
DENISON:
Club Rendezvous
EL PASO:
Bowden, Rivers
Marlin, Coyal J.
Williams, Bill
Walker, C. F.
FORT WORTH:
Clemons, James E.
Famous Door, and Joe Earl,
Operator
Florence, F. A., Jr.
Main Lounge, and J. W. Jenkins
Owner and Operator
Snyder, Chas
Stirling, Howard
GALVESTON:
Evans, Rob
Shiro, Charles
GRAZALE:
Italey Bros. Circus
GRAND PRAIRIE:
Club Hagdad, R. P. Bridges and
Marran League, Operators
HENDERSON:
Wright, Robert
HOUSTON:
Coats, Paul
Jenson, Oscar
McMullen, E. L.
Revis, Bouldin
Singletery, J. A.
World Amusements, Inc., Thos.
A. Wood, President
LEVELLAND:
Collins, Iree
LONGVIEW:
Club 26 (formerly Rendezvous
Club), and B. D. Holiman,
Employer
Ryan, A. I.
MEXIA:
Payne, M. D.
PALESTINE:
Earl, J. W.
Griggs, Samuel
Grove, Charles
PARIS:
Ron-De-Voo, and Frederick J.
Merke, Employer
PORT ARTHUR:
Ireland, William
SAN ANGELO:
Specialty Productions, Nelson
Scott and Wallace Kelton
SAN ANTONIO:
Forrest, Thomas
Leathy, J. W. (Lee), Rockin'
M Dude Ranch Club
Ohledo, F. J.
Rockin' M Dude Ranch Club,
and I. W. Lee Leathy
VALASCO:
Fails, Isaac A., Manager Spot-
light Band Booking Cooper-
ative (Spotlight Bands Book-
ing and Orchestra Manage-
ment Co.)
WACO:
Corenfield, Lou
WICHITA FALLS:
Dibbles, C.
Johnson, Thurmon
Whately, Mike
VERMONT
RUTLAND:
Brock Hotel, and Mrs. Evette
Duffie, Employer
VIRGINIA
ALEXANDRIA:
Commonwealth Club, Joseph
Burko, and Seymour Spelman
BUENA VISTA:
Rockbridge Theatre
DANVILLE:
Fuller, J. H.
EXMORE:
Downing, J. Edward
HAMPTON:
Kline, Manager
Mazey, Terry
LYNCHBURG:
Bailey, Clarence A.
MARTINSVILLE:
Hutchens, M. E.

NEWPORT NEWS:
Isaac Burton
McClain, B.
NORFOLK:
Terry's Supper Club
BIG TRUCK DISTRICT, Percy
Simon, Proprietor
Cashaw, Irwin
Meyer, Morris
Rohanna, George
Winfree, Leonard
PORTSMOUTH:
Rountree, G. T.
RICHMOND:
American Legion Post No. 151
Knight, Allen, Jr.
Rendezvous, and Oscar Blisk
SUFFOLK:
Clark, W. H.
VIRGINIA BEACH:
Bass, Milton
Melody Inn (formerly Harry's
The Spot), Harry L. Sizem,
Jr., Employer
White, William A.
WASHINGTON
BEATLE:
Grove, Sirless
Harverson, R. S.
908 Club, and Fred Baker
SPOKANE:
Lyndel, Jimmy (James Delagel)
WEST VIRGINIA
CHARLESTON:
Club Congo, Paul Daley, Owner
El Patio Boat Club, and Charles
Powell, Operator
Lahinsky, Harry, Theatrical
Presentations
White, Ernest B.
CHARLES TOWN:
Whitard Inn, and Mrs. Sylvia
Bishop
HUNTINGTON:
Brewer, D. C.
INSTITUTE:
Hawkins, Charles
LOGAN:
Coats, A. J.
MARTENSBURG:
Miller, George E.
MORGANTOWN:
Niner, Leonard
WHEELING:
Mardi Gras
WISCONSIN
BEAR CREEK:
Schwaeber, Leroy
BOWLER:
Reinke, Mr. and Mrs.
GREEN BAY:
Galst, Erwin
Franklin, Allen
Reedley, George W.
GREENVILLE:
Reed, Jimmie
HAYWARD:
The Chicago Inn, and Mr.
Louis O. Runner, Owner
and Operator
HURLEY:
Club Francis, and James Francis
Fontecchia, Mrs. Eley, Club
Manager
LA CROSSE:
Tooke, Thomas, and Little
Dandy Tavern
MILWAUKEE:
Betha, Nick Williams
Continental Theatre Bar
Cupps, Arthur, Jr.
Dimaggio, Jerome
Genitelli, Nick
Mamanci, Vince
Rizzo, Jack D.
Singers Rendezvous, and Joe
Sorce, Frank Balistrieri and
Peter Orlando
Weinberger, A. J.
NEOPIT:
American Legion, Sam Dick-
son, Vice-Commander
RACINE:
Miller, Jerry
RHINELANDER:
Kendall, Mr., Manager Holly
Wood Lodge
ROSHOLT:
Akavichas, Edward
SHEBOGAN:
Sicilia, N.
SUN PRAIRIE:
Holstzer, Herb, Tropical
Gardens
Tropical Gardens, and Herb
Hulstzer
TOMAH:
Veterans of Foreign Wars
WISCONSIN DELLS:
Chula Vista Resort, and Joe P.
and Vera Kaminski
WYOMING
CHEYENNE:
Shy-Ann Nite Club, and Hazel
Kline, Manager
DUBOIS:
Rustic Pine Tavern, and
Bob Harter
JACKSON HOLE:
R. J. Bar, and C. L. Jenzen

ROCK SPRINGS:
Smoke House Lounge, Del E.
James, Employer
DISTRICT OF COLUMBIA
WASHINGTON:
Adelman, Ben
Alvis, Ray C.
Archer, Pat
Cabana Club, and Jack Staples
China Clipper, Sam Woog,
Owner
Cloer's Musical Bar, and Jean
Close, Jr., Employer
Club Afrique, and Charles
Liburd, employer
Club Ellington (D. E. Corp.),
and Herb Sacha, President
D. E. Corporation, and Herb
Sach
deVal, Anne
Five O-Clock Club, and Jack
Seagle, Owner
Gold, Sol
Hoberman, John Price, Pres.
Washington Aviation Country
Club
Hoffman, Edward P., Hoffman's
3 Ring Circus
Kirch, Fred
Mansfield, Emanuel
Moore, Frank, Owner Star
Dust Club
Murray, Lewis, and Lou and
Alex Club, and Club Bengasi
Perruso's Restaurant, and Vito
Perruso, Employer
Purple Iris, Chris D. Cassi-
mus and Joseph Cannon
Robinson, Robert L.
Romany Room, Mr. Weintraub,
Operator, and Wm. Eiron,
Manager
Ross, Thomas N.
Rumpus Room, and Elmer
Cooke, Owner
Smith, I. A.
Spring Road Cafe, and
Casimer Zera
T. & W. Corporation, Al
Simonda, Paul Mann
Walters, Alfred
Wong, Hing
CANADA ALBERTA
CALGARY:
Fort Briscoe Chapter of the
Imperial Order Daughters of
the Empire
Simmons, Gordon A.
EDMONTON:
Eckersley, Frank J. C.
BRITISH COLUMBIA
VANCOUVER:
Gaylord Enterprises, and L.
Carrigan, Manager
H. Singer and Co. Enterprises,
and H. Singer
Stars of Harlem Revue, and B.
Lyle Barker and Joseph Kowan
Attractions, Operators
ONTARIO
CHATHAM:
Taylor, Dan
COBURG:
International Ice Revue, Robt.
White, Jerry Kayfield and J.
J. Walsh
GALT:
Duval, T. J., "Dubby"
GRAYHURST:
Summer Gardens, and James
Webb
GUELPH:
Naval Veterans Association, and
Louis C. Janke, President
HAMILTON:
Nutting, M. R., Pres. Merrick
Bros. Circus (Circus Produc-
tions, Ltd.)
HASTINGS:
Bassman, George, and Riverside
Pavilion
LONDON:
Merrick Bros. Circus (Circus
Productions, Ltd.), and M.
R. Nutting, President
SOUTH SHORE:
MUSSELMAN'S LAKE:
Glendale Pavilion, Ted Bing-
ham
NEW TORONTO:
Levy, George
OTTAWA:
Parker, Hugh
OWEN SOUND:
Thomas, Howard M. (Doc)
PORT ARTHUR:
Curtis, M.
TORONTO:
Ambassador and Monogram
Records, Messrs. Darwyn
and Skoloff
Haber, Peter
Langford, Karl
Local Union 1452, CIO Steel
Workers Organizing Com-
mittee

Miquelon, V.
Muford, Bert
Radio Station CHUM
Weinham, Katharine
Weinberg, Simon
WEST TORONTO:
Ugo's Italian Restaurant
WINCHESTER:
Bilow, Hilliare
QUEBEC
DRUMMONDVILLE:
Grenth, Marshall
MONTREAL:
Association des Concerts Clas-
siques, Mrs. Edward Blouin,
and Antoine Dufoir
Auger, Henry
Meriau, Maurice, and LaSociete
Artistique
Coulombe, Charles
L'Assaut, Hubert and Raymond
Emond, Roger
Haskett, Don (Martin York)
LeRoy, Michel
Lussier, Pierre
Norbert, Henri
Sunbrock, Larry, and his Rodeo
Show
Vic's Restaurant
POINTE-CLAIRE:
Oliver, William
QUEBEC:
Sunbrock, Larry, and his Rodeo
Show
QUEBEC CITY:
LaChance, Mr.
SASKATCHEWAN
KENOSHA LAKE:
Kenosha Gardens, H. Clarke,
owner
REGINA:
Judith Enterprises, and
G. W. Haddad
CUBA
HAVANA:
Sans Souci, M. Triay
ALASKA
ANCHORAGE:
Capper, Keith
FAIRBANKS:
Casa Blanca, and A. G. Mul-
doon
Glen A. Fider (Glen Alvin)
Swing Club, and Benny Johnson
HAWAII
HONOLULU:
Kennison, Mrs. Ruth, Owner
Pango Pango Club
Thomas Puua Lake
WAIKIKI:
Walker, Jimmie, and Marine
Restaurant at Hotel Del Mar
SOUTH AMERICA
BRAZIL
SAO PAULO:
Alvarez, Baltasar
MISCELLANEOUS
Abernathy, George
Alberts, Joe
Alfegan Circus, F. D. Freeland
Andros, George D.
Anthae, John
Armud, Russ
Augler, J. H.,
Augler Bros. Stock Co.
Bacon, Paul, Sports Enterprises,
Inc., and Paul Bacon
Ball, Ray, Owner All Star Hit
Parade
Baugh, Mrs. Mary
Bert Smith Revue
Blumenfeld, Nate
Bologhino, Dominick
Bolster, Norman
Bosserman, Herbert (Tiny)
Brandhorst, E.
Braunstein, B. Frank
Brice, Howard, Manager
"Crazy Hollywood Co."
Brydon, Ray Marsh, of the Dan
Rice 3-Ring Circus
Buffalo Ranch Wild West Circus,
Art Mix, R. C. (Bob) Grooms,
Owners and Managers
Burns, L. L., and Partners
Bur-Ton, John
Carlson, Ernest
Carroll, Sam
Cheney, Al and Lee
Chew, J. H.
Collins, Dec
Conway, Stewart
Dale Bros. Circus
Davis, Clarence
Davis, Oscar
deLys, William
Deviller, Donald
DiCarlo, Ray
Dyke, Jack B.
Eckhart, Robert
Edwards, James, of James Ed-
wards Productions
Fechan, Gordon P.
Ferris, Mickey, Owner and Mgr.
"American Beauties on Parade"
Field, Scott
Finklestone, Harry
Forrest, Thomas
Fox, Jesse Lee
Friendship League of America,
and A. L. Nelson
Freich, Joe C.
Gibbs, Charles
Gilbert, Paul and Paula (Ray)
Goldberg (Garrett), Samuel
Goodenough, Johnny
Gardes, C. M.
George, Wally
Gould, Hal
Gutrie, John A., Manager Rodeo
Show, connected with Grand
National of Muskogee, Okla.
Hewlett, Ralph J.
Hoffman, Edward P.,
Hoffman's 3-Ring Circus
Hollander, Frank,
H. C. Restaurant Corp.
Horan, Irish
Horn, O. B.
Hoskins, Jack
Howard, LeRoy
Howe's Famous Hippodrome
Circus, Arthur and Hyman
Sturmak
Hugs, James
International Ice Revue, Robert
White, Jerry Kayfield and J. J.
Walsh
Johnson, Sandy
Johnston, Clifford
Jones, Charles
Kay, Bert
Kelton, Wallace
Kimball, Duke (or Romaine)
Kirk, Edw.
Kusman, Hyman
Larson, Norman J.
Law, Edward
Leveson, Charles
Levin, Harry
Low Leslie and his "Blackbirds"
Mack, Beie
McCarthy, E. J.
McGraw, E. E., Owner
Horse Folies of 1946
McGowan, Everett
Magee, Floyd
Magen, Roy
Mann, Paul
Markham, Dewey "Pigmeat"
Matthews, John
Maurice, Ralph
Meeks, I. C.
Merry Widow Company, Eugene
Haskell, Raymond E. Mauro,
and Ralph Pannessa, Managers
Miller, George E., Jr., former
Bookers License 1129
Ken Miller Productions, and
Ken Miller
Miquelon, V.
Montalvo, Santos
N. Edwards, Beck, Employer
Rhapsody on Ice
New York Ice Fantasy Co., Scott
Chalfant, James Blizzard and
Henry Robinson, Owners
Olson, Buddy
Osborn, Theodore
O'Toole, J. T., Promoter
Otto, Jim
Ouellette, Louis
Patterson, Charles
Peh, Iron N.
Piau, William H.
Pinter, Frank
Pope, Marion
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.
Rogers, C. D.
Ross, Hal J., Enterprises
Salzmann, Arthur (Art Henry)
Sargent, Selwyn G.
Scott, Nelson
Shuster, Harold
Shuster, H. H.
Singer, Leo, Singer's Midgets
Six Brothers Circus, and
George McCall
Smith, Ora T.
Specialty Productions
Stevens Bros. Circus, and Robert
A. Stevens, Manager
Stone, Louis, Promoter
Stover, William
Straus, George
Summerlin, Jerry (Marrs)
Sunbrock, Larry, and his Rodeo
Show
Tatar, Jacob W.
Taylor, R. J.
Thomas, Mac
Travers, Albert A.
Walter, Marie, Promoter
Ward, W. W.
Watson, N. C.
Weills, Charles
White, Robert
Williams, Bill
Williams, Gertrude
Williams, Frederick
Wilson, Ray
Young, Robert

UNFAIR LIST of the American Federation of Musicians

INDIVIDUALS, CLUBS, HOTELS, Etc.

This List is alphabetically arranged in States,

Canada and Miscellaneous

ALABAMA

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

ARIZONA

DUNCAN:
Apache Grove

PHOENIX:
Plantation Ballroom

TUCSON:
Cerrard, Edward Barron Hula Hut

ARKANSAS

HOT SPRINGS:
Forest Club, and Haskell Hardage, Prop.

CALIFORNIA

BAKERSFIELD:
Jerez Salon, and George Beaman

BEVERLY HILLS:
White, William B.

BIG BEAR LAKE:
Cressman, Harry B.

BOULDER CREEK:
Brookdale Lodge, Barney Morrow, Manager

CULVER CITY:
Mardi Gras Ballroom

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

LONG BEACH:
Cinderella Ballroom, John A. Burley and Jack P. Merrick, Proprietors

LOS ANGELES:
Fouca Enterprises, and Million Dollar Theatre and Mayna Theatre

OCEANSIDE:
Town House Cafe, and James Cassata, Owner

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

PITTSBURG:
Lirreata, Benne (Tiny)

SACRAMENTO:
Capps, Roy, Orchestra

SAN DIEGO:
Cobra Cafe, and Jerome O'Connor, Owner

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

SAN LUIS OBISPO:
Beason, Don

SAN PABLO:
Backstage Club

SANTA CRUZ:
Albha Club

SANTA ROSA, LAKE COUNTY:
Rendezvous

TULARE:
T D E S Hall

COLORADO

Denver:
Fraternal Order of Eagles, Aerie 2003

LOVELAND:
Westgate Ballroom

RIFLE:
Wiley, Leonard

CONNECTICUT

DANIELSON:
Pine House

GROTON:
Swiss Villa

HARTFORD:
Ruck's Tavern, Frank S. DeLucco, Prop.

MOOSUP:
American Legion Club 91

NORWICH:
Polish Veterans' Club
Wunder Bar and Roger A. Bernier, Owner

DELAWARE

WILMINGTON:
Bradywine Post No. 12, American Legion
Consin Lee and his Hill Billy Band

FLORIDA

CLEARWATER:
Crystal Bar
Musical Bar
Sea Horse Grill and Bar

CLEARWATER BEACH:
Sandbar

DAYTONA BEACH:
Moore's Lodge
Tic Toc Bar & Grill

HALLANDALE:
Ben's Place, Charles Dreiman

JACKSONVILLE:
Stander Bar and Cocktail Lounge

KEY WEST:
Cecil's Bar
Duffy's Tavern, and Mr. Stern, owner
Jack and Bonnie's Starlight Bar

NEW SMYRNA BEACH:
New Smyrna Beach Yacht Club

ORLANDO:
El Patio Club, and Arthur Karst, Owner

PENSACOLA:
Stork Club, and P. L. Doggett, owner

SARASOTA:
"400" Club

TAMPA:
Diamond Horseshoe Night Club, Joe Spicola, owner and manager
Grand Organ, Oscar Lahn, Manager

GEORGIA

MACON:
Jay, A. Wingate
Lowe, Al
Weather, Jim

SAVANNAH:
Sportsmen's Club, Ben J. Alexander

IDAHO

BOISE:
Simmons, Mr. and Mrs. James L. (known as Chico and Connie)

LEWISTON:
Bullinger Hotel, and Sportsman Club
Lewiston Country Club

MOUNTAIN HOME:
Hi-Way 30 Club
Manhattan Club

TWIN FALLS:
Radio Rendezvous

ILLINOIS

CAIRO:
The Spot, Al Dennis, Prop.

CHICAGO:
Kryl, Bohumir, and his Symphony Orchestra
Samczyk, Cosimira, Orchestra

GALESBURG:
Carlson's Orchestra
Mecker's Orchestra
Townsend Club No. 2

JACKSONVILLE:
Chalet Tavern, in the Illinois Hotel

MARIETTA:
Triefenbach Brothers Orchestra

OLIVE BRANCH:
41 Club, and Harold Babb

ONEIDA:
Bona Amaret Hall

STERLING:
Bowman, John E.
Sigmam, Arlie

INDIANA

ANDERSON:
Adams Tavern, John Adams
Owner
Romany Grill

MUNCIE:
Ielaware County Fair
Musical Fair Association

SOUTH BEND:
Downtown Cafe, and Richard Cogan and Glen Luter, (owners)

WHITING:
Whiting Lodge 1109, Loyal Order of Moose

IOWA

BOONE:
Miner's Hall

CEDAR FALLS:
Armory Ballroom
Women's Club

COUNCIL BLUFFS:
Smoky Mountain Rangers

DUBUQUE:
Holy Trinity School

FILMORE:
Fillmore School Hall

KEY WEST:
Ray Hanten Orchestra

PEOSTA:
Peosta Hall

SIOUX CITY:
Eagles Lodge Club

WEBSTER CITY:
Loyal Order of Moose Lodge 735, J. E. Black

EWINGLE:
Zwingle Hall

KANSAS

ARKANSAS CITY:
Twilight Dance Club

CHENEY:
Sedgewick County Fair

EL DORADO:
Loc Mor Club

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

WICHITA:
KPI Ranch Boys
Osborn, Joe (Uncle Joe and his Stars of Tomorrow)

KENTUCKY

ASHLAND:
Amvets Post No. 11, and Carl (Red) Collins, Manager

BOWLING GREEN:
Jackson, Joe L.
Wade, Golden G.

MAYFIELD:
Pancy Farms Picnic, W. L. Cash

PADUCAH:
Copa Cabana Club, and Red Thrasher, Proprietor

LOUISIANA

NEW ORLEANS:
Opera House Bar
Five O'Clock Club
Porte, Frank
418 Bar and Lounge, and Al Bressaban, Prop.

Fun Bar
Happy Landing Club
Treasure Chest Lounge

SHREVEPORT:
Capitol Theatre
Majestic Theatre
Strand Theatre

MARYLAND

BALTIMORE:
Blue Room, of the Mayfair Hotel
Knowles, Nolan P. (Actas Music Corp.)
State Theatre
Summit

BLADENBURG:
America on Wheels

EASTON:
Start, Lou and his Orchestra

MASSACHUSETTS

FALL RIVER:
Duffee Theatre

GARDNER:
Florence Rogers Band
Heywood-Warfield Band

GLOUCESTER:
Youth Council, YMCA, and Floyd J. (Chuck) Farrar, Secretary

HOLYOKE:
Walch's Inn

LYNN:
Pickfair Cafe, Rinaldo Chevrolet, Prop.

METHUEN:
Central Cafe, and Messrs. Yambonis, Driscoll and Gagnon, Owners and Managers

NEW BEDFORD:
Polka, The, and Louis Garston, Owner

SPENCER:
Spencer Fair, and Bernard Reston

WEST WARREN:
Quabog Hotel, Viola Dudge, Operator

WORCESTER:
Gedymia, Walter
Theatre-in-the-Round, and Alma Gray Holmes

MICHIGAN

HOUGHTON LAKE:
Johnna's Rustic Dance Palace

INTERLOCHEN:
National Music Camp

ISHPING:
Congress Bar, and Guido Bonetti, Proprietor

MUSKEGON:
Circle 5, Ranch, and Theodore (Ted) Schmidt

MARQUETTE:
Johnston, Martin M.

MIDLAND:
Eagles Club

NEGAUNEE:
Bianchi Bros. Orchestra, and Peter Bianchi

MINNESOTA

BRainerd:
210 Taverna

DEER RIVER:
Hi-Hat Club

DULUTH:
Dahl, Don

MINNEAPOLIS:
Milnes, C. C.
Twins City Amusement Co., and Frank W. Patterson

ST. PAUL:
Burk, Jay
Twins City Amusement Co., and Frank W. Patterson

MISSOURI

KANSAS CITY:
Coates, Lou, Orchestra
El Capitan Tavern, Marvin King, Owner
Gay Fad Club, and Johnny Young, Owner and Prop.

Mell-O-Lane Ballroom, and Leonard (Mell-O-Lane) Robinson
Playhouse, and Mike Mansella, Proprietor

POPLAR BLUFF:
Lee, Duke Doyle, and his Orchestra "The Brown Bombers"

ST. JOSEPH:
Rock Island Hall

MONTANA

GREAT FALLS:
Civic Center Theatre, and Clarence Golder

HAVRE:
Havre Theatre, Emil Don Tigny

HELENA:
Alibi Club, and Alan Turk

NEBRASKA

HASTINGS:
Brick Pile

KEARNY:
American Legion Club
Fraternal Order of Eagles

LINCOLN:
Dance-Mor

OMAHA:
Beckman, Ray
Benion Legion Post Club
Engles Club
Famous Bar, and Max Delrough, Proprietor
Fochet, Frank
Marab, Al
Melody Ballroom
Ponstein, Gary
Plaines Bar, and Irene Boleski
Whitney, John B.

NEVADA

ELY:
Little Casino Bar, and Frank Fox

NEW HAMPSHIRE

BOSCAWEN:
Colby's Orchestra, Myron Colby, Leader

PITTSFIELD:
Pittsfield Community Band, George Protee, Leader

WARNER:
Flanders', Orchestra, Hugh Flanders, Leader

NEW JERSEY

ATLANTIC CITY:
Clock Bar
Mossman Cafe
Surf Bar

BAYONNE:
Sonny's Hall, and Sonny Montazer
Starke, John and his Orchestra

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

CLIFTON:
Boeckmann, Jacob

DENVILLE:
Young, Buddy, Orchestra

EATONTOWN:
Phil's Turf Club

ELIZABETH:
Coral Lounge, Mrs. Agresta, Owner

HACKETTSTOWN:
Hackettstown Fireman's Band

GERSEY CITY:
Band Box Agency, Vince Giacinto, Director

LAKEWOOD:
Morgan, Jerry

MAPLEWOOD:
Maplewood Theatre

MONTCLAIR:
Montclair Theatre

MORRISTOWN:
Community Theatre
Jersey Theatre
Park Theatre

NETCONG:
Kiernan's Restaurant, and Frank Kiernan, Prop.

NEWARK:
House of Brides

OAK RIDGE:
Van Brundt, Stanley, Orchestra

PASSAIC:
Blue Room, and Mr. Jodi
La Tauraine Club

WANAMASSA:
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ANAPRA:
Sunland Club

CARLSBAD:
Lobby Club

RUIDOSO:
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Hall, Art
Jesse Clipper Post No. 430,
American Legion
Lafayette Theatre
Wells, Jack
Williams, Buddy
Williams, Ossian

CANANDAIGUA:
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Willis, Stanley

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OLEAN:
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RAVENA:
VFW Ravena Band

ROCHESTER:
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SALAMANCA:
Lime Lake Grill
State Restaurant

SCHENECTADY:
Polish Community Home (PNA Hall)

SYRACUSE:
Miller, Gene

UTICA:
Russell Rose Trio, and Salvatore Coriale, leader, Frank Picarra, Angelo Ficarra
Scharf, Roger, and his Orchestra
Ventura's Restaurant, and Rehn Ventura

NORTH CAROLINA

ASHEVILLE:
Propec, Fitzbough Lee

KINSTON:
Parker, David

WILMINGTON:
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OHIO

AERON:
German-American Club
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ALLIANCE:
Lexington Grange Hall

AUSTINBURG:
Jewel's Dance Hall

CANTON:
Palace Theatre

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Copper Stallion Restaurant, and Mr. and Mrs. Claude Jackson
Highland Country Club
Steamer Avalon
Summit Hills Country Club
Twins Oaks Country Club

COLUMBUS:
Fraternal Order of Eagles, Aerie 297

DAYTON:
The King, Maura Paul, Op.

ELYRIA:
Palladium Ballroom

GENEVA:
Blue Bird Orchestra, and Larry Parks
Municipal Building

HARRISBURG:
Harrisburg Inn
Hubba-Hubba Night Club

IRONTON:
Club Riviera

JEFFERSON:
Larko's Circle I Ranch

LIMA:
Billger, Lucille

LISBON:
Eagles Club, and Felix Butch

MASSILLON:
VFW

MILON:
Andy's, Ralph Ackerman Mgr.

PIERPONT:
Lake, Danny, Orchestra

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Avenna Theatre

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Underwood, Don, and his
Orchestra

WONGSTOWN:
Samrock Grille Night Club,
and Joe Stuphar

OKLAHOMA

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

YVITA:
Indeo Association

OREGON

GRANTS PASS:
Fruit Dale Grange

SAMS VALLEY:
Sams Valley Grange, Mr. Pet.
Key, Grange Master

PENNSYLVANIA

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Washington Band

ASHLAND:
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VFW Home Association,
Post 7654

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BARTONSVILLE:
Hotel Bartonville

BEAVER FALLS:
VFW Post No. 48
White Township Inn

BADFORD:
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John Evan

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

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Valley Hotel

FORD CITY:
Atlantic City Inn

FREEDOM:
Sully's Inn

GIARDVILLE:
St. Vincent's Church Hall

IRISY SHORE:
Beverly Ranch

NEW CASTLE:
Cables Hotel, and
Frank Giannarino

NEW KENSINGTON:
Gable Inn

PHILADELPHIA:
Dupree, Hiram

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

READING:
Bar, Stephen S., Orchestra

ROCHESTER:
Loyal Order of Moose No. 331

ROULETTE:
Bever, Edgar, Roulette House

SUNBURY:
Shamokin Dam Fire Co.

WILKINSBURG:
Lant, Grace

WEST VIRGINIA

CHARLESTON:
Savoy Club, "Flop" Thompson
and Louis Ruk, Operators

FATHMONT:
Amvets, Post No. 1
Fire-side Inn, and John Boyce
Gay Spot, and Adda Davis and
Howard Weekly

**WEST END TAVERN, and
A. B. Ullom**

KEYSTONE:
Calloway, Franklin

PARKEERSBURG:
Hilley, R. D.

CHATTANOOGA:
Alhambra Shrine

NASHVILLE:
Hippodrome Roller Rink

TEXAS

BEVILLE:
Beville Country Club

CORPUS CHRISTI:
Al Hardy and Band
The Lighthouse
Santikos, Jimmie

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

PORT ARTHUR:
DeGrasse, Lenore

HOUSTON:
Grand Oaks, and John Jefferson,
owner

SAN ANGELO:
Club Acapulco

SAN ANTONIO:
Rodriguez, Oscar

VIRGINIA

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

BRISTOL:
Knights of Templar

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

NORFOLK:
Holiday Inn, and Les
Hoggard, operator

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Eddleton, Owner and Oper-
ator

ROANOKE:
Krisch, Adolph

WASHINGTON

SEATTLE:
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WEST VIRGINIA

CHARLESTON:
Savoy Club, "Flop" Thompson
and Louis Ruk, Operators

FATHMONT:
Amvets, Post No. 1
Fire-side Inn, and John Boyce
Gay Spot, and Adda Davis and
Howard Weekly

**WEST END TAVERN, and
A. B. Ullom**

KEYSTONE:
Calloway, Franklin

PARKEERSBURG:
Hilley, R. D.

WISCONSIN

APPLETON:
Koebe's Hall

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

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

BLOOMINGTON:
McLane, Jack, Orchestra

BOSCOBEL:
Peckham, Harley
Sid Earl Orchestra

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Cottage Grove Town Hall, John
Galvin, Operator

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North Star Ballroom, and John
Bembeck

DURAND:
Weiss Orchestra

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Woodward Nite Club, and
John Stone, Manager

KENOSHA:
Julius Blosdorf Tavern

NORTH FREEDOM:
American Legion Hall

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

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

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

OREGON:
Village Hall

PARDEEVILLE:
Fox River Valley Boys Orchestra

REWEY:
High School
Town Hall

ROSHOLT:
Flambeau Ballroom, and
Stanley Okuita

SOLDIER'S GROVE:
Gorman, Ken, Band

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Wells, Jack

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Kewalo Inn

CANADA

MANITOBA

BRANDON:
Palladium Dance Hall

ONTARIO

AYR:
Ayr Community Theatre
Hayseed Orchestra

CUMBERLAND:
Maple Leaf Hall

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

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Clement Hambourg
Three Hundred Club

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Naylor, Manager

QUEBEC

BERTHIER:
Chateau Berthelet

BERTHIERVILLE:
Menoir Berthier, and Bruce
Cardy, Manager

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Village Bar, and O. Gaucher
and L. Gagnon

QUEBEC:
Canadian and American Book-
ing Agency

SHERBROOKE:
Sherbrooke Arena

MEXICO

MEXICO CITY:
Marin, Pablo, and his Tipica
Orchestra

MISCELLANEOUS

Kryl, Bohumir and his Symphony
Orchestra
Marvin, Eddie
Wells, Jack

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(Continued on next page)

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(Continued from preceding page)

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FOR SALE—Deagan orchestra bells 1 1/2 octaves, 1 1/2-inch bars with case (used). John Lakes, 248 Locust Street, New Holland, Penn.

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FOR SALE—Wm. S. Haynes, silver, closed G-sharp flute for band; 16 Carts of London flute, \$100.00—both used. Dr. M. Etelson, Jamestown, N. Y.

FOR SALE—Martin tenor sax, used, \$190.00. M. Schecter, 1261 Eastern Parkway, Brooklyn 13, N. Y. Phone: PR 3-6866, evenings.

FOR SALE—Kay string bass, swing master model, mahogany finish, used. Charles Coleman, 1792 E. 7th St., Brooklyn 23, N. Y. DEWEY 9-0755.

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AT LIBERTY—Vibraphone man, read, fake, age 23, wishes to join small group. Charles Ratny, 77-46 162nd St., Flushing, L. I., N. Y. Phone: JA 6-3791.

AT LIBERTY—Drummer, 15 years experience, single, wishes steady work with small combo or trio; owns car, will travel. Local 35 card. C. C. Watson, P. O. Box 170-R. 6, Evansville, Indiana. Tel. 6-5078.

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AT LIBERTY—Guitarist-vocalist, wife is drummer also vocalist for combo; will travel anywhere. Nae Cross, 813 Duke Street, Portsmouth, Va. Tel. 7-3189.

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WANTED—Collection of American or foreign song books issued before 1900, also any old music collection except studies, orchestrations or studies. E. Beale, 339 West 51st St., New York 19, N. Y.

WANTED—New or used Vibrapond to attach to a Hammond organ. Anyone having one to sell write to: Francis Dubrau, 277 Dupont Ave., Newburgh, New York.

WANTED—Savannah symphony society desires to contact qualified musicians for all sections of orchestra who are willing to work in other employments with symphonic playing on side and at professional rates. Contact F. C. Kelly, 240 West Broughton St., Savannah, Ga. Season opens November 17.

WANTED—Guitarist, for name combo, good pay, steady work, no layoffs. Free to travel. Call or write. Tuttle Agency, 1817 E. Allegheny Ave., Philadelphia 34, Pa. NEBRASKA 4-6062, any time.

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