

International musician



1948-1949
OFFICIAL JOURNAL OF THE AMERICAN FEDERATION OF MUSICIANS OF THE UNITED STATES OF AMERICA

the Clavioline

The great ice spectacle, "Holiday on Ice", on its coast-to-coast tours, features the Clavioline, played by the show's concert pianist Artie Kane. Audiences and producers alike share enthusiasm for this fascinating electronic instrument . . . a brilliant highlight in a stellar presentation. Musicians and listeners throughout the nation are discovering a wondrous new world of music through the versatile, portable Clavioline, the most playable keyboard instrument you've ever tried!

A PRODUCT OF ELECTRONICS DIVISION OF GIBSON, INC.



featured in "Holiday On Ice"

CHICAGO MUSICAL INSTRUMENT CO.
28 East Adams Street Chicago 3, Ill.

Vol.
Ente
1922
"Ac
post
of
1922
P
LEO
HOP
Merr
Non
App
39
C
JAM
C. L.
900
LEO
220
HARI
220
Exec
HERN
A
GEOR
STAN
WILLI
WALT
Why
be
A. F.
How
Cham
Symp
Music
When
Bands
Techn
Local
Closin
Violin
300 Y
Ne
Trump
News
Book
Defau
Unfair
Offici
J A

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

Entered as Second Class Matter July 28, 1922, at the Post Office at Newark, N. J. "Accepted for mailing at special rate of postage provided for in Section 1103, Act of October 3, 1917, authorized July 28, 1922."

Published Monthly at 39 Division Street, Newark 2, New Jersey

LEO CLUESMANN, Editor and Publisher
HOPE STODDARD, Associate Editor

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

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

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

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

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

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

Executive Committee
HERMAN D. KENIN359 South West
Morrison St., Portland 4, Oregon

GEORGE V. CLANCY5562 Second Blvd.
Detroit 2, Michigan

STANLEY BALLARD32 Glenwood Ave.
Minneapolis 3, Minnesota

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

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

CONTENTS

Why Taft-Hartley Law Should
be Amended 6
A. F. of L. Resolution 8
How Tax Rate Affects You—Mooney 9
Chamber Music 10
Symphony and Opera 11
Music in New York State 12
Where They are Playing 16
Bands of the Empire State 17
Technique of Percussion—Stone 18
Local Highlights 20
Closing Chord 21
Violin: Views and Reviews—Babitz 22
300 Years of Music in
New York City 24
Trumpet Talk—Tetzloff 28
News Nuggets 29
Bookers' Licenses Revoked 38
Defaulters List 40
Unfair List 44
Official Business 46

Here's your short-cut
to Modern Style perfection!
HOT CHORUS BOOKS
By Your Favorite
POLL WINNERS!



Which of these Star-Soloists' Books do you want for only \$1.00 each?

2 New Series Just Published!

ALL-AMERICAN MODERN RHYTHM CHORUSES No. 2

Each book is individually arranged by a star soloist and contains his version of Don't Get Around Much Anymore—Temptation—If I Had You—I'm In The Mood For Love—Good Night Sweetheart—Stairway To The Stars—I'm Always Chasing Rainbows—Do Nothin' Till You Hear From Me—Don't Be That Way—Just You, Just Me.

- | | |
|----------------|---------------------------|
| Lawrence Brown | Trombone |
| Harry Carney | Eb Baritone & Eb Alto Sax |
| Jimmy Hamilton | Clarinet |
| Chubby Jackson | Bass |
| Carmen Mastren | Guitar |
| Ray Nance | Violin |
| Rex Stewart | Trumpet |

STAR-SOLOIST MODERN RHYTHM CHORUSES

Each book is individually arranged by a star soloist and contains his version of Do You Ever Think Of Me—I Cried For You—Diane—Whispering—Rose Room—Four Or Five Times—Coral Sea—After I Say I'm Sorry—Charmaine—Once In Awhile.

- | | |
|----------------|---------------------------|
| Lawrence Brown | Trombone |
| Harry Carney | Eb Baritone & Eb Alto Sax |
| Jimmy Hamilton | Clarinet |
| Chubby Jackson | Bass |
| Carmen Mastren | Guitar |
| Ray Nance | Violin |
| Rex Stewart | Trumpet |

ALL-AMERICAN MODERN RHYTHM CHORUSES No. 1

Each book is individually arranged by a star soloist and contains his version of Deep Purple—Pagan Love Song—Sweet And Lovely—Blue Moon—I'll Never Be The Same—I'm Coming Virginia—Singin' In The Rain—How Am I To Know—Should I—I'm Thru With Love.

- | | |
|-------------------|--------------|
| George Auld | Bb Tenor Sax |
| Tex Benete | Bb Tenor Sax |
| Jimmy Blanton | Bass |
| Bill Butterfield | Trumpet |
| Benny Carter | Eb Alto Sax |
| Hank D'Amico | Clarinet |
| Roy Eldridge | Trumpet |
| Ziggy Elman | Trumpet |
| Irving Fazole | Clarinet |
| Bud Freeman | Bb Tenor Sax |
| Johnny Hodges | Eb Alto Sax |
| Deane Kincaide | Bb Tenor Sax |
| Yank Lawson | Trumpet |
| Henry Lavine | Trumpet |
| Carmen Mastren | Guitar |
| Benny Morton | Trombone |
| Red Norvo | Xylophone |
| Tony Pastor | Bb Tenor Sax |
| Charles Shavers | Trumpet |
| Muggsy Spanier | Trumpet |
| Rex Stewart | Trumpet |
| Leonard Suss | Trumpet |
| Charles Teagarden | Trumpet |
| Ben Webster | Bb Tenor Sax |

ALL-STAR SERIES MODERN RHYTHM CHORUSES No. 1

Each book is individually arranged by a star soloist and contains his version of Sleepy Time Gal—My Blue Heaven—Swingin' Down The Lane—In A Little Spanish Town—The Darktown Strutters' Ball—Linger Awhile—At Sundown—China Boy—Sunday—Ja-Da.

- | | |
|------------------|--------------|
| Buster Bailey | Clarinet |
| Charlie Barnet | Bb Tenor Sax |
| Tex Benete | Bb Tenor Sax |
| Bunny Berigan | Trumpet |
| Chu Berry | Bb Tenor Sax |
| Bill Butterfield | Trumpet |
| Milton Delugg | Accordion |
| Jimmy Dorsey | Eb Alto Sax |
| Ziggy Elman | Trumpet |
| Irving Fazole | Clarinet |
| Bud Freeman | Bb Tenor Sax |
| Bobby Hockett | Cornet |
| Bob Haggart | Bass |
| Coleman Hawkins | Bb Tenor Sax |
| Woody Herman | Clarinet |
| Milt Harth | Organ |
| Harry James | Trumpet |
| John Kirby | Bass |
| Carmen Mastren | Guitar |
| Eddie Miller | Bb Tenor Sax |
| Glenn Miller | Trombone |
| Toots Mondello | Eb Alto Sax |
| Spud Murphy | Clarinet |
| Red Norvo | Xylophone |
| Pee Wee Russell | Clarinet |
| Charles Shavers | Trumpet |
| Jack Teagarden | Trombone |
| Joe Venuti | Violin |

ALL-STAR SERIES MODERN RHYTHM CHORUSES No. 2

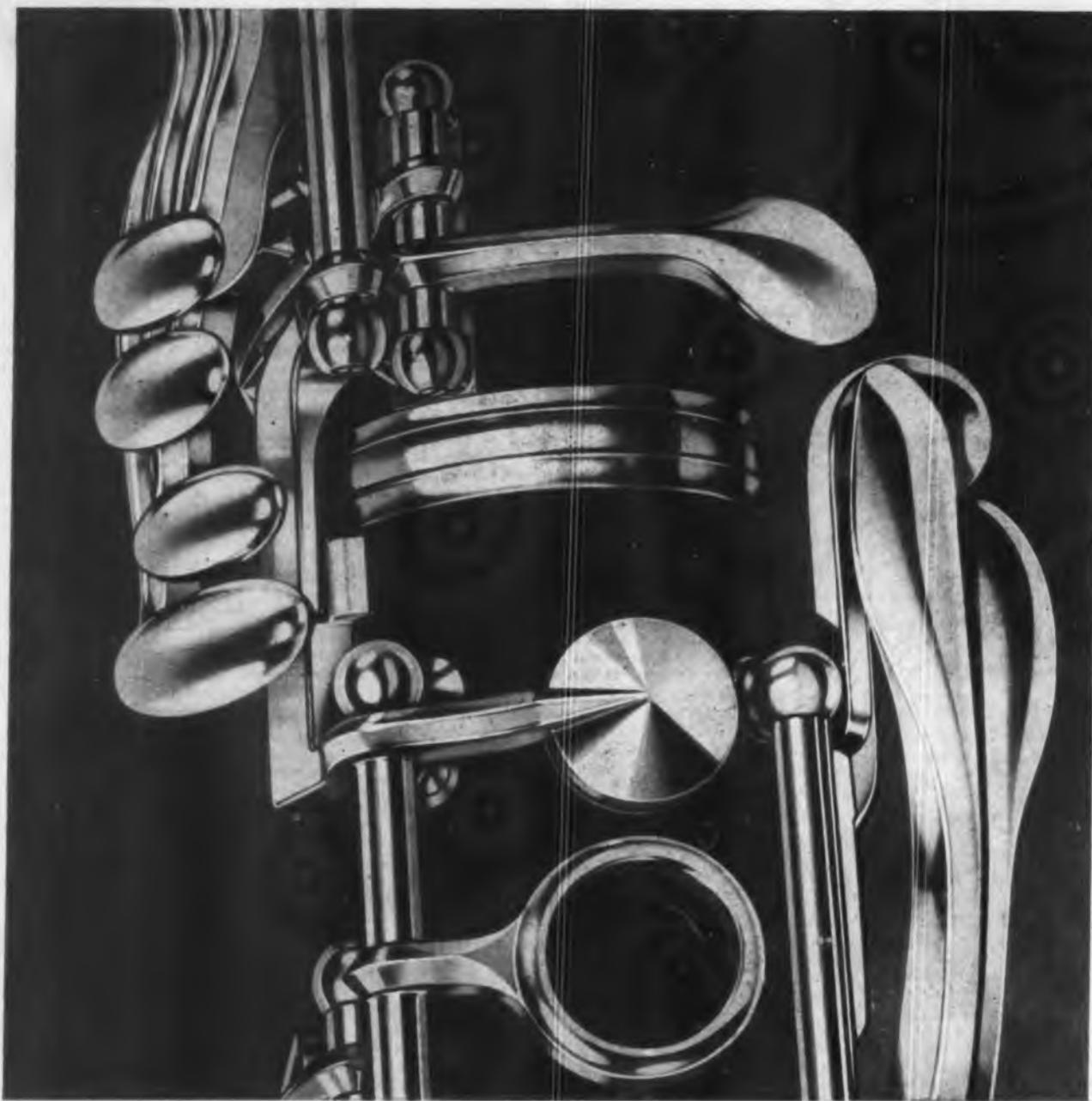
Each book is individually arranged by a star soloist and contains his version of Hot Lips—Wabash Blues—Stumbling—I'll See You In My Dreams—I Never Knew—June Night—Honey—Running Wild—Changes—Wang Wang Blues.

- | | |
|----------------|--------------|
| George Auld | Bb Tenor Sax |
| Jimmy Blanton | Bass |
| Benny Carter | Eb Alto Sax |
| Hank D'Amico | Clarinet |
| Roy Eldridge | Trumpet |
| Bud Freeman | Bb Tenor Sax |
| Johnny Hodges | Eb Alto Sax |
| Deane Kincaide | Bb Tenor Sax |
| Yank Lawson | Trumpet |
| Henry Lavine | Trumpet |
| Carmen Mastren | Guitar |
| Benny Morton | Trombone |
| Tony Pastor | Bb Tenor Sax |
| Muggsy Spanier | Trumpet |
| Rex Stewart | Trumpet |
| Leonard Suss | Trumpet |
| Ben Webster | Bb Tenor Sax |

THE BIG 3 MUSIC CORPORATION • 799 Seventh Avenue, New York 19, N. Y.
SALES AGENT FOR: ROBBINS MUSIC CORPORATION • LEO FEIST, INC. • MILLER MUSIC CORPORATION

I enclose \$..... Send Hot Chorus Books indicated above @ \$1.00 each.

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



HALLMARKS OF QUALITY

QUALITY in a musical instrument is a composite of many factors—tone, tuning, responsiveness are but a few. No player can hope to evaluate all these with accuracy at first hearing. But he can look for *craftsmanship*—one consistent characteristic of carefully made, *quality* instruments.

THE NEXT TIME you select a clarinet for yourself, or for a student, look for these time-tested hallmarks of quality ...the manner in which a key is sculptured, its leverage

and positioning...all the hundred and one *details* of design that bespeak the artistry and intelligence of the maker.

A MUSICAL INSTRUMENT is more than just "merchandise"—it is the key to Music itself, and he who chooses a *quality* instrument stands to derive the fullest pleasure from this most satisfying of all the arts. G. LEBLANC COMPANY, KENOSHA, WIS.

MUSICIANS

FREE CATALOG

NEW! NEW! NEW!

IMPROVISATION
An Instructive Monthly Publication for Musicians

- Counter-Melodies
- Breaks
- Blues
- Improvisation Patterns
- Modern Jazz Solos
- Lessons in Melody Writing
- For All Treble Clef Instruments
- Strictly Modern

Current Issue 50 Cents
Six Months Subscription \$2.50

SMALL COMBO ORCHESTRATIONS
Complete Library of 133 Famous Standard Hits, arranged for 3 to 6-piece combos. Includes all the important standards.

341—"C" BOOK \$4.50
342—"Bb" BOOK 6.50
343—"Eb" BOOK 6.50

All Instruments

(PLEASE MENTION YOUR INSTRUMENT)
Cat. No.

- 958-AD LIB. 32 pages of instructions and ideas for developing modern improvisations. Including many examples of blues eddying and jazz choruses on famous melodies \$1.00
- 959-SIGHT READING TECHNIQUE. A tested practical method that will improve your sight reading .50
- 16-HOW TO PLAY BE-BOP. Full analysis, theory and many examples \$1.50
- 902-PROGRESSIVE JAZZ PASSAGES. Typical Be-bop examples in all popular keys .50
- 913-100 MODERN NEW SCALES. An unlimited source of new ideas for modern progressive improvisation, beyond the scope of traditional scales .50
- 919-CHORDS (Vol. No. 1). Every modern chord from triads to 13th chords with text and exercises \$1.00
- 920-CHORD PROGRESSIONS (Vol. No. 2). 96 pages of examples and text, illustrating all progressions used in modern popular music \$1.00
- 47-IMPROVISING and HOT PLAYING. Hundreds of improvisation patterns shown on all chords. A chord index locates many jazz phrases for any chord combinations \$1.00
- 84-MODERN CHORD SUBSTITUTIONS. Chart of chords that may be used in place of any regular major, minor, and 7th chords. .50
- 67-MODERN BREAKS. Up-to-date breaks in all popular keys. (For all treble clef instruments) .50
- 52-HOW TO HARMONIZE MELODIES. The principles of improvising correct harmonic progressions for any melody \$1.00
- 907-HOW TO REHARMONIZE SONGS. Instructions in finding more modern substitute chords for conventional sheet music harmony .75
- 41-HOW TO TRANPOSE MUSIC, including special exercises to practice transposing at sight \$1.50
- 57-HOW TO MEMORIZE MUSIC. A scientific method with exercises that develop and improve the capacity for memorizing music. .50
- 61-DICTIONARY OF 4-PART HARMONY .50
- 82-HARMONIZATION CHART, 372 ways to harmonize any melody note \$1.00
- 903-EFFECTIVE USE OF GRACE NOTES. Explanation and examples of the various types of grace notes and how to use them in popular music .50

Modern Piano Trends
An Instructive Monthly Publication for Progressive Musicians

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

— STRICTLY PROFESSIONAL —

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

FOR ALL INSTRUMENTS

- Cat. No.
- 01-CHORD CHART, 132 popular sheet music chords. .50
 - 43-CHORD CONSTRUCTION AND ANALYSIS. How to use chords as fill-ins, background for correct improvising, etc. \$1.50
 - 85-TRANSPOSING CHART, changing music to all keys \$1.00
 - 85-BOP. 25 pages of modern progressive solos (with chord symbols) \$1.00
 - 91-NEW SOUNDS. 11 terrific solos, the ultimate in progressive sounds (recommended by Charlie Ventura) \$1.00
 - 58-BASS IMPROVISING BY CHORDS. How to find the correct bass notes from popular sheet music diagrams .50
 - 961-LIBRARY OF 148 STANDARD HITS. Complete sheet music with words and chords. All good titles such as: Body and Soul, Embraceable You, September in the Rain, Ain't Misbehavin', Stormy Weather, etc Complete \$4.50

ORGANISTS

- 88-EFFECTIVE HAMMOND ORGAN COMBINATIONS, chart of special sound effects and novel tone combinations .50
- 30-HAMMOND NOVELTY EFFECTS, a collection of amusing trick imitations for "entertaining" organists .75
- 33-COMPLETE DICTIONARY OF HAMMOND STOPS, correct interpretation of organ sounds. .75
- 904-POPULAR ORGAN STYLING. How to arrange popular sheet music for the organ; effective voicing, contrasting styles of playing, etc. Hammond Organ registration .50
- 59-CHORD SYSTEM OF POPULAR ORGAN PLAYING. Explaining the principles of popular organ improvisation, using only melody and chord diagrams. .50
- 76-SOLOVOX COMBINATIONS. Chart of instrumental imitations for the Hammond Solovox. .50

GUITARISTS

- 982-GUITAR INTRODUCTIONS. Professional material .50
- 42-GUITAR CHORDS, in diagram as well as musical notation. Also includes correct fingering, guitar breaks and transposing instructions \$1.25
- 947-UNUSUAL GUITAR CHORDS. .75
- 344-11TH CHORDS FOR GUITAR and how to use them. 660 modern chords, diagrams, fingerings, notation .50
- 998-LATIN GUITAR RHYTHMS \$1.00
- 999-ADVANCED GUITAR TECHNIQUE 1.00

PIANISTS

- Cat. No.
- 49-DESCENDING PIANO RUNS. For the right hand. Modern runs to fit the most used chord combinations .50
 - 984-ASCENDING PIANO RUNS. For the right hand. In all popular keys .50
 - 48-11th CHORD ARPEGGIOS. 132 11th chord runs, the modern substitute for 7th chords .50
 - 988-MODERN JAZZ ACCOMPANIMENTS. How to play off-beat bop piano backgrounds .50
 - 912-CHORDS BUILT BY FOURTH INTERVALS. A chart of ultra-modern 3, 4, 5 and 6 note chords and how to substitute them for conventional chords \$1.00
 - 65-MODERN PARALLEL CHORD PROGRESSIONS. The harmonic background for modern piano styles. How to create the "New Sound" in harmonizing basic scales. .50
 - 64-NEW CHORD STRUCTURES. This chart shows the basis for 1152 unorthodox modern chord structures that can be used in place of conventional chords \$1.00
 - 915-DICTIONARY OF 13th CHORDS. A chart of 132 extremely modern 7-part chords .50
 - 50-LATIN-AMERICAN RHYTHMS. How to apply over 30 Latin rhythms to the piano. Also includes instructions in playing Latin-American instruments \$1.25
 - 43-PROGRESSIONS IN 13th CHORDS. Examples and exercises showing all variations of 13th chords as used in modern music. .50
 - 44-PROGRESSIVE PIANO HARMONIZATIONS. The modern way of harmonizing any melody note using unconventional chord formations .50
 - 903-HOW TO USE 11th and 13th CHORDS. Examples of modern chords applied to popular songs. .50
 - 901-PROGRESSIVE PIANO PATTERNS. Modern style jazz phrases in all popular keys .50
 - 88-MODERN BLOCK CHORD PROGRESSIONS. Examples and exercises for the progressive pianist .50
 - 86-THE BLOCK CHORD STYLE. Full explanation and examples of this modern piano style, including a block chord harmony chart \$1.00

MUSIC ON INDEX CARDS

Large 5 x 8 "Sengdex" cards, show melody, words, chords, Hammond Registration of Famous Pops and Classics.

Collection No. 1 - Famous old songs that every musician should know \$3.00

Collection No. 2 - Famous Waltzes, Tangos, Marches and Classics \$3.00

- Cat. No.
- 914-11th CHORD INVERSIONS. A modern chord study for the progressive pianist, showing over 300 positions of 11th chords. .50
 - 89-MODERN PIANO INTRODUCTIONS, in all popular keys \$1.00
 - 46-PIANO ENDINGS. Two and one measure endings in all popular keys .50
 - 11-MODULATIONS, 2 and 4 measure bridges leading from end to all popular keys \$1.00
 - 10-MODERN PIANO RUNS, 180 professional runs on all chords \$1.00
 - 69-PIANO BASS PATTERNS. A variety of left-hand figures on all chords .75

Progressive style Intro, Breaks and endings for Standard Hits.

- 932-SELECTION "A." Stardust, Tea For Two, Talk of the Town, Ain't Misbehavin' .50
- 923-SELECTION "B." Body and Soul, All of Me, I Surrender Dear, If I Had You .50
- 924-SELECTION "C." Embraceable You, Honeyuckle Rose, Out of Nowhere, The Sunny Side of the Street .50
- 925-SELECTION "D." I'm in the Mood for Love, These Foolish Things, Don't Blame Me, Someone to Watch Over Me .50
- 926-SELECTION "E." April Showers, How High the Moon, I Only Have Eyes for You, You Were Meant for Me .50
- 927-SELECTION "F." Dancing in the Dark, My Blue Heaven, Five Foot Two, Once in a While .50
- 928-SELECTION "G." Laura, September in the Rain, Night and Day, The Very Thought of You .50

Music Teachers

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

LATEST POPULAR MUSIC FOR RENT

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

WRITE FOR RENTAL LIST I

MONEY BACK GUARANTEE ON EVERYTHING I

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

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

Please send (list by number) _____

PLEASE PRINT

Free Catalog
 Modern Piano Trends

NAME _____

STREET _____

CITY _____

STATE _____

Below is a copy of the telegram sent by President Petrillo to former Governor Earl Warren upon his appointment as Chief Justice of the United States as well as the reply received from the Chief Justice.

October 6, 1953

HON. EARL WARREN CHIEF JUSTICE OF THE UNITED STATES
UNITED STATES SUPREME COURT WASHINGTON D C

CONGRATULATIONS ON YOUR WELL DESERVED APPOINTMENT. FROM A UNION CLARINET PLAYER TO CHIEF JUSTICE OF THE SUPREME COURT OF THE UNITED STATES IS QUITE A JUMP. YOU HAVE THE BEST WISHES OF EVERY OFFICER AND MEMBER OF THE AMERICAN FEDERATION OF MUSICIANS FOR YOUR CONTINUED SUCCESS.

JAMES C PETRILLO, PRESIDENT
AMERICAN FEDERATION OF MUSICIANS

Supreme Court of the United States
Washington D. C.

CHAMBERS OF
THE CHIEF JUSTICE

December 19, 1953

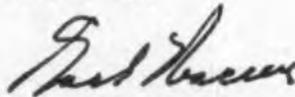
Dear Mr. Petrillo:

Thanks for your fine telegram when I was appointed to the Supreme Court.

It deserved a more prompt reply, but I know you will appreciate the complications of such a sudden change as I made in leaving the Governor's office and assuming this one.

My best wishes to you and yours for the holiday season.

Sincerely,



Mr. James C. Petrillo
President
American Federation of Musicians
New York City, New York

My regards to the brothers of the federation. Their kindness to me has always been more than a one-time poor clarinet player deserved.



WHY THE TAFT-HARTLEY LAW SHOULD BE AMENDED

TO OUR MEMBERS:

The following letter has been sent to every Congressman and Senator in the Congress of the United States, giving them the views of the American Federation of Musicians on the Taft-Hartley Law amendments. We felt this matter of sufficient importance to acquaint every Senator and Congressman with our feelings on the subject.

There are other amendments which we feel should be made in this law, but the three mentioned in this letter are those which affect the members of the American Federation of Musicians to the greatest extent.

AFTER READING THIS LETTER, I URGE ALL OFFICERS AND MEMBERS TO WRITE THEIR CONGRESSMEN AND SENATORS TO AMEND THE TAFT-HARTLEY ACT

- (1) to permit secondary boycotts needed to protect union members from being forced to scab on fellow members,
- (2) to permit a union to demand increased employment opportunities for its members, and
- (3) to permit employers to contribute to welfare funds giving benefits to persons displaced by their products.

My dear Senator
Congressman

President Eisenhower has told the Country that the Taft-Hartley Act "should be changed in some respects" so that it will "be absolutely fair to the laboring men and women of this nation . . ." And Secretary of Labor Mitchell has told us that some features of the Taft-Hartley Act "are really dangerous to labor, really loaded, really unfair. I am for the removal of those unfair features. The President is for their removal. I think a majority of the Congress will be for their removal." I am writing to you to tell you about three features of the Act which our experience has shown to be most unfair to the instrumental musicians. The first item I would like to discuss is the provision in the Taft-Hartley Act concerning

INTERNATIONAL MUSICIAN

secondary boycotts. A ban on secondary boycotts in our business takes away from the musicians their power to strike. We all agree that unions should have the right to strike, and we also agree that the right to strike should be the last weapon to be used in times like these, or at any time in the future, but that power should never be taken away from a union.

I would like to cite one case to show how we are affected. We will take a hypothetical situation with a radio station in Seattle, Washington, for instance. For some good reason, our local in Seattle withdraws the service of our members from the radio station. Under the Taft-Hartley Act's provisions, it is a secondary boycott if we withdraw the services of our members from the stations in New York, Chicago or Los Angeles, which originate the programs fed by the network to the station in Seattle, in order to help our local in this strike situation. This means that the employer in Seattle, or whatever city it may be, will receive the services of our members in New York, Chicago or Los Angeles, on his station while our members in his city are on strike. You can readily see our position in such a situation—our members are scabbing on their brother members in another city, and our local union in Seattle is left without any chance whatsoever of winning such a strike.

Actually, the Taft-Hartley Act intended to prevent this type of scabbing by providing that no employee need enter the premises of another employer whose employees are on strike. In our case, however, instead of our members' walking into the struck premises, their services are brought in through a wire. Our lawyers have advised us that some doubt exists as to whether the protective provision relative to struck premises applies to our situation. The law should be clarified to make certain that it does.

The second item which affects us adversely is the provision on featherbedding. I believe somewhere along the line I remember Senator Taft stating it is pretty difficult to clearly define what constitutes featherbedding. I think he had reference to the various activities in the building trades. If it is difficult to define in the building trades, I assure you that it is doubly so with respect to the employment of musicians.

There are two factors which make this definition most difficult. One is the question of instrumentation. The second is the question of need for employment on the part of musicians, so that base from which our outstanding artists are drawn shall be maintained at a high level.

From time immemorial, the musician has had very little or no difficulty with wages and working conditions. Our big problem has been to increase our employment ratio as much as possible. As the country developed, both artistically and economically, we found that, because of mechanized music, the employment of live musicians proportionately diminished. Hence, each local of the Federation was constrained, in order to keep a meagre skeleton of fine musicians active, to make every effort to procure as many jobs as possible whenever musicians were employed. In part, this was the fight of the live musician against mechanized music. This is exemplified in radio more than anywhere else. At the present time, with thousands of radio stations all over the country, the employment of live musicians in these stations averages less than one musician per station, despite the fact that music in mechanized form is used more than any other type of program.

Further, the employers themselves recognize that the Federation has a just cause in demanding additional employment for musicians, because, unless jobs are found for these musicians, the base from which the artists who play in the symphonies, radio stations, opera, etc., would atrophy.

Hence it can be seen that since the passage of the Taft-Hartley Act, with its restrictive clauses on so-called featherbedding, the musicians' employment opportunities have dwindled to the point where it has become artistically alarming.

As you know, the average American promoter is interested only in profit. Maybe this is just as it should be, but when we think along artistic lines, the question of profit should not be the important factor that it is in our average business life. Hence, we have thousands of cases where promoters will attempt to employ so-called orchestras, with as few instruments as four, five or six, in establishments such as first-class theatres, auditoriums, and other places of amusement, which are artistic travesties.

I am sure you will agree with me that what we are doing, in effect, is to try to preserve, as much as possible, the artistry of music in this country when we attempt to gain as much employment for our people as the traffic will bear.

I want to assure you that we do not condone featherbedding as it is generally understood and practiced in some industries. We feel that in these industries, which are typical American business concerns, the law of supply and demand should be the prime factor in determining employment. But, as you know, artists have had to thrive in the garret for centuries past, and it is only comparatively recently that the fine artists of this country banded together into a Federation such as ours, in order to develop and promote the finest music in all the land.

It is also important to remember that we are probably the only nation in the world that does not subsidize music. As a matter of fact, I say without fear of contradiction that the American Federation of Musicians, through bond drives, the Voice of America, the Armed Forces, the Treasury Department, and many other Government departments and agencies, gives between one and two million dollars' worth of music each year without pay.

The third item I would like to discuss is the most important one.

A few years ago the American Federation of Musicians, together with the recording and transcription industry, created a fund known

as the Recording and Transcription Fund. This was only accomplished after a strike of twenty-seven months; three investigations by Congressional Committees; an appeal by President Roosevelt to us to send the men back to work (to which the answer was "No"); an appeal by James Byrnes, who was then Director of War Mobilization; an appeal by Chief Justice Vinson of the United States Supreme Court, who was then Director of Economic Stabilization.

We were also taken before the Federal Court in Chicago, by that great trust-buster (who never busted anything except things that were good) Thurman Arnold. Judge Barnes would not take any of his bull-dozing and practically threw him and his case out of court. As a matter of fact, the decision was so clear-cut that my lawyers did not even have a chance to make a motion.

Finally, an agreement was reached and the fund was created. We were receiving in the neighborhood of two million dollars a year, and these moneys were distributed equally among the members of the American Federation of Musicians, who now number about 240,000 of whom over 10,000 are in Canada. Our locals, upon receiving their allocations, arranged concerts in their jurisdictions free to the public, and the musicians performing the concerts were paid from this fund. Thus, everyone enjoyed the benefits of this fund. Then came the Taft-Hartley Act which made the fund illegal because the money was being distributed to persons who performed at public concerts rather than to employees of the recording and transcription companies which contributed to the fund.

You will find upon investigation that our fund is unique and there has never been anything like it in the history of our country. It was the first such principle created between employer and employee.

In our case, to say that the money must go to the musician who performs services for the employer, for which he has already been paid



The above is a photograph of President Petrillo in his home in Chicago with his eight grandchildren, being interviewed by Ed Murrow on his coast-to-coast television program "Person to Person" over the Columbia Broadcasting System television network. This program originates directly from the home of the person being interviewed. This particular broadcast of "Person to Person" was the first to originate from Chicago, and Ed Murrow chose President Petrillo to appear on the first telecast to originate outside of New York on this series.

President Petrillo discussed his views on the school band situation; stated he was opposed to a labor party in this country; spoke of politics in general and pointed out that the administration in Washington should operate for all the people and not just a segment of the American public. He talked about his European trip, and "Big Jim" and "Little Jim," the two grandchildren to President Petrillo's left, also gave their version of this trip with their grandfather. The eight grandchildren participated in the entire television program.

All in all it was a very fine program and we hope many of our members saw it.

the prescribed scale, is to make the rich man richer, and the poor man poorer. Only our best-known bands make recordings and these musicians make a tremendous amount of money. We take the position, and the employers recognize it, that the musician who makes the record is throwing another musician out of work. The radio stations operate almost exclusively on records; the juke box, which displaces live musicians, operates on records, and so forth.

When this fund was operated by the union, the expenses were unbelievably low. Since the Taft-Hartley Act, the fund must be operated by an independent trustee selected by the recording and transcription industry, and the operating expenses deducted from the fund are very high. This means just that much less money to be spent on free public concerts.

As I have said, the trust fund created by the American Federation of Musicians is unique. No other union fund serves the purpose and operates in the manner that does the Federation's fund. Because of this uniqueness the provisions of Taft-Hartley should not, realistically, apply to this fund, and the other similar funds we have in the television industry. Yet, they have been restricted by Taft-Hartley more drastically than all others.

Now, what is the distinctive feature of our funds and why are they peculiarly victimized by Taft-Hartley? Our funds do not provide the familiar benefits of pensions, health and accident insurance, vacations, etc. The sole objective of our funds is to meet the age-old, complicated and challenging problem of technological displacement. We earnestly believe that our funds are a landmark achievement in labor relations statesmanship.

A brief description of our Record and Transcription Fund will readily show its ingenious and highly desirable nature. Unlike most inventions, the musical record is totally dependent on the very skill it undermines. While, for example, the frigidaire completely displaces the iceman, the record will always need the musician. Moreover, the iceman does not make the frigidaire that displaces him. He would refuse to make it if it were going to put him out of business. No worker I know of is unemployed because of some new invention he makes which displaces him. We have no control over the situation where the musi-

cian is making the instrument which will eventually put him out of business. The musician is playing at his own funeral.

But if the economic opportunities of professional musicians are seriously curtailed (as they have been by a host of mechanical devices) then, in fairly short time, we would lose even the relatively few musicians necessary to make records. No matter how abundant our native musical talent it takes years of professional performance on the part of a great number of musicians to produce the "elite" few necessary for recordings. The prospect of years of economic privation and poverty would dry up the very sources of the talents necessary for the survival of the new device itself. It is not to be expected that musicians will, without some protection, continue blindly to make the machine that destroys them.

In part, therefore, the Record and Transcription Fund does no more than call upon the record to sustain itself by helping to maintain those who make the record. Of no less importance, that fund provides a measure of relief for the human suffering inevitably attending widespread economic extinction. These notable objectives are achieved by an eminently fair and simple formula. For each record manufactured, a mutually agreed upon sum is paid into the fund. The moneys so collected are used for public and quasi-public musical performances, such as park concerts, performances at military installations, hospitals, homes for the aged, schools, etc., for which no admission is charged. In this way the record provides employment for deserving musicians performing socially constructive services that directly benefit the entire community. No one has (no one could) criticize this fund. On the contrary, the legion compliments and tributes it has received are quite without precedent.

Taft-Hartley, addressing itself, we suggest, only to the usual welfare and pension funds and unwittingly disregarding the unique nature of the Record and Transcription Fund, has imposed virtually impossible restrictions upon that fund. It has done so by requiring that only employees of contributing employers may participate in the benefits of the fund. That particular requirement does not, of course, affect the usual welfare or pension plan. It destroys the very essence of our plan. For the persons we

seek to protect are precisely those who are not employed but who, rather, are displaced by the record.

It is, of course, true that our funds have survived the enactment of Taft-Hartley. But this has been accomplished by creating an elaborate and highly expensive super-structure in the form of our current trustee setup. This prevents the contributions from being paid to a representative of the employees of a contributing employer. Whereas the total cost for administering the fund prior to Taft-Hartley came to approximately \$20,000 a year, the current expense, paid from the fund, is over five times that amount. Thus, the unfortunate and, we think, unintended effect of Taft-Hartley has been to divert huge sums of money from professional musicians who need them and from unusually worth-while public projects and to waste them on superfluous technicalities.

(Continued on page thirty-four)

Resolution Passed by A. F. of L. Convention

The following resolution was presented by your delegates to the Convention of the American Federation of Labor in St. Louis, Missouri, in September, 1953, and was passed unanimously by that Convention:

RESOLUTION

WHEREAS, The Commission of Fine Arts has recently published a report entitled "Art and Government" on the activities of the Federal Government in the field of art; and

WHEREAS, In conducting its investigation the said Fine Arts Commission arbitrarily limited its inquiries to a few, favored individuals and conspicuously failed to consult accredited representatives of numerous organizations having direct and enduring interest in the cultural and artistic life of the country; and

WHEREAS, Organizations in the fields of music, opera, theater, dance, libraries and other fine arts are a source of employment for many thousands of workers and a source of enjoyment for millions of citizens; and

WHEREAS, Appointments to the Fine Arts Commission have unduly failed to include representatives of workers or of the fine arts of music, opera, theater, dance, libraries and others;

THEREFORE, BE IT RESOLVED, That this Convention of the American Federation of Labor register its criticism of the glaring inadequacy and bias of the aforementioned report of the Fine Arts Commission and its vigorous opposition to the recommendations therein made; and

BE IT FURTHER RESOLVED, That the President of the United States be requested to appoint representatives of the A. F. of L. and of the heretofore neglected fine arts to the Commission of Fine Arts; and

BE IT FURTHER RESOLVED, That this Convention call upon the Congress of the United States to enact S. 1109 and H. R. 5397, introduced by Senator Murray and Congressman Howell, respectively, since these proposals would assign to Government the desirable and necessary function of promoting and stimulating the cultural and artistic progress of America in a manner consistent with our traditional ideals of democracy and free enterprise.



HEART ASSOCIATION HONORS PRESIDENT PETRILLO

President James C. Petrillo was honored Nov. 27, with the special Award of the American Heart Association (shown at left) presented as an expression of gratitude and appreciation for the genuine interest and valued cooperation given by him, and by the officers and members of the Federation to the Heart cause during the past four years.

In a letter officially informing President Petrillo of the award, Dr. Robert L. King, president of the American Heart Association, said he sincerely hoped that the activities and accomplishments of the Association "will continue to merit your active interest."

Edward Robbins, National Labor Representative of the American Heart Association, also wrote President Petrillo to congratulate him on the award and "to express once more my own appreciation for the kindness and courtesies which you have extended to me in connection with this endeavor during the past four years."

The following communication, received from President George Meany of the American Federation of Labor, explains the situation in regard to the increase in the Social Security tax rate which went into effect January 1, 1954, and warns of reactionary legislation designed to roll back the present rate and freeze it at its former level of 1½ per cent. Every member of the A. F. of M. should read it carefully and should write to his Congressmen and Senators concerning the matter.

Washington 1, D. C.
November 12, 1953

To All State Federations and
Central Labor Unions

Dear Sir and Brother:

This is to advise you of an urgent matter, due to be taken up by Congress shortly after it reconvenes, which requires the immediate attention of everyone concerned with the preservation of the integrity of our Social Security program—particularly the Old Age and Survivors' Insurance system.

As you undoubtedly know, the payroll tax which supports this program is scheduled, by law, to increase on January 1 from the present rate of 1½ per cent on employers and employees alike to the rate of 2 per cent. This increase is necessary to insure the solvency of the Social Security system and to build up and maintain the trust fund from which old age benefits will be paid to future generations of retired workers as well as those presently drawing benefits. The American Federation of Labor strongly supports this scheduled increase in the Social Security contribution rate, and our last Convention went on record to that effect.

However, certain members of Congress have recently declared their intention to introduce legislation designed to roll back, retroactively, the Social Security tax rate and to "freeze" it at its present level of 1½ per cent. Strong political and business pressures are building up behind this move, and a campaign is actively under way to "sell" the freeze proposal to the public by misrepresenting it as a tax "savings" for workers. The argument is employed that the increase in Social Security contributions, if permitted to stand, would offset the small income tax reduction scheduled to go into effect next year, as far as lower-paid workers are concerned. The false and hypocritical nature of these arguments is indicated by the fact that those who advance them are not, and never have been, in any sense the friends of labor—nor have they, on other issues, demonstrated any real concern for the welfare of workers.

If this move to freeze the Social Security tax rate should succeed, the Old Age and Survivors' Insurance system and the future security of every worker will be placed in jeopardy. In meeting this issue, certain facts should be borne clearly in mind:

(1) To freeze the Social Security tax at its present rate would involve no real savings for workers. Rather, it would serve to deprive them of the benefit of the matching increase in contributions scheduled to be paid by their employers. It is a disguised tax cut for employers, at the expense of the Social Security trust fund and of workers whose future benefits must be derived from that fund.

How the Tax Rate Affects You!

Worker contributions to the Social Security program are not equivalent to income taxes. Those contributions are equivalent to insurance premiums, and substantial tangible benefits and protections are received in return. To fail to pay an increase in Social Security contributions when it falls due is no more a "savings" for those covered by the system than would be a failure to keep up the premiums on a private life insurance policy. It is therefore absolutely dishonest to describe the proposed Social Security tax freeze as a "savings" for anyone other than employers. The Social Security trust fund is itself a form of savings, and the increased contributions scheduled for January 1 represent an enhancement of the workers' savings.

(2) It is true, of course, that the scheduled increase in the Social Security payroll tax, while small in amount, may equal or exceed the amount by which a lower-paid worker's income taxes are reduced through the automatic 10 per cent reduction scheduled for next year. This is, however, in no sense a valid argument against the step-up in the Social Security tax. Rather, it offers a good demonstration of the unfairness of a flat percentage across-the-board method of reducing income taxes, which brings large tax cuts to the wealthy, and very small cuts to the wage earner. This cannot be corrected by any retroactive freezing of the Social Security tax rate. The appropriate and fair method of correcting this inequity would be through a revision in the income tax structure to make it more progressive, with—among other things—an increase in personal exemptions, as has been proposed by the American Federation of Labor.

(3) The increase in the Social Security tax rate is necessary if the trust fund is to remain solvent and capable of supporting benefit payments in future years. According to the most reliable actuarial estimates, unless the increase is permitted to stand, the Social Security trust fund will not only fail to build up the necessary interest-yielding reserve, but will actually show a deficit by 1960.

Nowhere else can so much in the way of economic security be obtained by workers at so little actual cost as through their Social Security contributions. The small payroll tax, matched by employer payments, is the source, and the only source, of the many real and substantial benefits derived from Social Security. To keep the contribution rate down to a level below that required, according to all actuarial estimates, for the soundness and self-sustaining nature of the fund would sooner or later spell ruin for the program and for the future security of workers and their families.

Not only would this seriously handicap our efforts to secure more liberal benefits under Social Security—it would actually endanger our ability to maintain the existing level of benefits. If the advocates of the tax freeze succeed in their efforts, future benefits will depend—not upon a sound, self-sustaining trust fund—but upon annual handouts from the Treasury, subject to the

whims and political complexion of each succeeding Congress.

This is a risk which the workers of America cannot afford to take—particularly when there is nothing to gain by so doing except a trifling, temporary and largely illusory postponement of a cost which will have to be paid sooner or later. And the longer it is postponed, the higher that cost will have to be, unless benefits are to suffer drastically. It is our belief that the workers of America should and will accept this necessary increase in contributions, not begrudgingly but willingly, knowing that they are thereby insuring their own present and future welfare and security.

It is urgent that your views on this matter be made known, as soon as possible and in the strongest possible manner, to your Senators and Congressmen. In particular it is important that you take this opportunity, while most members of Congress are at home, to visit them personally to urge that they oppose any move to block or to reverse the scheduled increase in the Social Security tax rate.

It is likewise essential that your membership be fully informed as to the actual facts involved in this question, so that they will not fall victim to the widespread deceptive propaganda surrounding this latest attack upon the integrity of our Social Security program.

I hope that you will lend your full and active cooperation and support in this matter. I would appreciate your advising this office of the results of any discussions you may have with members of Congress on the subject.

Fraternally yours,

GEORGE MEANY,
President.

**The Lester Petrillo
Memorial Fund is a
permanent and
continuing fund for the
benefit of disabled
members of the
Federation.**

Its main source of revenue is the voluntary contributions by locals and members of the Federation. However, its effectiveness can only be maintained by their whole-hearted support.



Left: The Feldman Chamber Music Society, Norfolk, Virginia. Left to right: Dora Marshall, Philip Nelson, Gloria Whitehurst (guest pianist), Ronald Marshall, Vera Herzol. Inset: I. E. Feldman, director.



CHAMBER MUSIC

fills many needs



CHAMBER music groups are called on for a variety of projects. In Alberta, Canada, the Edmonton String Quartet, for instance, besides doing a fifteen-minute weekly broadcast over the local radio station, plays at the various music festivals in that Province. Trevor King, the ensemble's founder, is a member of the Royal Canadian Mounted Police. "A 'Mountie,'" writes Edgar Williams, the quartet's leader, "always gets his man, but our musical 'Mountie' got three men and started his string quartet in September, 1947, himself playing the viola." Mr. King came originally from London, England. Arriving in Canada, he donned the scarlet tunic and continued his musical studies, graduating from the Toronto Conservatory of Music. While stationed in Saskatoon, Saskatchewan, he met Earle Lewis, who was the quartet's first leader. Mr. Lewis, in turn, struck up a friendship with quartet-minded 'cellist, Frank Southam. In 1949, when the quartet was experiencing some second violin difficulties, Mr. Williams was invited to be first violin, while Mr. Lewis consented to become second violin. With this adjustment, the quartet became a vital and important cog in the cultural life of Edmonton. Remarkable London Festival Adjudicator, John Russell, "One expected to see wide open spaces, stampedes, oil fields—but, to hear a quartet—a delightful surprise!"

Another example of a quartet of a variety of uses is the Boston Post String Ensemble. As a special service to the public throughout its circulation territory in New England, the *Boston Post* has introduced this "four-piece orchestra" to play music at charity events. Inaugurated by the Post's new publisher, John Fox, who, incidentally, paid his way through Harvard Law School playing the piano, the group has since its inception performed at public hall concerts, silver tea garden parties, luncheons and at least one minstrel show.

The leader of the group, Saul Levitan, has since 1922 been a member of Local 9 of Boston. He studied under Felix Winternitz, former soloist with the Boston Symphony, has appeared on the concert stage, in numerous motion pictures and on television. With him are Louis Bromley,

pianist; Arthur Coleman, cellist, and Eugene C. Arnold, bass. All were chosen for their fine talent and wide repertoire. They are likewise veteran members of Local 9.

On hospital tours, an accordion is substituted for the piano. All requests to appear at events that might afford or require a paid orchestra are declined.

Touring chamber groups fill a special need, since they offer music often in communities which otherwise might be devoid of live programs entirely. The Northwest Sinfonietta, Henry Denecke, conductor, has recently completed its tenth annual tour throughout Minnesota. In various towns clinics have been held at which the average attendance is one hundred students.

Down in Virginia, the Feldman Chamber Music Society traces back to the middle 1930's, when a number of Norfolk musicians formed the habit of meeting regularly to play chamber music under the direction of I. E. Feldman, pupil of the pioneer quartet master and teacher, Franz Kneisel, and a well-known teacher now in his own right. The enthusiasm of those who heard this group led to the formation of the Feldman Chamber Music Society to present public concerts of "beautiful music flawlessly performed."

The four annual concerts of the Society were held in the assembly rooms of the Norfolk Woman's Club until the completion of the Norfolk Little Theatre in 1950 made available a concert hall which in size, acoustics and atmosphere is almost perfect for the performance of chamber music. During the seven years of its existence, membership in the Society has increased from 150 to 500, with corresponding widening of the Society's activities, and a corresponding growth in community interest.

The Arco-Arte Sinfonietta, an ensemble of eighteen virtuoso string players, all members of the Philadelphia Orchestra, has an extensive repertoire which includes great works ranging from the early masters of the sixteenth century to contemporary composers. Compositions by Amer-

(Continued on page thirty-six)

Symphony and Opera

FEATURES The thirtieth annual observance of National Music Week, May 3rd through 10th, will reach all parts of the nation, and will mean participation by thousands of cities, towns and smaller communities . . . Ernesto Farago, violinist, as soloist with the Clarksburg (West Virginia) Symphony Orchestra, October 26th, played the Bruch Concerto in G minor. The orchestra presented Menotti's *Amahl and the Night Visitors* on the evenings of December 12th and 14th . . . After its success in New York City and surrounding communities, where it has been performed by the Little Orchestra Society directed by Thomas Scherman, Berlioz *L'Enfance du Christ* bids fair to become an annual event in practically every metropolis the nation over. It is a simple Christmas opera telling the story of the flight of the Holy Family into Egypt . . . Saint-Saëns' *Carnival of the Animals*, complete with verses by Ogden Nash, was a highlight of the Chicago Symphony's concert of January 2nd . . . Late in 1953, the Minneapolis Symphony under Antal Dorati put on the most ambitious and elaborate production of its fifty-first season, *Jeanne d'Arc au Bucher*. Besides the orchestra of ninety members, the stage was occupied by 300 members of the University of Minnesota Chorus, James Aliferis, director . . . The Inglewood (California) Symphony under the direction of Ernst Gebert recently gave the world premiere of two new works by Erich Korngold, *Theme and Variations* and *Straussiana* . . . Two compositions written for the Toledo Orchestra, plus three Toledo artists, provided a distinctly local flavor to the second subscription concert of that orchestra on December 2nd. In the premiere of the Elizabeth Gould Concerto for Piano and Or-

chestra the composer acted as soloist. *Johnny Appleseed—An Ohio Overture*, by Albert Sordrey, had received its premiere by the same orchestra last Spring. Besides Miss Gould, Nancy Duryea and Jean Stresemann were piano soloists. The orchestra's conductor is Wolfgang Stresemann . . . As a feature of the fiftieth anniversary of powered flight, the San Antonio Symphony presented on December 17th a performance underwritten by individuals and firms of that city . . . The Philadelphia Orchestra will feature a "First Chair" concert on April 12th, starring nine first desk artist members of the orchestra . . . At a "Concert in the Round," wherein the audience sat in a circle about the forty players of the Worcester (Massachusetts) Little Symphony, the bulk of the audience sat behind the orchestra, facing the conductor, a situation which, reportedly, caused the ensemble effect to "come through with unusual sonority and resonance."

CONDUCTORS Frank Grabowski, organizer and conductor for the past thirty years of the Hamtramck Philharmonic Orchestra (Michigan) has been reengaged as its musical director . . . Stravinsky has guest-conducted six concerts of the Philadelphia Orchestra this season . . . Much of the credit for the organization of the Edmonton Symphony of that Canadian town goes to Lee Hepner, its present conductor. Made up of sixty-five musicians, the group presents each season five pairs of subscription concerts and four children's concerts. Besides these, eight pop concerts are given during the summer. The Edmonton Symphony Society's present sponsorship of the orchestra makes possible long-range



Elsa Hilger, who will appear as cello soloist with the Arco-Arto Sinfonietta in Philadelphia on January 24th. (See page ten.)

planning. Mr. Hepner's constant aim is to keep the artistic standard high . . . David Forester, making his bow as conductor of the San Bernardino Valley Symphony, December 1st, included the American premiere of the March-Ballet by Paul Schoop . . . A new symphony orchestra for Alhambra and the San Gabriel Valley (California) has been formed by Israel Baker. Its membership is being recruited from a dozen towns in the area . . . The Philharmonic Symphony inaugurates a new series of special concerts under the direction of Andre Kostelanetz, January 16. These programs will be especially devised to interest the newcomer in music.

CURTAIN CALLS For its seventieth anniversary season, the Metropolitan Opera House has issued a handsome brochure describing the Company's 1883-1953 span . . . The Opera Department of the Mannes College of Music, New York, will present, on May 26th and 27th, the local premiere of *Eastward in Eden*, a lyric drama in four acts by Jan Meyerowitz, with
(Continued on page thirty-four)

The Paterson Philharmonic Orchestra, Walter Schoeder, Conductor.

● This photograph was published in the November, 1953, issue on page 14. However, it appeared in reverse—a case of transposition of the negative as though it were being viewed in a mirror. This was a case of negligence on the part of the engraving company which did this work. Undoubtedly due to the fact that the figures were so small, it was detected by few of our readers.

The first to write in about it was Otto K. Schill, an Honorary Member of Local 16, Newark, N. J., who mentioned it was a very remarkable and

unique picture, inasmuch as it was the first time in the ninety years of his existence that he had seen so many left-handed musicians! Brother Schill is probably the oldest member of Local 16 and is also a member of Local 802, New York City, where many years ago he was a member of the Dannreuther String Quartet. He was also a violin soloist and teacher of some of our best known violinists, as well as the author of several well-known violin methods.

We appreciate his having called this error to our attention.



MUSIC IN NEW YORK STATE



"THE STATE THAT HAS EVERYTHING" ENCOURAGES

EFFORT IN EVERY POSSIBLE FIELD OF MUSIC—

OPERA, SYMPHONY, CHAMBER MUSIC, AND BANDS

when the World's Fair opened in 1939, and at a thousand other civic and state functions.

Today New York communities are still understandably proud of their bands—the Gloversville Band of thirty men which has been active since 1896 (Fred Batty its leader for forty-five years); the Johnstown Band (leader, Charles Jenner) with a continuous record of concert playing—it and its predecessors—for the past fifty years; the White Eagle Band of Dunkirk, which boasts half a century of continued service; the Auburn Civic Band (director, Maurice E. Rose) organized for over forty years; *Usifer's* Beacon City Band which has been active in the Hudson Valley region for thirty years.

The Ithaca Municipal Band, which emerged in 1947, has as director Walter Beeler. (Craig McHenry held this office for one season.) Both were once members of the famous Patrick Conway Band. Schenectady has two military bands: Western Gateway Band, Frank Coloby, conductor; and the Schenectady City Band, Edward Korkosz, conductor. The Utica Civic Band, under the sponsorship of the Civic Musical Society, is directed by John Schueler.

For Every Purpose

In Buffalo, the Hadji Temple Shrine Band (its conductor, Perry Gray, who is also the President of Local 533) culls from its membership a twenty-one-piece dance unit. Rochester's two park bands of fifty men each, are supported by city funds, as are the eight concerts per summer played by the Kingston Concert Band (fifty years old) under the direction of Salvatore Castiglione. The city of Niagara Falls sponsors ten band concerts each summer, and the recreation department of Oswego provides approximately \$1,100 for band concerts in that town. Weldon Grose, who conducts these latter concerts, serves the community also as President of Local 441. The Olean Concert Band, now directed by Robert C. Grant, was organized in 1952 through the efforts of the officers of Local 115. The Binghamton Philharmonic Band plays a series of park concerts each year. The V. F. W. Band of Barben-Jones Post 1400 of Watertown, New York, directed by Perl B. Johnson, has for the past five years been featured at the New York State Fair. Jamestown and Niagara Falls claim three bands apiece: Jamestown—the Moose Band directed by Mauritz Swanson and the Municipal

INTERNATIONAL MUSICIAN

AS A State with sixty cities, sixty-two colleges and enough different topographies and weathers to pinch-hit for any of the other forty-seven states, New York has music in every variety, too. Songs came first in its history—ballads made up about Captain Kidd and his buried treasure, the "Blue Mountain Song" and "Fair Charlotte," and, later, Erie "Canaw! and other topical songs. Psalm-singing was a popular activity especially after singing schools, affording a chance for social get-togethers as well as vocal exercise, became prevalent. The large German immigration of the early nineteenth century gave impetus to wider vocal repertoire. Already in 1830 a German choir in Albany was giving concerts of sacred music. Rochester's Maennerchor was organized in 1854. By 1870 choral groups had been formed in most of the upstate cities.

Instrumental music and instrumental ensembles came into being as soon as instruments themselves were to be had. If instrumentation remained for a long while spotty and technique scant, still the bands were adequate for pointing up important events in New York State's history.

Bands played, for instance, at the gigantic procession in New York City, celebrating the adoption by New York State in 1787 of the Constitution. The parade, incidentally, occurred three days *before* the event took place, the folk of New York arguing that an exhibition of popular sentiment would go far to influence the obstinate body at Poughkeepsie. Bands played when in 1789 General George Washington landed at Murray's Wharf in lower Manhattan, to be inaugurated President. When the Erie Canal was opened in 1825, towns all along the route had brass bands playing and flags flying as the Governor's boat passed by. The "DeWitt Clinton Erie Canal March" was played at a concert presented in Rochester Church by that city's concert band. Bands played when the aged Lafayette disembarked at Pier One on the North River on his return visit to America in 1825, when Niagara Falls was dedicated as a State reservation in 1885, when General Grant's body was lowered into its final resting place on Riverside Drive in 1897, when Gen. John J. Pershing, hero of World War I, returned in 1919, when Lindbergh was welcomed home in 1927,

and the National Guard bands directed by Keith Emanuelson; and Niagara Falls—Altieri's Concert Band, the John J. Welch Post Legion Band (William B. Howells, director) and the Niagara Falls Concert Band, Dr. Edward D'Anna, director. The Concert Band of Middletown is directed by Joseph Stellato. With the whole-hearted cooperation of twenty-five members of Local 402, Yonkers, Charles Rice created a band in that city "out of the whole cloth"—invested in uniforms himself to outfit the men. Since then, the band has been in demand on every occasion where verve and style are required. A recent editorial in the *Oswego Palladium-Times* describes pretty clearly the band situation in New York State: "A band concert on a cool Summer evening is at once relaxing and exciting. It's a friendly occasion that reminds adults of less hurried days, and for children it's an event that postpones bedtime for a half-hour or so. For those in between it's a perfect opportunity for an inexpensive date or a chance to meet the boy-girl down the block without being too obvious about it all. For all ages a band concert satisfies the gregarious instinct, and, most important, after a tiringly hot day, it entails no effort on the part of spectators.

"For the musicians, however, a band concert is quite another thing. Presenting one requires practice sessions and a certain amount of detail work beforehand, plus the pleasurable effort involved in playing the program itself. Thus the Oswego Federation of Musicians' band performs a distinct public service in staging its annual series of Summer concerts. The programs are well chosen to satisfy most musical tastes, and the presentation is certainly in keeping with the professional nature of the organization. The band's conductor, Weldon Grose,

may well be proud of his musicians. We're sure the audiences are."

With the coming of Autumn, symphony orchestras, some twenty of them scattered throughout the State, begin rehearsing. The New York Philharmonic-Symphony, which is the oldest symphony orchestra in the United States since it is now in its one hundred and twelfth season, deserves an article all its own. Its origin is discussed on page twenty-five of the present issue. After that first memorable concert, the New York orchestra developed as a "cooperative" project—that is, the net income at the close of each season was divided equally among the instrumentalists. Only the conductor, and the librarian worked under contract. For many years a sixty-member group (considered standard for symphony orchestras in those days) made up its membership. Instrumental vacancies, as well as the post of librarian, were filled by popular vote. Regular attendance of the members was not to be expected, what with the arduous schedule followed by the working musician. In those days, too, the conductor had scarcely graduated from the concert master's desk, remained, in fact, little more than a time-beater until Theodore Thomas, Leopold Damrosch, Emil Oberhoffer and others of their ilk gave wider dimensions to the task. Around 1867, the orchestra was increased to one hundred men and prominent soloists began to be engaged. For decades it presented but six concerts per season, however. The 1908-1909 season, operating under aggressive sponsorship—the cooperative system had been discontinued—and under the baton of Gustav Mahler, was a stormy one. Around 1911, when things looked darkest, a bequest of almost one million dollars, from the estate of Joseph Pulitzer, put the orchestra on its feet.

By 1920 there were three orchestras in New York that strove, however innocently, for each other's destruction. The only solution was, obviously, a merging. This and the appointment of Arturo Toscanini as the conductor of the resulting amalgamation, the New York Philharmonic-Symphony, made this organization the going concern it has been ever since.

Functioning not far from New York City, the Mount Vernon Symphony, conducted by Simon Asen, gives concerts in Larchmont, in White Plains and to veterans at the Franklin Delano Roosevelt Hospital in Peekskill. The Westchester Symphony, Milton Forstat, conductor, has since 1926 held rehearsal meetings for thirty-two weeks of each year to prepare for the three annual subscription concerts. The New Rochelle Symphony, conducted by Bryant Minot, is currently celebrating its Silver Jubilee. It presents five concerts a year, plus two Young People's Concerts. The Olean Symphony is conducted by Clyde Cappon, the Potsdam State, by Dr. Samuel Spurbeck, the Niagara Falls Philharmonic, by Rudolf Doblin, the Staten Island Symphony by Walter C. Piasecki, the Schenectady Symphony (in its twentieth anniversary season) by Anthony R. Stefan; the Utica Civic Orchestra, supported by the Civic Musical Society, by Edgar J. Alderwick, the Syracuse Philharmonic, by Dr. Nicholas Gualillo.

The Chautauqua Orchestra has a history all its own. The Chautauqua Assembly, begun in 1873 on the shores of Chautauqua Lake, as a short term of instruction for Sunday School teachers, had by 1890 featured practically every type of entertainer. It accommodates some 15,000 visitors per summer season, presenting programs in which music forms a major part. Its symphony orchestra of twenty-five years' growth,

Left to right, upper row:
Paul White, conductor,
Rochester Pops Orchestra

Christos Vrionides, conductor
The Town of Babylon Symphony

Mischa Mischakoff, concert master,
Chautauqua Symphony Orchestra

Milton Forstat, conductor,
Westchester Symphony Orchestra

Lower row:

Simon Asen, conductor,
Mt. Vernon Symphony Orchestra

Bryant Minot, conductor,
New Rochelle Symphony

Walter Hendl, conductor,
Chautauqua Symphony Orchestra

Max Miller, concert master,
Buffalo Philharmonic





Flanked by students of the Juilliard Dance Department, Frederick Cohen, director of the school's opera theatre, and luteist Suzanne Bloch supervise one of the comic dances in "Britannia Triumphans," seventeenth Century Masque presented December 11, 1953, as the Anna of Juilliard's five-day Festival of British Music. Dances of Elizabethan and Jacobean times, devised by Anthony Tudor, were included in this song and dance extravaganza, as well as in an earlier program of the Festival, which also included Jose Limon and his company in "The Moor's Pavane." Both Mr. Limon and Mr. Tudor are members of the Juilliard School of Music faculty.

culled from top players the nation over, performs twenty-four concerts in a six-week season and provides the personnel for the orchestra for the twelve performances of the Chautauqua Opera Association. Many of these instrumentalists have come to regard Chautauqua as a summer home, happily combining membership in the orchestra with teaching in the School of Music there. Founded in 1929 by Albert Stoessel—he was a pioneer of which America should be proud—the Chautauqua Opera Association has since that year been producing six separate operas a season. By 1948 it had produced, under the direction of Alfredo Valenti, forty-three operas and sixteen light operas in 220 performances. A high percentage of these operas have been performed in English, and many young artists gained a foothold in the operatic world through this summer series.

The Town of Babylon Symphony Orchestra and its conductor, Christos Vrionides, deserve special commendation for their pioneering effort in American composition. In fact, in the seven years of its existence, the orchestra has presented fifty-two American works, thirty of which have been in premiere performance.

The Buffalo Philharmonic, founded in 1932, was assisted during its first lean years by the Mayor's Emergency Relief Bureau, and by individual sponsorships. By 1936, the Works Progress Administration as the sustaining agent, it had become a cohesive and adequately financed body. In 1939, when WPA was withdrawn, the newly formed Buffalo Philharmonic Orchestra Society assumed full responsibility. Franco Autori, its then conductor, was retained, and the orchestra was launched on a regular schedule of symphonic and popular concerts. A series of children's programs was added in 1940, which year, too, saw the opening of the acoustically excellent Kleinhans Music Hall. Each season the pops concerts of this orchestra are sponsored by local, cultural, civic and educational groups, who take upon themselves the task of filling the auditorium to its capacity of 2,939 persons. Each pop concert is followed by a dance. And, since for the price of a movie, the high school and college students have the double attraction of good music and dancing, these events have become a fashionable date.

This winter, the "Music U. S. A." series, as part of the pops season, is sponsored jointly by

the Buffalo Philharmonic and the American Symphony Orchestra League. For the first time in history, one symphony orchestra is devoting a part of its concert season to the task of displaying the work of other orchestras throughout the country. For each of eight concerts in Buffalo, a different community orchestra is selected for star billing. The community orchestra's musical director conducts the concert, selects the program and includes, wherever possible, musical works having special significance for his own community and orchestra. Conductors from New Haven, Connecticut; Orlando, Florida; Charleston, West Virginia; and Lincoln, Nebraska, are among the participants. Fourteen youth concerts, with programs prepared to fit in with the music work in the schools, are given each year. The highlight of this season is a Beethoven Festival which includes all nine symphonies and five concerts, directed by Josef Krips, the orchestra's new conductor. Other features of the symphony series will be a performance of the Ballet Theatre and a full-scale production of *La Boheme* in English, in costume, and with scenery. In December, the orchestra toured in Schenectady, Oswego, Cortland, Glens Falls,

University inspired and composer focused, the Krasner Chamber Music Ensemble, under the direction of Louis Krasner, presents concert forums at Syracuse University, during which the public meets composers, listens to their music, and watches a panel of experts discuss it. The players, left to right, are: Louis Krasner, violin; Adrienne Gellman, violin; Claude Bartel, viola; Alfredo Ozolina, cello; Bernard Mott, French horn; Roger Pugsley, bassoon; Richard Hahn, clarinet.



Norwich, Connecticut, and Passaic, New Jersey. In February it will give concerts in Mansfield and Newark, Ohio; in March at Alfred University; and, later in the season, in Canada.

The Syracuse Philharmonic Symphony Orchestra has been in existence intermittently for a quarter of a century. In the 1951-1952 season three concerts were given. Five concerts have been scheduled for the present season. The founder of this symphony was the late Melville Clark, whose obituary appears on page twenty-one of the present issue.

The Albany Symphony, which is starting its twenty-third season this year, was originally named the People's Symphony Orchestra. Its founder and first conductor, John Carabella, had the problem not only of gathering musicians together but of finding a place to rehearse. They spent their first year or so making-do successively with the Elks Club, the Power and Light Hall, the Albany Garage, and the Washington Armory. Finally they obtained the use of the Albany Institute of History and Art, which they still use.

In the meantime an important development assisted the orchestra on its way. Dr. Leonard G. Stanley, a physician and violinist, persuaded a group of musicians called "the Empire Orchestra"—they were in the habit of meeting weekly at his home—to join the symphony. He also made available his large library of scores.

In 1939, Rudolph Thomas became the conductor, and, encouraged by the president, Laurence McKinney, introduced less conventional programs, created a mild sensation, for instance, by performing Debussy's *Sirenes* with sixteen "ethereal feminine voices" recruited from the Monday Musical Club. Opera in concert form further increased the orchestra's appeal.

Thomas was succeeded by Ole Windingstad, a Norwegian who had conducted major orchestras in Europe, as well as the Metropolitan Opera Orchestra and the N. B. C. Orchestra in America. A composer in his own right, he conducted the world premiere of his work, *The Tides*, in Albany. The orchestra made great strides under his direction.

Since 1948, the orchestra has been under the baton of Edgar Curtis, who received his instruction in Europe as well as in the United States, under Koussevitzky. The orchestra has learned much from each conductor, and its calibre now is such as to attract attention throughout the whole State.

Symphony orchestras of impressive calibre and proportions flourish in the universities and colleges throughout the State. Columbia University, for instance, has recently developed an orchestra which operates along "work-shop" principles. Its explicit aim is to fit young people for professional orchestra membership, and to this end it performs the new and difficult, as well as the tried and true. Howard Shanet conducts it.

A Way of Its Own

Comprehending the musical situation in Rochester is impossible until one prepares his mind for a set of rather unusual circumstances. The crux of matters musical in this city rests on an interweaving of musical effort. The hub of this vast revolving wheel is the Eastman School of Music and the Rochester Civic Music Association, numbering more than 12,000 subscribers and described—we would like to hear from others who feel they have a right to the title—as the world's largest community organization.

Yearly it raises money to underwrite not only expenses of the Rochester Philharmonic Orchestra, but of the Rochester Pops Orchestra, and for special events—such as community operas, educational artists' concerts, the Metropolitan Opera, and children's plays—presented annually in Rochester's Eastman Theatre. Its latest fundraising campaign—held last February—went over the top for a total of \$130,477—this a \$2,477 increase over the \$128,000 goal, and the largest sum of money ever raised in its history. The amount was brought in by 700 volunteer workers from Rochester and twenty surrounding towns, who obtained 12,317 pledges including 1,675 new members of the Association. In short, it is a sort of red-feather enterprise in music—with the whole community of music lovers collectively sponsoring all musical activities of civic application and artistic scope. In its twenty-six-year history this Association has provided for the people of Rochester and vicinity a varied and comprehensive program of community musical entertainment.

The Rochester Philharmonic antedates the Association by five years, having been formed (largely as an adjunct to the Eastman Theatre, a motion-picture house) in 1922. However, not until 1929, when the orchestra was taken under the wing of the Association, did it begin to flourish. During its first eight seasons Albert Coates and Eugene Goossens conducted it. In the Fall of 1936, Jose Iturbi took over and, in 1947, Erich Leinsdorf, formerly assistant to Arturo Toscanini and conductor at the Metropolitan, became its leader. Many of the first-desk players are given important positions on the faculty of the Eastman School of Music. These same virtuosi serve to attract to the school

(Continued on page thirty)

Buffalo
Philharmonic
Orchestra



Rochester
Philharmonic
Orchestra



WHERE THEY ARE PLAYING . . .



EAST. Fred Waring and his singing Pennsylvanians begin a ten-day tour on January 20th of eastern cities: Lancaster, York, and Harrisburg, Penn.; Washington, D. C.; Atlantic City, Pittsburgh, and Dayton, Ohio . . . Darrell Glenn is at present on tour in the northeast area.

Pat Terry began an engagement at the Flagship in Union, N. J., on December 22nd . . . Johnny Long and his Orchestra at Frank Dailey's Meadowbrook, New Year's Eve . . . "Moderne Moods" girl combo opened the middle of December at the Lyric Bar in Newark, N. J. The combo consists of Anita Gibson on vibes and piano, Ernestine May on piano and accordion, Gladys Ferguson on bass and guitar, Zena Latta on tenor-baritone sax and clarinet . . . Bob Navas held over indefinitely as part of the piano team featured at Paul's Edgewater, North Asbury Park, N. J.

Anthony Francis and orchestra, active in and around Brooklyn and New York City for the

past two years, now playing at Anthony's Dine and Dance in Brooklyn. Personnel: Bill O'Kelly, piano, accordion; Hart DeMarco, sax, clarinet, flute; Bob Downs, drums, vocal; and Anthony Francis, toy trumpet, trumpet, vocal . . . Tommy Reed and his Orchestra at the Statler Hotel, Buffalo, N. Y., through January 6th . . . Hammond organist, pianist Arthur J. Crosson still going strong at the Sheraton Hotel, Buffalo . . . Accordionist Don Polvere appearing nightly on the Tavern Lounge Car of the 5 o'clock Merchants Limited of the New Haven Railroad which makes a daily round trip between Boston and New York.

Joe Sinatra Trio — John Denaro on guitar, Dave Brayton on bass, and Joe on piano—will be kept on indefinitely at the Darbury Room in Boston, Mass. . . . Charlie Carroll (piano and songs) at Lantern Lodge, Attleboro, Mass., through January 3rd.

Stan Conard has been at the organ at John

Paul's Lookout Cafe in Duquesne, Penn., for five years . . . The Tony Graye Jazz unit at the Melody Lounge in Johnstown, Penn. . . . Jack Mahony Quartet plays the Beta Theta Pi Fraternity dance at Carnegie Tech, Pittsburgh, (Continued on page thirty-five)

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

Left to right: EMIL COLEMAN engaged at the Palmer House in Chicago indefinitely . . . The Rhythm Rascals DOLES DICKENS and JIMMY BUTTS open January 11th at College Inn, Dayton, Ohio, for an indefinite engagement . . . MIKE SHERMAN trio at Toppers Restaurant in Chicago, Ill. . . . CLARK FIERS, organ stylist, began second year as featured entertainer at the Old Forge Club, Miami Beach, Fla. . . . RAY RIVERA and the Ray Notes appearing at the Rainbow in Kew Gardens, Queens, N. Y.

ALONG TIN PAN ALLEY

SAUBLES, BANGLES AND BEADS	Frank	NOW AND FOREVER	Lynbrook
CHANGING PARTNERS	Pargis	"O" (OH)	Miller
DON'T FORGET TO WRITE	Advanced	OPERATOR 799	Karen
DON'T TAKE YOUR LOVE FROM ME	Witmark	PAPA MAMA	Sheldon
DONTCHA HEAR THEM BELLS	Iris	SECRET LOVS	Remick
EBB TIDE	Robbins	SILVER BELLS	Paramount
FURTATION WALTZ	Jagies	STRANGER IN PARADISE	Frank
I LOVE PARIS	Chappell	TAKE THE HIGH GROUND	Faist
ISTANBUL	Alamo	THAT'S AMORE	Paramount
I'VE GOT THE WORLD ON A STRING	Mills	THE CREEP	Faist
JULIE	Faist	THE SAND THAT SANG "HERE' OF MY HEART"	Robbins
LOVE WALKED IN	Chappell	THINK	Jay
MANY TIMES	Broadcast	TIPICA SERENATA	Jerome
MELANCHOLY SERENADE	Jagies	UNDER PARIS SKIES	Leads
MY LOVE FOR YOU	Miller	YOU, YOU, YOU	Mallin
MY LOVE, MY LOVE	Meridian	YOU ALONE	Ronconi



BANDS OF THE EMPIRE STATE

Left, top: D'Angelo Trio, playing nightly for four years at Dinty's Ferraro Garden, Albany. Left to right: Joe Emma, piano; Jimmy D'Angelo, drums and leader; Skippy Desair, clarinet and vocals.

Right, top: Drummer Bill and his Hillbillies, Albany. Left to right: Bill Distin, drums and leader; Bill Chattin, caller; Sam Eringer, violin; Herman Oppo, piano; Bob Hoffman, sax and clarinet.

Left below, top to bottom: The Westernaires appearing on Radio Station WJTN, Jamestown, N. Y. Austin Main, bass; Paul Packo, accordion and piano; Roger Johnson, guitar and banjo; Sherwood D. Murphy, guitar, vocals, and leader. The Larry Floyd Trio, appearing at Albert's Restaurant, Yonkers. Left to right: Larry Floyd, sax; "Chet" Blair, bass; Karl Kreutzberg, piano and solovox.

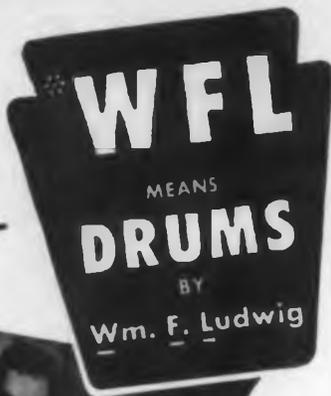
Right below, top to bottom: Don Zimmerman Trio, Jamestown, organized since 1947, has played engagements at the Eagles, Vikings, Starlite, Hotel Jamestown, and Lakewood Rod and Swim Club. The Aristocrats playing in and around Elmira. Left to right: Ted "Shorty" Johnson, drums; Henry Parker, piano; Clayton Blandford, alto sax and leader; Richard "Gene" Blandford, vocalist.



for
the
Jack
Fra-
grh,

AN

Top Professionals Choose—



Marty Wilson

COLUMBIA RECORDS STAFF DRUMMER

The powerful, rhythmic beat of Marty Wilson has firmly established his name in the top echelon of studio drum stars. His terrific drumming has been heard on countless Columbia hit recordings and top radio and TV shows.

Staff drummers in Marty's class don't take chances when it comes to choosing drums. None but the finest will meet their strict requirements. That's why you'll find that most top professionals choose WFL drums. They know that all WFL's are made under the personal supervision of the one and only Wm. F. Ludwig.

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

Another WFL Exclusive!



Triple Flange Hoops!

Marty Says—"WFL triple flange hoops are a wonderful feature. Every drummer owes it to himself to try them."

FREE! Great New Catalog!

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

NAME _____

ADDRESS _____

CITY _____

STATE _____

IM 7-1

WFL DRUM COMPANY
1724 NORTH DAMEN AVENUE CHICAGO 47, ILL.

DONATE YOUR BLOOD TO THE RED CROSS

TECHNIQUE OF PERCUSSION



By GEORGE LAWRENCE STONE

COMPOUND ROLLS

(Continued from last issue)

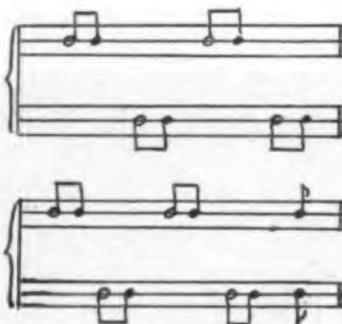
However, the loopholes in the early presentation of the compound rolls leave us wondering just how the old-timers intended these rudiments to be played. First reference to the ten-stroke roll appeared in Charles Stewart Ashworth's *System of Drumbeating*, published in 1812. Note in the quotation below that the up-stemmed notes are to be struck with the left stick and the down-stemmed notes with the right. Note, also, in these quotes, the characteristic phraseology and punctuation of their day, which have been followed literally:

The ten-stroke roll of Ashworth



In 1818, Levi Lovering introduced the eight-stroke roll and, together with his ten-stroke, it appears herewith:

The rolls of Lovering



LESSON. XI.

The Right stroke, or Long Roll:
When this Roll occurs in a Tune,
it will be written thus



LESSON. XIII.

The Ten stroke Roll: Is beat as
the Right stroke, at the last tou,
bring down the sticks at once. This
Roll will be written thus



Lovering's *tou* comes from his use of *Tou, tou, Pou, pou*, for the left-left-right-right sticking of the long roll, which today we know better as the *ma-ma-dad-dy*. Thus, in his ten-stroke, Lovering would have you throw down his final *tou* and his final *Pou* simultaneously—a nice trick if you can do it!

In the Bruce and Emmett book of 1862, eights and tens were explained (?) and written variously, per the following quotations:

" . . . The following rolls are very seldom used," we read, "except in passages where no pause occurs, and the only way to give them effect is to drop at once on the drum head with an open 'flam beat.' It is well for the pupil to perfect himself in them, after having learned the lessons

By GEORGE LAWRENCE STONE

STICK CONTROL

For the practicing drummer\$2.50

MALLET CONTROL

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

MILITARY DRUM BEATS

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

DODGE DRUM SCHOOL

Elementary and Advanced
Instructor\$2.00

DODGE DRUM CHART

400 Measures Analyzed and
Fingered75

Postpaid — Cash with Order

GEORGE B. STONE & SON, INC.

47-41 Hanover St., Boston 13, Massachusetts

INTERNATIONAL MUSICIAN

which immediately follow, but for the present they are not really essential to the progress of the learner."

Roll of 8 strokes (from Bruce & Emmett)



Bruce's 10-stroke roll



Note—The Roll of 10 strokes is used in the three camps (revelle), but never beat from hand to hand (except as a lesson), the same as the 7's and 5's, when two or more occur.

The several B. and E. versions gum things up still further but good with this choice bit which, when we consider how the ten-stroke is fitted into the rhythm of *The Three Camps*, will bear re-reading:

Roll of 8 strokes (Bruce & Emmett)



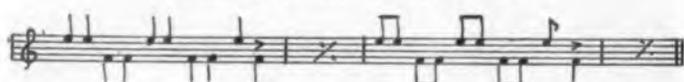
Roll of 10 strokes (B. & E.)



Note—As the 8 and 10-stroke rolls are the only two uneven ones (8 taps being forced into the time of 7, and 10 into that of 9), the author has designated them different from any of the preceding rolls. The extra tap is given as hard as any of its companions, therefore it is written just as heavy; but as it does not affect the time, the stem and crosses are made small, as in the "appoggiatura."

Finally, Drum-Major Gardner A. Strube, in his method of 1869, bypasses the eight-stroke, but includes the ten in his "twenty-six rudiments" which, as stated, were officially adopted by the United States War Department as standard for Army drummers—and his version of the ten, with one accent, appears below:

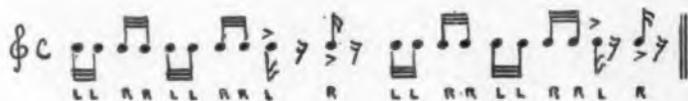
The ten-stroke roll of Strube



LATER WRITERS

Coming down nearer to the present time, John Philip Sousa included the ten in his *Trumpet and Drum Instructor* of 1886 and, apparently disagreeing with some of his predecessors, favored the two accents and the open spacing per the following:

That of Sousa



Contemporary authorities, e.g., Gardner, Moeller, Dodge, have all taken latitude in their presentation of the compounds, as, under the circumstances, well they might. In the *Standard Rudiments of the N.A.R.D.*, the ten-stroke is listed with one accent.

SO—

When all the votes are in, we find one of the standard rudiments—the ten-stroke roll—dumped into our lap without a clear-cut pedigree and one, therefore, which we cannot definitely state we are playing "by authority." Hence, a permissible latitude in our version of this rudiment when playing in traditional rudimental style. Of course, here is the only

(Continued on page thirty-seven)

SIMONE CELESTE



"THE SWEETEST BELL TONE IN MUSIC"

Portable, Four Octaves, Custom-Built — Backed by Factory Guarantee.

SOME USERS OF THE SIMONE CELESTE ARE:

AMERICAN BROADCASTING COMPANY
NATIONAL BROADCASTING COMPANY
COLUMBIA BROADCASTING COMPANY
WOR MUTUAL BROADCASTING SYSTEM
MUZAK WIRED MUSIC SERVICE
PHILADELPHIA ORCHESTRA
FRANK SINATRA
LAWRENCE WELK and His Champagne Orchestra
RAY BLOCK in His Recording of "Celeste," etc.

RECONDITIONED AND USED CELESTES AVAILABLE

See Your Local Dealer or Write to:

Phone: Philadelphia FU 8-1240

SIMONE BROTHERS

Celeste Manufacturers

1813 SOUTH EIGHTEENTH STREET PHILADELPHIA 45, PENNSYLVANIA

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



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

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

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

JUNO PUBLISHERS (I.M.)

P. O. BOX 301, CANTON, OHIO

"FILL IN
COUPON AND
MAIL TODAY!"

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

NAME _____

ADDRESS _____

CITY _____

ZONE _____

STATE _____

SHAWL COLLAR JACKETS

DIRECT FROM THE MANUFACTURER

\$16.75



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

Guaranteed against more than 2% shrinkage.

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

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

Also SLACKS to match or contrast
\$8.75

Samples gladly sent upon request.

TOWNCRAFT CLOTHES 752 Broadway, New York 3, N. Y.
Telephone: GRamercy 7-7632

PROTECT YOUR FUTURE — Buy Your EXTRA Bonds Now!

DON'T CHEAT YOURSELF
 by not trying the remarkably
 outstanding instruments
 produced by ...

Fender
 fine electric
 instruments

TWIN AMP &
 TELE-CASTER
 GUITAR

PRECISION BASS
 & BASSMAN AMP

CUSTOM
 3-NECK GUITAR
 & PRO-AMP

FENDER SALES, INC.
 200 East Fifth St., Santa Ana, Calif.
 Please Send Me Descriptive Literature and the Name of My Nearest Dealer:

NAME _____
 ADDRESS _____
 CITY _____ STATE _____
 INSTRUMENT PLAYED _____ IM-1-54

SUFFER FROM
STRING FEVER?

R - SQUIER STRINGS
 Designed For Professionals

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

**Learn to Be a Professional
 Piano Tuner and Technician**

Splendid field; demand for competent
 technicians exceeds supply.

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

WILL TEACH YOU THE ART
 AND THE TECHNIQUE.

For Free Information, Address
DR. WILLIAM BRAID WHITE
 3149 West Agate Ave., Chicago 26, Ill.

Clarinetists Attention

My new CRYSTAL CLARINET MOUTHPIECE
 with OB-Center Bore will amaze you with
 its ease of blowing, beautiful tone and
 perfect intonation. Truly the artist's per-
 fect clarinet mouthpiece. The bore is
 raised one-sixteenth inch nearer the reed.
 What a difference this makes. Highly
 polished lay, beautifully finished. Priced
 at \$18.00. Your money right back if you
 don't keep it. OB* lay strictly legit, 3, 4,
 5, 5* each more open.

No other mouthpiece with bore
 Off Center is made.

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

**LOCAL
 HIGHLIGHTS**

NEW HOME FOR JERSEY CITY LOCAL

Local 526, Jersey City, is soon to get under way the construction of a two-story meeting hall and office building at the northeast corner of Central Avenue and Waverly Street in that city. Leading to the decision to build was the fact that the local, which has been moving in and out of different headquarters in Jersey City for the past ten years, received word a short time ago that the building they occupy at present is shortly to be razed to make way for a Housing Authority unit.

The building will rise on a plot already owned by the local, and will contain a meeting hall forty-eight by forty feet—it will be possible, as occasion warrants, to divide this hall in half—and eighteen offices: the Local's offices and Board Room, and fifteen offices for rental to other unions, this to defray the cost of operations. The Central Labor Union of Hudson County, for instance, plans to move from its present quarters to occupy space in the new building. Also the building will contain a rumpus room and storage space. It will be heated by an oil-fired vapor system.



The architect's view of the new Musicians' Union Hall to be built by Local 526, Jersey City, New Jersey. The building will contain a large meeting hall and eighteen offices.

MUSICIAN AS A. F. L. OFFICER

Harry Schwartz, a member of Local 94, Tulsa, and a labor leader of Oklahoma, was re-elected president of the Oklahoma Federation of Labor at the annual meeting of the organization on November 14, 1953. During his twenty-year Presidency of the Tulsa Labor Council, Mr. Schwartz has ever sought to promote and establish a program of good relationship between management and labor.

SANTA CRUZ LOCAL CELEBRATES

At the Fiftieth Anniversary celebration of Local 346, Santa Cruz, California, old timers were honored and several presentations of historical significance made. Warren "Skip" Littlefield presented the Local's President, Henry Clay Landram, with a sixty-year-old E-flat cornet. Names of the members of the old George Hastings Band—the cornet had previously belonged to band-leader Hastings—were engraved on the bell of the instrument. The local is planning to deliver the cornet to Robert S. Tait, who was a member of that band in 1886.

Charter member of the local, J. W. "Billy" Sinkinson, received a life gold membership card, as well as a telegram from President Petrillo congratulating him on behalf of the Federation on the occasion of his sixty-

(Continued on next page)

Closing Chord

OSSY RENARDY

On December 3rd Ossy Renardy, thirty-three-year-old Vienna-born violinist, a member of Local 802, New York, N. Y., was killed in an automobile accident while on his way to play at a concert in Monte Vista, Colorado. The car skidded on an icy stretch and was hit by another car coming in the opposite direction. The accident occurred in northern New Mexico. The violinist's accompanist, George Robert, who was driving the car, escaped uninjured.

MELVILLE CLARK

Seventy-year-old Melville Clark, inventor of the Clark Irish harp, and a member of Local 78, Syracuse, N. Y., died December 11, 1953, after being stricken with a heart attack at the Clark Music Company Building which he founded more than fifty years ago.

Mr. Clark was born in Syracuse on September 12, 1883. At fourteen he made his first practice harp, building it small enough to fit into a suit case. At the age of sixteen he established and became president of the Clark Music Company. Later another company was formed, with Melville Clark as president, to produce the portable harp.

He played twenty-seven instruments but as a harp virtuoso made more than 4,000 tours, performing

in the principal cities of the United States, Canada and Great Britain. He also lectured on music appreciation.

Mr. Clark was the first president and later, for a number of years, treasurer of the National Association of Harpists, Inc., secretary of the Central New York Music Festival Association for twelve years, member of the New York State Music Teachers' Association, member of the advisory board, Syracuse University Chorus, and a founder of the Syracuse Symphony.

In addition to this, he was the author of the only complete harp instruction book, "How to Play the Harp." His writings also include "Singing Strings," the romance and history of the harp.

His widow, the former Dorothy Speich, of Syracuse, to whom he was married on January 8, 1921, survives him.

WILLIAM H. STEPHENS

On December 4, 1953, William H. Stephens passed away at his home in Bellaire, Ohio.

Mr. Stephens was born November 19, 1885, and became a member of Local 142, Wheeling, West Virginia, August 5, 1906. On January 1, 1921, he became that local's president and held this position until he was appointed National Traveling Representative of the Federation on March 23, 1936.

LOCAL HIGHLIGHTS

(Continued from page twenty)

third consecutive season with the Santa Cruz Beach Band. National recognition of the local's fifty-year-old charter were received in the form of a huge bouquet and a letter of congratulation from President Petrillo in New York.

Representing nearby locals were Secretary Don Forster, Local 616, Salinas; Secretary Joseph Rose and President William Fields, Local 510, San Leandro; as well as President Charles Kennedy and Vice-President Ray Tellier from Local 6, San Francisco.



Local 346, Santa Cruz, California, celebrated its fiftieth anniversary on November 17, 1953, at the Town and Country Lodge, Santa Cruz. Back row: Mrs. Lloyd "Skip" Larson, Mr. Larson, Secretary-Treasurer; Ray Tellier, Vice-President, Local 6, San Francisco; Charles H. "Pop" Kennedy, President, Local 6, San Francisco; Mrs. Henry Clay Landrum, Mr. Landrum, President; Mrs. Laurence Canfield, Mr. Canfield, President of the Santa Cruz Seaside Company; Mrs. Warren W. Littlefield, Mr. Littlefield, Publicity Director of the Seaside Company; and Thomas J. Simmens, Executive Board Member. Foreground: Mr. August Toetman, Executive Board Member; Mrs. Lloyd Butcher, Mr. Butcher, Executive Board Member.

JANUARY, 1954

Beecher

CENTERED TONE

LOOK FOR THE DOT IN THE DIAMOND

BRIGHT QUALITY

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

Beecher

Box 15 • Encino, Calif.

We
Raise
Cane...



CHOOSE *Pichard*
GOLDEN CANE REEDS

A horticultural achievement specially developed, patiently dried, carefully graded and cut right in our own French cane fields—vibrant and resilient. PICHARD is top professional reed quality.

CHOOSE *Scientific*
FRENCH CANE REEDS

Bright from our sunny fields in southern France. SCIENTIFIC has a triangular cane vent with a special sealed-in formula which absorbs moisture and prevents roppiness.

Ernest Doffner
Sole Agent at Postoffice

Dept. B-184
601 West 26th Street
New York 1, N. Y.



FREE Literature Upon Request!

PROTECT YOUR FUTURE
Buy Your EXTRA Bonds Now!



VIEWES AND REVIEWS

By SOL BABITZ

DEVELOPING LEFT-HAND STRENGTH

There has been a rumor lately that the fingers of the left hand should not be pressed hard or hammered on the string but should rather fall on the string with their natural weight. Both of these ideas are wrong in my opinion. It is not necessary to hammer the fingers on the string in order to play well. Neither is it possible to produce a tone if the fingers are let fall with their own weight simply because the fingers weigh hardly anything.

However, if the finger muscles are sufficiently strong, it is possible to get the feeling, while playing, that not much effort is being expended—that a "spring" in the fingers is saving us conscious effort. Thus the key to facile action of the fingers is not a mystic "down impulse," "gravity" or the "fingers' weight" but simply muscular development.

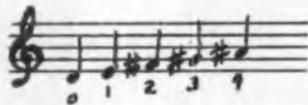
HOW TO DEVELOP FINGER MUSCLES

The most common method of muscular development is playing the violin for several hours a day. However, there are some little-known intensive exercises which will increase the strength of the finger muscles for advanced players as well as beginners in a very short time to a point far beyond that possible by any amount of mere playing. By developing auxiliary muscles which are not used directly in playing and making the playing muscles stronger than they need be, playing becomes easier because there is ample reserve energy—just as a 200-h.p. car will travel at thirty miles per hour more easily than a 50-h.p. car.

One of the best muscle developing exercises I know is one which was taught to me by the late Alexander Roman, with whom I studied when in my 'teens. He told me that it was taught to him by Leopold Auer, but later Auer pupils whom I have questioned on this matter claim that he did not teach it. It may have been taught to Roman by N. Galkin, a great teacher who did most of the groundwork for many violinists who later went to Auer.

The Exercise—First Part: Raising the Fourth Finger and Returning to String

The fingers are placed on the D string in the following order



and one finger at a time is raised from the string while the others remain in place. The fourth finger is raised first with a snapping motion and held at a point as far back as possible—actually behind the back of the third finger—see arrow in drawing on the top of the next page.

At this point some will encounter difficulties. If you find that the finger does not snap back but moves slowly do not despair. Practice will improve this. If you find that the fourth finger refuses to go very far back by its own power, you might help it with the right hand, which, incidentally, should not be holding the bow since this is a silent exercise. After a few assists from the right hand you will find that the muscles of the fourth finger are doing the job themselves.

Discover this
Easy way
to file and find your
Sheet Music



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



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

TONKabinet
for SHEET MUSIC

Finest music furniture since 1873

**EPIPHONE
MASTERBILT
STRINGS**

Hand Made "The String with the Golden Tone" and the

"GEORGE VAN EPS"
ADJUSTABLE BASS BRIDGE

EPIPHONE MUSICAL STRINGS INC.

Box 55, East Station, Yonkers 4, N. Y.

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

**HOLTON
OIL**

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

No. 1—Trombone Slides
No. 2—Valve Instruments
No. 3—Pins Mechanisms
25c With Swab Applicator.
30c With Dropper.



BUY IT AT
MUSIC DEALERS EVERYWHERE



INTERNATIONAL MUSICIAN



Two things should be carefully watched: 1. No finger must move or even *twitch* while the fourth finger is moving. To prevent any sympathetic motion of the other fingers a great amount of downward pressure should be exerted on them; 2. When the fourth finger has been snapped back from the string it should not move for ten seconds, during which time the hand must remain motionless. After this time the fourth finger is ready to return to the string with another snapping motion, as fast as possible and striking the string so hard that a tapping noise is heard. If the finger is too weak to produce a tapping noise, a week or two of practice will rectify the weakness. During the return to the string watch closely to see whether there is any motion of the other fingers, and if any is observed concentrate on preventing further motion. When the fourth finger has returned to the string it should be held motionless for ten seconds before starting the raising motion again. During the initial practice period about two minutes will find the hand completely exhausted. As soon as fatigue is felt, one must, of course, rest.

RAISING THE THIRD FINGER

After having finished the fourth finger exercise, the fourth finger should be placed on the A string at the same place where it was on the D string (f) and the third finger exercised in the same way.

Because of the natural structure of the hand it is impossible to raise the third finger very high from the string while the fourth and other fingers are pressing down. Nevertheless, despite an initial weakness, the third can be developed until its tip can be raised at least one inch from the string. As with the fourth finger, none of the other fingers should move and the hammering motion resulting from swift lowering to the string should produce a tapping sound. Do not assist the third finger to raise higher with the right hand as you did with the fourth finger, and be careful to observe the full ten seconds of motionless holding after each raising and lowering. I have found that this motionless period does as much for developing finger strength as any other part of the exercise. Muscles are developed by tensing.

THE FIRST AND SECOND FINGERS

Most violinists will find that the first and second fingers are able to do this exercise with comparative ease and that developing a snap is not so great a problem as with the third and fourth fingers. For this reason less time need be spent on these fingers.

In teaching this exercise to students, it may be found necessary to make it easier at first. This can be done by permitting the student to play on the A string and by placing the fingers in a less extended position—say, B, C, D, E.

After the initial strengthening benefits of this exercise have been enjoyed, one will find that it can serve as a good warm-up before practicing and, on days when there is no time for practicing, as a good temporary substitute.



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



THE "STERLING" MARK IN INSTRUMENT CASES

THE LIFTON MFG. CORPORATION
18 WEST 18th STREET * NEW YORK, N. Y.

LIFTON CASES ARE MADE FOR ALL INSTRUMENTS
Insist on the LIFTON Trademark — Your Guarantee of Satisfaction

Have you tried the Sensational New Instrument?

CANE REED!
NOW AT YOUR MUSIC DEALER
Write today for complete information and new samples.

BRILHART MUSICAL INSTRUMENT CORP. BOX 16 A HUNTINGTON NEW YORK

PLAY TRUMPET? EMBOUCHURE WORRY?
MOUTHPIECE CONFUSION? GUESSING?

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

HARRY L. JACOBS

2943 WASHINGTON BOULEVARD
CHICAGO 12, ILLINOIS

60 MODERN TUNINGS

FOR EIGHT STRING STEEL GUITARS

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

16 PAGES OF 6THS, 7THS, 9THS, 12THS, MINORS, INVERTEDS, COMBINATIONS, DIMINISHED, AUGMENTED

\$1.00

Copyright 1953 By PAUL A. SIGSBY

8114 East Phlox St., Downey, Calif.

The Finest For You... S-M-L ALLIANCE TRUMPET

ENDORSED BY Charles Margulis WORLD ACCLAIMED VIRTUOSO

From the world renowned S.M.L. Paris workshop... a new triumph in French Brass craftsmanship. Each S.M.L. Trumpet is personally tested by Charles Margulis. Try the S.M.L. Alliance Trumpet and hear the difference.

FREE! Colorful S.M.L. Trumpet Booklet

Ernest Deffenner
Division of Paillard, Inc.

Dept. B-154
601 W. 26th St., N. Y. 1, N. Y.

George Gershwin



Enrico Caruso



Arturo Toscanini

CURRENTLY in the midst of its 300th anniversary celebration, New York City is displaying due pride, via print, radio and the spoken word, in its high reputation both as an industrial and as a cultural center. During the first of these three hundred years, though it hummed with trading and building activity, its musical development centered mostly around social activities. The 750 or so inhabitants of the little sea-beard town, granted burgher government in 1653 as "New Amsterdam" (the earliest community in our land so invested with self-government) loved dancing and took every pretext—apple pressings, husking bees, quilting parties—as well as the annual fair in Bowling Green—to hold get-togethers with music as a background. Along the water front, especially when a ship came into the harbor, sounds exotic were to be heard—the tinkle of a guitar or the drifting cadence of a lute.

Toward the middle of the eighteenth century, however, musical enterprise in New York City took on a more professional cast. On December 3rd, 1750, "The Beggar's Opera" which had been creating such a furor in England, came to New York and started—what with its wealth of folk tunes—a tide of imitative performances. This is a good year, then, to use as the opening date of New York City's long and shining record of premieres, debuts and other musical activities on a professional level.

Artists who had their introduction to America in New York City during this period, compositions which saw the light of day there, choral and symphonic organizations which evolved within its precincts, could not possibly be tucked into the confines of an article such as the present one. The following resume but indicates the events which tended through 200 years to gain for New York City its place of eminence in the musical world. Decade for decade, they epitomize a pioneering spirit in music perhaps without parallel for intensity and accomplishment during a like period in any other city, here or abroad. It is a record to be proud of and one which will bear close examination.

NEW YORK

1750

When *The Beggar's Opera* had its American premiere at the Nassau Street Theatre, New York had a population of about 12,000. Class lines were closely drawn. Ladies often attended concerts in sedan chairs and the more wealthy residents frequently sent servants ahead to secure seats. Gentlemen carried swords, which they were obliged, if the crowds warranted it, to relinquish at the door before entering the hall.

1765

A series of open-air summer concerts, managed by Messrs. Hulett and Leonard, was established, in Ranelagh Gardens in lower Manhattan. "After the concert," the announcement stated, "a small firework will be play'd off, which will continue 'till tea; the whole to be managed with utmost regularity."

1770

Handel's *Messiah* was first performed (in excerpts) in America. New York's musical enter-

INTERNATIONAL MUSICIAN

prise becomes apparent when one notes that this vast choral work by Handel was not heard in Germany until two years after this. The credit for this feat goes to a certain William Tuckey, an Englishman, who had become established in New York as an organist, choirmaster and composer. He led an orchestra and chorus in the Overture and sixteen numbers from *The Messiah*. The Trinity Choir which he developed soon became famous even outside New York.

1785

New York City remained in the hands of the British during the Revolutionary War—or at least until their evacuation in November, 1783. As a garrison city, it had but little organized musical activity. Military bands played at various functions and a few "subscription concerts" took place from 1781 to 1783, the subscribers consisting of "officers of the navy and army and the gentlemen of the city." The first post-war activity of which we get word was based on a request sent out in 1785 by one William Brown, flutist, composer and, on occasion, pantomimist, for "gentlemen" to meet at Cape's Tavern to "fix on some regulations" for a New York subscription concert. One of the regulations, it seems, was that the "company would have tea and coffee served up to them, in the interval betwixt the conclusion of the concert and the commencement of the dancing." The origin of our "coffee concerts," no less!

CITY

1792

Composers begin to turn out works in America, on American subjects. In September, 1792, *The New York Daily Advertiser* carried the announcement of a concert at Corré's Hotel by three violinists, a violoncellist and a flutist. Included in the program was an *Overture in 12 movements* by James Hewitt, one of the violinists. The work, as described in the program, was "expressive of a voyage from England to America," its titles as follows: 1. Introduction, 2. Meeting of adventurers, consultation and their determination on departure, 3. March from London to Gravesend, 4. Affectionate separation from their friends, 5. Going on board, and pleasure at recollecting the encouragement they hope to meet with in a land where merit is sure to gain reward, 6. Preparation for sailing, carpenter's hammering, crowing of the cock, weighing anchor, etc., 7. A storm, 8. A calm, 9. Dance on the deck by the passengers, 10. Universal joy on seeing land, 11. Thanksgiving for safe arrival, 12. Finale."

1805

Lorenzo Da Ponte, librettist of two of Mozart's operas, took up residence in New York. He was to become a promoter of opera in the city. New York was now a town of 60,000 inhabitants and still drew a sharp class line. Battery Park, with its clumps of shade trees, and a broad walk along the water front, was a fashionable promenade, where, on still nights, music played on boats could be heard floating over the water. Park Theatre, at Park Row, between Ann and Beekman (now deep in the financial district) had a capacity of 1,200 persons and was thronged when a good play or ballad opera was on the boards.

1815

To celebrate the victorious conclusion of the War of 1812, *The Star-Spangled Banner*—words composed September, 1814, by Francis Scott Key and set to an old tune, "Anacreon in Heaven"—was being sung extensively in New York City—"rendered" by famous soloists, whistled by boys in the streets, used as a rallying cry at patriotic meetings.

1825

This year, which marked the completion of the Erie Canal (establishing New York City's commercial supremacy) was also the year of the introduction of Italian opera. In fact it was the first real season of grand opera in the United States. Manuel del Popolo Vicente Garcia brought an opera troupe to New York, and ran a series of seventy-nine performances at the Park Theatre. Among the singers were his wife, his son Manuel—later the great singing master—and his daughter Maria Felicita, to become famous as Malibran, the name derived from the French merchant she was to marry in New York a year later. The opening opera, November 29th, was *The Barber of Seville*, the tenor role of which Garcia himself had created at its world premiere in Rome in 1816. Maria sang the role of Rosina.

1836

The New Yorker, Ureli Corelli Hill, on a boat trip to Cassel (to study violin with Spohr), got in conversation with Anthony Reiff, Sr., a tenor with the St. Patrick's Cathedral choir and a bassoon player in Park Theatre. During the seventeen days it took them to cross the ocean the idea was born of forming a symphony orchestra in New York—numbering around fifty members. Three years later, in the fall of 1839, when the men were both back in New York City, they met with several other musicians there and a committee was drawn up. The actual impetus for getting together a body of skilled instrumentalists sufficient to make up a symphony orchestra, however, was the "Grand Musical Solemnity," held June 26, 1839, as a memorial to the distinguished pianist and teacher, William Scharfenberg, who had died in that city June 8th. The impression made on the audience on this occasion—works by Haydn, Weber, Mozart and Beethoven were played—is said to have encouraged the organization of the New York Philharmonic Orchestra.

1842

On April 23, 1842, a meeting was held in the Apollo Rooms at 410 Broadway to give the final word to plans for "a society of professional musicians residing in the city, having for its object the advancement of instrumental music, and the performance of a number of concerts each year, to be of a higher order than anything that had been given in the city"—indeed, the beginning of the New York Philharmonic! The first concert was presented on the evening of December 7, 1842. As was the custom in those days, the musicians (with the exception of the cellists) performed standing, and, to save expenses, the orchestra members were requisitioned also as ushers.

1850

On September 11th, Jenny Lind made her American debut at Castle Garden, under the management of P. T. Barnum. (In its later years, Castle Garden was known as "The Aquarium." It was razed in 1941.) Lind created a furor and a fad. Hair-dos, articles of clothing, restaurants, foods were named after her. She was made the subject of ballads. She was worshipped as the epitome of all things beautiful and good. When she went on her tour of the South, Middle West and Far West, a nation starved for music flocked to hear her.

1863

New York City, with over 800,000 inhabitants, and with an active musical life, now felt another need. Under the leadership of Henry D. Beissenherz, a union of musicians was formed, to be chartered the following year under the laws of New York State. That it was potent can be gathered from notes made by Jacques Offenbach on his visit to America some dozen years later. While he was rehearsing 110 musicians at Gilmore's Gardens he wrote home, "The

Jenny Lind





Dimitri Mitropoulos,
present conductor
of the New York
Philharmonic
Symphony

musicians here have a vast and powerful organization . . . Any one who wishes to join an orchestra must first become a member of the society." When Offenbach offered to join, however, he was told that, because of his eminence, this would be unnecessary. He, however, insisted.

1873

Leopold Damrosch, the third year after his emigration from Germany, organized the Oratorio Society of New York and became its conductor. Sixty singers took part in the first performance on December 3, 1873. On his death in 1885, the baton went to his son, Walter, who in 1898, because of the great press of other duties, relinquished it to his brother, Frank. In his book, "My Musical Life," Walter Damrosch describes the difficulties encountered in assembling the Society in the early years of its existence. "It suffered from the great dearth of men singers," he states, "especially tenors. The terribly one-sided condition of musical development in our country, proceeding almost exclusively on feminine lines, showed itself markedly in this branch of the art. Many of the men singers who in one way or another had been cajoled or coerced into joining a choral society, had often to be drilled in their parts like children, though without a child's quickness of perception."

1883

October 22nd was the date of the opening of the Metropolitan Opera House. The presentation, Gounod's *Faust*, had an impressive cast—Christine Nilsson as Marguerite; Italo Campanini as Faust; Franco Novara as Mephistopheles, and others of comparable ability. "Bouquets rained from the boxes" and Nilsson was presented with a golden wreath which she used instead of the property jewels when she repeated her "Jewel Song." Encores were still allowed.

Colonel Mapelson, who opened his season of grand opera the same night at the Academy of Music on Fourteenth Street—Patti in *La Sonnambula* was his drawing card—gave as his unvarnished opinion that people who went so far uptown as 39th and Broadway to opera were beneath cultured persons' notice. A third opera troupe was to be seen and heard that same evening, Maurice Grau's French troupe, opening with a presentation of Lecocq's *Le Coeur et la*

Main at the Standard Theatre—a house further down Broadway.

1891

This year Andrew Carnegie built the Music Hall, later to be known as Carnegie Hall. The decision to invade the aristocratic residential section of Fifty-seventh and Seventh Avenue stemmed from a conversation held between Mr. Carnegie and Walter Damrosch when both happened to be sailing to Europe on the same boat. (The deck of ships seemed a propitious place to plan musical developments in New York City.) Carnegie, who revered the memory of the late Leopold Damrosch, decided that a place big enough to house that pioneer's Oratorio Society should be built. It is to be noted that Mr. Carnegie never did look upon this move as philanthropy. He expected the hall to be self-sustaining—and so it has become. At its opening, May 5th, "all was quiet, dignified, soft, slow and noiseless, as became the dedication of a great temple." Walter Damrosch opened the concert with the strains of "Old Hundred." Tchaikovsky as guest conductor led the orchestra in his own "Coronation March."

1903

Two outstanding musical events marked this year: the first performance in America of *Parsifal* and the second, the debut in this country of Enrico Caruso. The former was stuff for headlines in newspapers both here and abroad. Anent the effort (unsuccessful) of Cosima Wagner to obtain an injunction against the manager of the Metropolitan, Heinrich Conried, a Berlin comic paper published a cartoon—"The Rape of the Grail," showing a centaur with Conried's face carrying off a struggling Cosima. *The New York Times* showed Father Knickerbocker reeling about among a mob of yelling newsboys, a victim of the new disease. "Parsifalitis." *The New York Herald* did in fact issue a "Parsifal Extra." This opera was given eleven times during its first season in New York.

Caruso's debut, if less spectacular, had more lasting results. When he made his debut on November 23, 1903, in *Rigoletto*, his merits as an artist were not fully realized. But by the end of the first season everyone knew he was there to stay, was there to win laurels not only for himself but for the Metropolitan, for New York City, for the whole United States. An-

other opera singer, Edouard de Reszke, voiced the sentiments of music lovers in general, when he wrote to him, "You sang like a god. You are an actor and a sincere artist. You were able to draw from my eyes many tears. I was very much touched and this happens to me very seldom. You have heart, feeling, poetry and truth, and with these qualities you will be master of the world."

1910

For the first time an American opera was performed at the Metropolitan—Frederick Shepherd Converse's *The Pipe of Desire*. An all-American cast was engaged: Riccardo Martin, Louise Homer, Clarence Whitehill, Herbert Witherspoon.

1918

Popular-priced summer symphony concerts were inaugurated in New York, at the Lewisohn Stadium. Members of the New York Philharmonic made up the orchestra. Through the years the nation's outstanding conductors and soloists have appeared on this summer series.

1925

Jazz came to a serious symphonic program, when Walter Damrosch, conducting the New York Symphony, featured the premiere of Gershwin's *Jazz Concerto in F*, with the composer as soloist.

1936

When Toscanini resigned from the New York Philharmonic, after presenting in the course of his eleven seasons there 429 concerts, every seat in the house was sold within an hour or so after the concert was announced—that is, months in advance of the concert itself. For the 190 standing room places available, 5,000 music lovers lined up, beginning to gather at seven o'clock that morning, camping outside the hall, all but blocking Fifty-seventh Street from Sixth to Seventh avenues. Three thousand devotees jam-packed Carnegie Hall to witness what seemed the finale of a musical era.

1943

The New York City Center of Music and Drama had its start this year. Bringing opera to the people at popular prices had the advantage of focusing interest on the stage rather than on the first-tier boxes.

1950

With the premiere on Broadway of Gian-Carlo Menotti's *The Consul*, opera invaded the "popular" field. *The Consul* opened at the Barrymore Theatre March 15th as a "musical" but remained to reveal itself as a true opera. Olin Downes wrote in *The New York Times* that it was "a new wedding of the English language and music in a way which is singable, intensely dramatic and poetic by turns, and always of beauty." —H. E. S.

For a description of musical activities in contemporary New York City, we refer our readers to the June, 1951, issue of *The International Musician*, page 10.

Selmer ONLY A
 (PARIS) C-T CLARINET
 can do so much for your playing!



**SELMER
 INVITES
 YOU TO
 HEAR
 BEFORE
 YOU BUY!**



Hear the Selmer Clarinets of Walter Tholin and George Rice on the Minneapolis Symphony Orchestra's brilliant Mercury recording of Rimsky-Korsakov's "Scheherazade". (No. MG5009)

Mr. Tholin, principal clarinetist, has played Selmer for 36 years. Mr. Rice for 9 years. As you listen to them in "Scheherazade", note the superb intonation and the masterful technique with which the clarinet passages are executed. This is first-hand proof of the kind of results it is possible to obtain with a Selmer (Paris) C-T Clarinet. Hear before you buy and be sure—you'll play better with a Selmer.



Hear it played, play it yourself. There's no better way to be sure a Selmer (Paris) C-T Clarinet is the one best for you; the *one* clarinet that will contribute most to your tone and technique . . . and your musical reputation. Listed above is just one of hundreds of brilliant recordings—featuring eminent clarinetists who depend on Selmer to do the most for their playing. Listen and judge for yourself, before you buy, the kind of results a Selmer will make possible for you.

When you hear a Selmer, you'll hear tone of classic purity . . . rich sound, beautifully centered around a core of intense tonal color. You'll hear clarinet tuning that sets a new standard for accuracy, thanks to Selmer's famous precision scale.

When you play a Selmer, you'll find the blowing resistance is exactly right . . . sound starts instantly, without effort, even at pianissimo dynamic level. And you can't help noticing the wonderful Selmer key action—so satin-smooth the keys seem to be a part of your fingers.

Hear it played, *play it yourself*. Your Selmer dealer will gladly arrange a Free Trial. See him—today!

M. & A. Selmer, Inc. Dept. B-11
 Elkhart, Indiana

I am interested in a Selmer (Paris) C-T Clarinet.
 Please send me your illustrated brochure describing it.

Name _____
 Address _____
 City _____ Zone _____ State _____

H. & A. Selmer INC.
 ELKHART, INDIANA

JANUARY, 1954



TONE QUALITY FACTORS IN THE INSTRUMENT

The magnetic subject of trumpet tone now draws our search of controlling factors to the instrument itself. Our investigation started first within the player himself, then to (and through) the mouthpiece. Now to the horn. As before, our purpose is to avoid a limited investigation or an over-emphasis upon singular factors. An understanding of the interrelationship of all factors and their interbalance is the goal. The reader will be encouraged to treat fantastic claims of instruments being either "the greatest" or "the worst" with generous amounts of good old American skepticism.

LEADER PIPE

The first part of the trumpet to receive the breath expelled by the player is called the *leader pipe*. It is located between the mouthpiece receiver and the first crook (which is usually also the tuning slide). The "bore" of the leader and the "degree of flare" combine to exert a great control on the degree of "openness" of the sound, and also the openness of response of the trumpet. Many players consider the leader the "heart of the horn." More and more, investigation substantiates this belief.

Try for yourself this experiment so that you may trust your own conclusions. Take two trumpets that you think "play differently." Is the difference perhaps located in the leader pipe? Remove *both* tuning

slides. Return the top shank of slide No. 1 to the top pipe of horn No. 1 (your choice as the better of the two instruments). Carefully bring horn No. 2 to a position alongside horn No. 1 that will allow the *lower* shank of the tuning slide to bridge over and connect horn No. 1 to horn No. 2. Air will then be diverted from the leader of the first horn to the main body of the second. When you play this "two-headed monster" be sure to finger the valves on horn No. 2. If the second horn sounds better, and plays better, you will now know *where* the difference is.

To answer *why* is harder. Wouldn't it be that *the size* of bore, and the *proportion* of taper of one leader is more balanced to the rest of the horn than is the other?

This very experiment I tried several times this past summer, with horns of different make, and horns of like model. One interesting result was the discovery of wherein the difference lies between my personal instrument (over twenty-five years old) and the ones made today that bear the same name, look the same, and sound *almost* the same.

THE BELL

This part of the trumpet is the largest in size of any of the single components; so it is to be expected that many factors affecting tone quality are found there. (1) Bore of flare—the larger the size of the bell, the larger or deeper the tone. (2) Temper—if the metal is *hard* a brighter tone is aided; *soft* brass (or other metals) aid a "mellower" tone. (3) The *thickness* of the wall of the bell tends to influence the sound, too. Thin brass aids a "live tone" and thick brass aids a heavier sound. (4) Similarly, the protective or ornamental plating on a horn affects the sound slightly. The same instrument in plain brass, lacquered brass, silver plate, or gold plate *would not* sound exactly the same, especially to the player himself. The heavier the plating the greater tendency toward a softened tone. (5) Also, different metals (and their alloys) all tend to give a slightly different sound. Bells of brass, copper, German silver, and plastic do not all sound exactly the same. (6) Lastly, it can make an appreciable difference in tone whether a bell is made in one piece, or in two; and whether the seam is down the middle lengthwise, or "around" down near the end of the bell.

An investigation of tone quality factors that is both honest and earnest can only succeed by adopting the philosophy that *everything makes a difference*. To get a general agreement on that, however, would be no small wonder. But the bigger miracle would be to get some kind of agreement on the *proportion* or *quantity* of influence various factors have



Adolph Herseth, CHICAGO SYMPHONY ARTIST chooses Holton

Adolph S. Herseth began the study of trumpet at the age of 8 with James Greco of the Minneapolis Symphony. During World War II he played overseas with a Navy Band. He completed his study of the trumpet in Boston with Georges Mager, first trumpet of the Boston Symphony.

Since 1948 Mr. Herseth has been playing solo trumpet with the Chicago Symphony. In his capacity as trumpet soloist with the Chicago Symphony Brass Ensemble, Mr. Herseth is called upon to execute some of the most beautiful and difficult passages in trumpet literature, many of which were written especially for him. The instrument he plays is a Holton. Your Holton dealer can show you why.

HOLTON

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

330 N. Church St., Elkhorn, Wis.

PREFERRED INSTRUMENTS FOR OVER HALF A CENTURY
INTERNATIONAL MUSICIAN

on trumpet tone. Of one thing you can be sure, though. Even *subtle differences* are important to the men who live by and with these instruments. In the long run your better understanding is best served by lending an attentive ear, and eye, and thought to each and every hypothesis they evolve out of their professional playing experiences.

VALVES

Perhaps you, too, have heard the valves referred to as "the heart of the horn." Well, now we have *two hearts*. For an instrument that some people think is "brutal," things are softening up. It is of the utmost importance that the "ports" in the valves *exactly* match the tubes in the valve casings both when the valve is *down*, and when the valve is *up*. The impedance created by an off-true matching can cause a dull tone, stuffy response, and faulty intonation.

As an instrument wears with age and constant usage, *leaky valves and slides* can cause troubles similar to poor alignment. Either trouble can be cured by a *good* repairman, especially if you call his attention to the trouble. Many a "so-so horn" can be rehabilitated through proper adjustment.

BALANCE

In this series of discussions on tone quality control, over *two dozen* check points have been enumerated. The most important conclusion to be drawn from such a listing is that credits (or blame) for tone *must be shared*. When there are so many variables there is a diminishing possibility that there is any concentration of musical virtues in a horn—or a mouthpiece—or any one player.

The hardest problem of all is to find the *balance* between the player, his mouthpiece, and his instrument; and the *balance* between tone, intonation, and response. Think of this problem for a few minutes like the "tuning in" on a fine big, complex, hi-fidelity radio set with two dozen or so controls.

All the dials would of course have some effect. Some would make large differences, others smaller ones. Almost any blend you want could be achieved. Delicate shadings are easy. So are enrichings of "hi's" or "lows."

But *distortion* is also just as possible. So is an *overload* of either the bottom or the top, and so is a *limiting* of the sound to too *narrow* a band. But all the controls are only for the purpose of expanding the possible range of frequencies; so considerable time and patience and experiment are necessary to adjust such a radio to its optimum possibilities.

In what similar manner have you tuned the tone controls on your trumpet? Would some experiments make some improvements? If your adjustments best fit your tone to the type of work you are doing, then you have found a balance that has resulted in the *practical tone* for your own personal needs. Is there any other "better tone"?

If there is, wouldn't the *ideal trumpet tone* be like the sound of the best hi-fi radio, where maximum hi and maximum low—the widest, fullest band of overtones possible—is the goal of the tone quality enthusiast.

(Another purpose of these articles on tone color is to give the reader some preparatory material to aid in refereeing at that ever popular and controversial debate—Cornet vs. Trumpet—which follows.)



NEWS NUGGETS

writing the mass was "to heighten the feeling of worship in the hearts of the faithful who hear it." She herself sang the soprano solo part for the mass. The choir was directed by the Rev. George A. Francis, S. J., and was accompanied by the church organist, Mrs. Louis A. Blanc, mother of the composer.

AIR FORCE SPONSORSHIP

Contributions to deserving Koreans are frequent among members of UN forces serving in Korea. Most of these are made without any expectation of any kind of return. One such project, however, has brought in rich returns. Since members of the 5th Air Force have been contributing funds to further the musical education in America of the young pianist Han Tong Il, they have been able to listen to compositions by Beethoven, Chopin and Mendelssohn expertly performed by this eleven-year-old boy.

Tong Il was already playing well at three years of age. He studied with his parents at their home in Pyongyang until 1947, when the Communist army confiscated all their furniture, including the piano. Between then and 1951, when Seoul again passed into control of the UN troops, his practice was spasmodic at best, conditioned on his having access to a piano. When he could. Tong's father got jobs in Army camps, where the club or theatre piano could be used.

In 1951, the Han family moved back to their bomb-wrecked home. Here Tong Il obtained permission to practice on the 5th Air Force theatre piano. A theatrical troop heard him practicing one day and incorporated him in their show,

"Tops in Blue." Lt. Gen. Samuel E. Anderson, commander of the 5th Air Force, was so impressed with Tong Il's playing that he sponsored

HAN TONG IL



a recital tour for the boy at Air Force bases in Korea. Following these recitals, the audience makes voluntary contributions, which it is hoped will add up to enough to send Tong Il to America to continue his musical education.

In the meantime Tong Il has his piano and is therefore happy. Writes Lieutenant Garretson, "It was quite a sight seeing him at the mess hall today with his birthday cake, and all the little Korean waitresses, many of them girls not much older than he, gathered around, singing in English, 'Happy Birthday to You.'"

A COMPANY MILESTONE

More than twenty-six years ago the Union Labor Life Insurance Company issued its first life insurance policy, and in the following years the line of growth on its chart of progress continued upward despite periods of depression, war and inflation, events that changed the

course of the world. Recently the Company was party to a significant occurrence that marks an important milestone in ULLICO history. The writing of a group life insurance program for the Truck Drivers and Helpers, Local 355, in Baltimore, Maryland, enabled the Union Labor Life to pass the half-billion-dollar mark of life insurance in force.

The Company is trustee of over \$513 million representing eventual security and protection for its family of policyholders and their beneficiaries. This great fund indicates the faith and confidence placed in them by the wage earners of America. It is a demonstration of man's attitude towards the only financial program that can assure him of financial stability and security, for his family, should he be taken from them, for himself, should he live to enjoy the benefits of his early prudence.

As the Company goes beyond this milestone and on to new destinies it does so with a renewed sense of pride in the record and performance it has maintained in presenting, writing and servicing group coverages for the men and women who turn the wheels of American industry.

WINNER

Betty-Jean Hagen, twenty-three-year-old Canadian violinist, won the Carl Flesch medal for first prize in the competition held in London, England, on November 10th. She has to her credit, in addition to the Flesch medal, the Naumberg award (1950), the Pathe-Marconi prize (1951), the Harriet Cohen award (1952), and the Toronto Conservatory's Eaton award (1951).

"IN HOPE OF PEACE"

Miss M. J. Euphemie Blanc, a member of Local 174, New Orleans, had a mass "Missa Pro Pace" ("In Hope of Peace") performed at the Most Holy Name of Jesus Church in that city on November 15th. Dedicated to the Rev. William J. Hart, S. J., pastor of the church, the mass bears the imprimatur of the Most Rev. Joseph F. Rummel, Archbishop of New Orleans, and was approved by the music commission for the archdiocese. Miss Blanc explains that her purpose in

M. J. EUPHEMIE BLANC



Photo, courtesy of The Times-Picayune.

Berg Larsen

PRECISION MOUTHPIECES



WITH THE EXCLUSIVE DOUBLE-TONE CHAMBER

- For Saxophone, Clarinet in Eb or Bb, Sheffield Stainless Steel.
- See your local dealer or write: Dept. 4

BERG LARSEN
116 West 48th St. New York 36

MUSICIANS' HANDBOOK

STANDARD DANCE MUSIC GUIDE

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

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

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

SEND FOR YOUR \$1.00 COPY TODAY
50c Edition Also Available

A RAY DE VITA
101 Avenue of the Americas, Brooklyn, N. Y.

KLIP-LITE

Superior full coverage drumheads. Cut away - 3 months. Clips on any standard drumhead. If dealer can't supply, write - Wm. S. Haynes Co., 101 Broadway, New York 4, N. Y.



NEW FREE 1954 SUPRO CATALOG NOW AVAILABLE

SUPRO & NATIONAL GUITARS
By VALCO MFG CO. 1001 W. WALTON ST. CHICAGO, ILL.

Be a Top Pianist! Modernize!

SEVEN NEW BOOKS—BY Hollywood's Teacher of Professional Pianists

1. Block chords exercises for the modern pianist.
2. Single finger figures for the modern pianist.
3. Substitute chords and voicings by mastery of modern progressions.
4. Substitute chords and voicings by mastery of modern scales.
5. Solo style figures for modern pianist.
6. Left hand ideas for the modern pianist.
7. Runs for the pianist.

EACH BOOK OF 15 STUDIES—\$3.00
Send Postal or Bank Money Order only to
SAM SAXE
6513 De Longpre Ave., Hollywood 28, Cal.

STEEL GUITARISTS

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

Eddie Alkire School of Music
BOX 483, EASTON, PA.

Choice of top drummers

Amrawco
AMERICAN RAWHIDE MFG. CO.
TOP QUALITY DRUMHEADS

PIANO TUNING

LEARN AT HOME. COMPLETE COURSE IN TUNING AND REPAIRING, written by DR. WILLIAM BRAID WHITE, World's Leading Piano Technician and Teacher.

For Details Write: **KARL BARTENBACH**
1001 East Wells Street, Lafayette, Indiana

The Haynes Flute

SOLID SILVER FLUTES PICCOLOS

Made by **WILLIAM S. HAYNES CO.**

Shops: 108 Massachusetts Avenue, Boston 15, Mass.
Branch: Wm. S. Haynes Studio, 33 West 51st Street, New York 19, N. Y.

Music in New York State

(Continued from page fifteen)

students of superior attainment. Through the added experience gained by contact with these outstanding professionals, the graduating classes of the school have provided a constant source of extraordinarily capable young instrumentalists.

The Rochester "Pops" Orchestra which dates also from 1929, and is composed of outstanding musicians from the Rochester Philharmonic Orchestra, performs a series of twenty-two Sunday evening concerts in the popular vein in the Eastman Theatre and presents as well a series of fourteen educational concerts in the public schools. The orchestra's conductor is Paul White.

The Rochester Civic Music Association further cooperates closely with the Eastman School of Music, affiliate of the University of Rochester, and brain-child of George Eastman. Through the purchase of a music school then active in Rochester, the erection of suitable buildings, and an extremely generous endowment fund, Mr. Eastman gave the school an impetus which made it one of the outstanding institutions of its kind in the country. The faculty from the start has been chosen from among outstanding leaders in their field. The person most responsible for making the Eastman School a foremost institution, however, is probably its present director, Dr. Howard Hanson. In 1924, when he came to Rochester at the behest of Mr. Eastman, he had already won world stature through his compositions for orchestra and voice. Through the years he has not only kept busy at his own compositions—which now include four symphonies and the Metropolitan opera *Merry Mount*—but has moved to make the school a real center of musical education at university level. One of his achievements has been the organization of an annual Festival of American Music, in which American composers have a chance to hear their works performed. As early as May 1, 1925, at the close of his first year as director of the Eastman School, he initiated the first of the "American Composers' Concerts." At each Festival—one is held in the Spring and one in the Fall of each year—at least twelve works of American composers are presented for the first time anywhere, and many others have local premiere performance. These concerts have not always received the to-a-man approval of Rochester citizens. On one occasion one of the local critics complained to Mr. Eastman that the American Composers' Concerts had been continuing for several years but had as yet produced no Beethoven. "If we produce a Beethoven in fifty years, I shall consider those concerts a good investment," Mr. Eastman briefly replied.

Another achievement of Dr. Hanson's is the creation of a new degree for the school, "Doctor of Musical Arts," to be awarded to practicing musicians on the basis of professional skill and achievement, this in addition to other degrees awarded on the basis of scholarship and musicianship.

SMALL BUT MIGHTY

Its announced purpose an educational one, the Eastman Symphonic Wind Ensemble presents a new aspect of wind playing and a further extension of the fine relationship which exists between America's leading educational institutions and the Federation. The group, which consists exclusively of members of Local 66, Rochester, carries on its activities within the school under the educational program of the Eastman School of Music and as such is one of the many instrumental ensembles which the Eastman School maintains. However, outside engagements—such as the broadcast programs—are carried on quite apart from the school on a purely professional basis.

The organization, which is composed of reed, brass and percussion players in the Eastman School, performs the great music written for wind instruments from the sixteenth through the twentieth centuries, too much of which has lain fallow simply because it does not fit the large instrumentalizations of concert bands. Through the performance of such works, the background of both players and listeners is immeasurably broadened.

This group is also a challenge to modern composers since its organizer and conductor, Frederick Fennell, has especially invited them to write for it.

The Eastman School today, with its junior and senior orchestras, its school chorus, opera department, and graduate department, offers a four-year course for University students. This is not to overlook its preparatory department headed by Charles Riker, which is open to all, from kindergarten age up.

If Rochester boasts a major symphony, Syracuse boasts a chamber organization of a stature worthy of comparison with it. When in 1949



The Veterans of Foreign Wars Band of Watertown, conductor, Carl Johnson.



Rice Military Band, conductor, Charles F. Rice.



Hadji Temple Shrine Band, conductor, Perry Gray.



The Four Clubmen recently finished their third year at Bordewick's Restaurant, Tuckahee. Left to right: Carl Dalumbo, accordion; Buddy Wals, bass; Gene Doll, guitar; Tommy Flanagan, vibes.

Unmatched!

THE NEW

Premier 88

**MULTIVOX
AMPLIFIER**



Dual case cabinet
Built-in electronic tremolo
Organ stop tone controls

sections latch together for easy portability and to protect controls.



NEW— greater depth and fullness

NEW— acoustic baffle with 15" speaker

ADDITIONAL— undistorted power

WHATEVER YOUR PRICE RANGE

There's a Premier Amp for You!

ask your
music dealer

or

Write today!

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

IM-154

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

Name _____

Address _____

City _____ State _____

Telephone _____

Louis Krasner came to Syracuse from Minneapolis, where he had filled the concert master's chair in the former city's symphony orchestra, he not only assumed the post of professor of violin and chamber music at Syracuse University, but organized a musical group of quite unusual merit. The Krasner Chamber Music Ensemble, now in its fourth year, has presented whole programs of little-known but well-worth-the-effort music. The formation of the Syracuse Friends of Chamber Music indicates not only their appreciation of the Krasner project but their desire to integrate it further with the life of the community. One of the "Friends of Chamber Music" is Dimitri Mitropoulos, who has seen in this enterprise something worthy not only of passive support but of active participation. Twice he has played with the group as pianist, and



Above: Oswego Federation of Musicians' Band, Weldon Gross, conductor. Below: Utica's Beacon City Band, directed by Michael Usifer.

twice served it as guest-conductor. The Krasner String Quartet (a unit of the larger group) has given a series of concerts in the public schools of the city, these sponsored partly by the Junior League and partly by the Music Performance Trust Fund of the Recording Industry, with Local 78 of that city as intermediary.

Smaller orchestras and other ensembles have sprung up elsewhere in the State. In Auburn, the Auburn Vochestra, composed of a glee club of thirty voices and thirty instrumentalists, is in its sixth year, its guiding spirit, Harold Henderson, Director of Music for the public schools of Auburn. A cappella singing of the choral group is a feature of every concert. The Middletown Concert Orchestra, consisting of twenty-five musicians, with strings predominant, is directed by Edward C. Vollmer. The Niagara Frontier Symphonette, composed of musicians from both sides of the international border (all are members of locals either of Buffalo, of Niagara Falls, New York, of Niagara Falls, Ontario, or of St. Catharines, Ontario), has one American conductor, Louis Altieri, and one Canadian conductor, Harold Bradley. It performs in towns in both the United States and Canada.

Albany enjoys its Rice Strings Quartet and its "Hall of Springs" Trio. Binghamton has a choral organization of forty members—the Clef Club. In Elmira the Dandrea family provides entertainment through six young singers (brothers and sisters) advertised as "the youngest professional harmonizing family in the United States."

Colleges, all sixty-two of them in the State, are healthfully concerned with music, and often have, besides, the facilities lacking in community endeavor—the means and talent for getting up operatic performances on a small scale. For instance, a new opera by Oliver O'Connor Barrett, *The Shush-Bird*, was performed in the Campus School of the State Teachers College, Potsdam, New York, under the direction of Betty Baritaud of the music staff. The score was harmonized and orchestrated by Arthur Frackenpohl, also of the music staff. The Ithaca Civic Opera, emanating from Ithaca College, performed a full-scale production of



Above: Utica Civic Band, conductor, John Schueler. Below: This photograph of the Ithaca Municipal Band was taken after a special Sousa concert. First row: Edward Moore, Secretary, Local 132; Stephen Carrol, formerly of Sousa Band; Walter Deeler, current conductor; four members of the Savage Club Quartette and Marylee Myers, soloist. Frederick Abraham, President of Local 132 and Chairman of the M.P.T.F., is the last man on the right in the second row.

Mozart's *Marriage of Figaro* recently. This Company, directed by Robert F. King, presents seasonal performances in English. Juilliard School of Music in New York City has launched operatic works that might otherwise never have seen the light of day, as well as revived works which have thereby gained a permanent place in operatic repertory. We have already spoken of opera production in Chautauqua. In a few towns of the State, opera has its innings as communal endeavor. Auburn presents a yearly summer season of musical comedies and operettas in a "tent theater." The orchestra is made up of piano, Hammond organ, drums, bass fiddle, three violins and leader. The Westchester Opera Workshop is giving three performances of *Die Fledermaus* this season. Rochester's "Opera under the Stars," started last summer by Local 66 with funds from the Music Performance Trust Fund of the Recording Industry plus industrial contributions, draws 60,000 persons.

Besides its Metropolitan Opera Company, New York City has the City Center, now in its tenth year of opera-production, the Salmaggi Opera Company, the Lemonade Opera Company, and at least a half-dozen schools and colleges carrying on opera workshops.

Composers come as thick as hops in New York State. If they aren't born there, they get there in course of their development. Dr. Howard Hanson, for instance, was born in Wahoo, Nebraska, and wandered around considerably before settling down permanently in New York State. He was called in 1916 to the faculty of the College of the Pacific, San Jose, California. In 1919 he was made Dean of the Conservatory of Fine Arts of that College. In 1921 he won the award of the Prix de Rome, and was the first Music Fellow to enter the Academy on the basis of that competition. While still in residence in Rome, he was offered and accepted the position of Director of the Eastman School of Music in Rochester. Other composers who make New York State their home by right of birth or by right of residence are—to name but a few—Bernard Rogers, Douglas Moore, Aaron Copland, Abram Chasins, Paul Creston, William Schuman, Morton Gould, Norman Dello Joio, David Diamond—but the list could go on indefinitely.

New York shows suitable gratification in this state of affairs. At Yaddo, a wooded estate near Saratoga Springs, some fifty composers have since 1926 been guests, and one hundred and twenty-six American composers have been represented there in festival programs of American music. The American Composer's Concerts of the Eastman School, the excellent aid given composers by the Juilliard School of Music and by music departments in the sixty-odd colleges in the State, the symphony orchestras, bands, choruses and chamber groups flourishing north, south, east and west, are other reasons why, for composers at least, New York is "the State that has everything."

—Hope Stoddard.

INTERNATIONAL MUSICIAN



Masterpieces

OF TONAL PERFECTION

NEVER EQUALLED...NEVER SURPASSED!

These three "standard" Conn instruments . . . the 80-A Victor Cornet, the 4-H Artist Trombone, and the 22-B New York Symphony Trumpet . . . have long been the favorites of musicians everywhere—for *tonal perfection*, for *intonation accuracy*, for *ease of response*.

Never have these instruments been equalled . . . *never* have they been surpassed. Years of testing in every kind of musical engagement and our constant effort to further

improve them have brought these three instruments to the highest level of musical perfection.

Ask any musician who plays one of these instruments, or visit your local Conn dealer for a personal trial demonstration. The moment you put your lips to the mouthpiece . . . the instant the tones respond . . . you'll want one of these Conn instrument *Masterpieces of Tonal Perfection* for your very own.



Write FOR
FREE LITERATURE

See your Conn dealer, or send today for free folder on instrument of your choice—plus, latest "Stars of the Music World," showing some of the present-day Conn users. No obligation. CONN BAND INSTRUMENT DIVISION, C. G. Conn Ltd., 123 CONN BUILDING, ELKHART, INDIANA



WORLD'S LARGEST MANUFACTURER OF BAND INSTRUMENTS

WHY THE TAFT-BARTLEY LAW SHOULD BE AMENDED

(Continued from page eight)

I am also enclosing an article which appeared in the November 5, 1952, issue of the "Weekly Labor News Digest" published by the Bureau of Labor Statistics of the Labor Department, which is of special interest on this subject.

I would be pleased to have your reaction to my letter at your early convenience, and to have your further suggestions concerning our problem.

Sincerely yours,

(Signed) JAMES C. PETRILLO,
President.

THE MUSICIANS—AN AMERICAN UNION FACES TECHNOLOGICAL CHANGES

What happens to workers when changed methods of production eliminated the need for the skills which they have acquired? What happens to a union composed of workers who suddenly face technological shifts which jeopardize the employment of a considerable portion of its members? With the rapid advances which have been made, year after year, in methods of production, personal adjustments of workers whose skills are no longer needed become necessary. In the case of unions involved in such shifts, some unions have disappeared completely, as did the carriage makers when their industry was displaced by the rise of the automobile industry.

An interesting, and at times controversial, answer to the two questions has been furnished by the American Federation of Musicians, whose traditional relationships with employers and listeners has been repeatedly altered in recent years by a variety of electronic advances. Where musicians at one time enjoyed the usual employment pattern of being hired to play for those within earshot, today a wide variety of mechanical devices are between the orchestra which produces the music originally and the listener. The phonograph record, the talking motion picture, radio, the "juke-box," record player, and now television, have widened the audiences for music vastly, but at the same time, cut down the number of musicians needed to produce music. The legality of some of the solutions which the AFL Musicians have offered to these problems is still being tested in the American courts.

Union History.

Traces of music and music-makers can be found in the earliest of civilizations. "Musicians were among the first of all working men to attempt organization," a recent account states, referring to the efforts of 14th Century musicians to win rights through religious brotherhoods, employment by a medieval city, or affiliation with a medieval lord.

The first actual musicians union was formed in America, when the Aschenbroedel or "Cinderella" Club was formed in New York in 1860. At first this was a social organization, but four years later it was incorporated as the Musical Mutual Protective Union. The twenty-four members insisted, however, that they were artists, not laborers. Their by-laws provided that a "uniform rate of prices were to be charged by members" and that members were not to work with non-members.

This movement spread rapidly. Aschenbroedel Clubs were formed in Baltimore in 1863 and in St. Louis in 1864. Many of the clubs joined in the National League of Musicians in 1886, which in ten years numbered 101 local societies. The League continued to regard itself as not a part of the labor movement; affiliation with the newly formed American Federation of Labor was opposed.

In 1896, however, nineteen of the local societies in the west, became dissatisfied with the older attitude and sent delegates to the AFL convention. The AFL chartered the American Federation of Musicians, with Owen Miller of St. Louis as president. Miller was succeeded in 1900 by Joseph N. Weber, who held the post until 1940, when James C. Petrillo, the present president, and also a vice-president of the AFL, became head of the AFM. By

1902, ninety-eight of the 101 League societies had joined the AFM, together with ninety-nine new locals; the last three societies joined the AFM in 1903.

The Musicians reported 674 locals, with a National membership of 110,000 in 1936; this year the union claims more than 800 locals in the United States and Canada, with more than 244,000 members. Membership is open to all professional instrumentalists, men and women, without regard to race, from members of symphony orchestras to those who play in hill-billy dance bands.

The "Talking Picture," Radio and the "Juke-box."

During the 1920's, much of the employment of musicians was in the orchestra pits of motion picture theatres. Electronic engineers found a way to record music on film and the first talking movie was displayed in 1929. As fast as the new equipment could be installed in theatres, the orchestra pits were emptied. Soon, 18,000 of the 22,000 who had been employed to accompany silent pictures were thrown out of work. Radio, which had been hailed as the alternative employment for musicians, relied on records, transcriptions, and network broadcasts. By 1946 the Federal Communications Commission reported that "the average local station employed less than one-third of a full-time musician."

Many musicians found employment in taverns and night-clubs, where small orchestras were hired for dancing or entertainment. During the 1930's the "juke-box," a coin-operated automatic record player, was developed. By 1952, it is estimated that some half million of these machines are in operation in the U. S. While the juke-boxes may take in as much as \$230,000,000 a year, the musicians who make the records played in them receive no pay directly from the owners or operators of these machines. Few taverns have "live music" as a feature any longer. Often on the radio, the studio orchestras have given way to the "disc-jockeys," maestros of recorded musical entertainment, who for a small investment in a stock of records are able to operate without employing musicians.

A Solution.

When Petrillo assumed the leadership of the AFL Musicians in 1940, he was determined to see that the professional musician did not follow the blacksmith and the carriage maker into the oblivion of lost and forgotten skilled workmen. The machines which replaced live musicians could not displace all musicians. They could only reproduce the music, not make it. Petrillo determined that the mechanized music dispensers must be used to help the musicians they displaced.

In Chicago where Petrillo had led the local musicians, a check had been put onto the use of "coop" transcribed broadcasts, single recordings which could be used at numerous stations with blank spaces filled in by local artists. In 1942 the Musicians informed the record makers and the transcription companies that effective August 1st, musicians would cease to make recordings.

In early 1943, however, Mr. Petrillo offered a new principle unlike anything which had preceded it in labor-management relations. He said that a royalty fund, based on the sale of records and transcriptions must be established. Although there was a determined resistance to this proposal a number of firms accepted the idea.

The royalty fund which was established as a result of this action is used "for purpose of fostering and propagating musical culture and the employment of live musicians." Unlike other funds, which are devoted to care of the sick, the aged and others, this fund is used to give employment. Free performances by members of the Musicians union are given in hundreds of hospitals, in public parks, and for a wide variety of occasions. Recently the musicians have extended the royalty fund principle to television broadcasting.

Symphony and Opera

(Continued from page eleven)

libretto by Dorothy Gardner . . . February 3rd saw the first Hartford (Connecticut) performance of Benjamin Britten's opera, *Albert Herring* . . . The Clarksburg Symphony, Eugene Jose Singer, musical director, has recently made two expeditions into the field of opera. Menotti's *Amahl and the Night Visitors* was presented on December 12th and 14th, and Flotow's *Martha* was given concert performance on November 30th . . . To commemorate the tenth anniversary of the founding of City Center, New York's own headquarters for music, drama and ballet, a party was staged with a cake that "looked nourishing enough to keep the sponsors going at least another ten years."

PREMIERES

The stage premiere of the Ballet, "The Capital of the World," music by George Antheil, took place on December 27th, at the New York City Center of Music and Drama. Music effects suggestive of Spain and the bull-ring supplemented movement which was lively if not always focussed. The theme, faith in an ideal to the point of death, was staunchly underlined by the music of George Antheil, a "bad boy of music" turned very good indeed. The Ballet Theatre, which presented this work, has been the means of introducing several works of merit this season to audiences here and abroad. Its musical director is Joseph Levine . . . Emile Pasani's Concerto for Flute with Accompaniment of Orchestra, was played in its United States premiere by Thomas Scherman and the Little Orchestra at their January 4th concert in New York City . . . The first Hawaiian performance of Beethoven's Ninth Symphony will take place on January 17th, when George Barati and the Honolulu Symphony will perform with the assistance of the Honolulu Symphony Chorus . . . The world premiere of *Sinfonia Minneapolitana* by the Hungarian composer, Sandor Veress, was the feature of that orchestra's initial program of the New Year, January 2nd.

Leo Hepner, conductor, Edmonton Symphony
Orchestra • See page 11.



INTERNATIONAL MUSICIAN

Where They Are Playing

(Continued from page seventeen)

Penn., on January 16th . . . The Mariners return to Vogue Terrace in Pittsburgh for the weekend of January 22nd.

MIDWEST. Organist Gladys Keys at the Belden Hotel, Canton, Ohio . . . Ellis "Stompy" Whitlock Combo at Top Hat Club, Westville, Ill., indefinitely . . . Gene Krupa ended his week at the Terrace Club, East St. Louis, Ill., January 11th . . . Charlie Barnett set at Terrace Lounge, East St. Louis, until January 5th . . . Skinnay Ennis rounds out a fortnight at Schroeder Hotel, Milwaukee, Wis., January 12th . . . Harold Cowan, Hammond organ stylist, opened a ten-week engagement in the Cabana Room of the Hotel Phillips, Kansas City, Mo.

CHICAGO. Russ Bothie and his Local 10 Orchestra with Jack Repp at the Hammond organ began fourth straight year at the Paradise Ballroom on January 7th . . . Johnny Lane and his Band at the new Moulin Rouge . . . Sax Mallard Quartet at the Crown Propeller indefinitely . . . Don Glasser Orchestra into the Trianon Ballroom for an indefinite period opening January 19th . . . Ralph Marterie and his Orchestra at Chicago's Melody Mill Ballroom for a four-week run, ending January 13th. The Marterie crew will head eastward in February to play their first engagement at the Cafe Rouge of New York's Hotel Statler . . . The Three Lasses, Sue Macdonald, Sylvia Simonis and Elenore Salyer, at the Casa Madrid until January 13th.

SOUTH. The Don Baker Trio playing for six months at Harvie's Lounge, Miami, Fla.

Trio consists of Don Baker, clarinet, flute, saxophone, and vocals; Ray Hamilton, bass and vocals; George Fields, piano . . . The Three Madcaps, vocal and instrumental trio, started a fourteen-week engagement at the Sagamore Hotel, Miami Beach, December 15th. Unit consists of Leonora, combo drums, maracas, Spanish and English vocals; Mina Melaine, electric guitar, vocals; Alvina Benson, piano, vocals.

The Motifs (they consist of Reno Vale, drums, bongos, timbales and vocals; Tommy Tanous, trumpet, bass and vocals; George Tanous, tenor sax, clarinet, flute and vocals; Jonny DeMardo, piano, mellophone and vocals), at Kendley Air Field, Bermuda, until January 26th.

WEST. Pianist and vocalist, Lynn Willis, doing return engagement at the Red Log in Westwood, Calif. . . . Lawrence Welk continues at the Aragon Ballroom, Santa Monica, Calif. . . . Sal Carson and his Orchestra open a four-month stand at the Capitol Inn, Sacramento, Calif., on January 19th. This will be followed by a run at Hoberg's Resort, Lake County, on June 1st . . . Billie Holliday into the Tiffany, Hollywood, Calif., for four weeks, beginning Christmas Eve.

CANADA. Twenty-five years ago (November 15, 1928) William Tickle and his Orchestra made their first appearance in the Empress Hotel and have been at this location ever since. Playing for Mr. Tickle's Orchestra then were Len Acres, pianist; Harry Pigot, drummer; Malcolm More, pianist, and Frank Balagno, cellist.



William Tickle's Empress Trio. Left to right: William Tickle, violin; Malcolm M. More, piano; Frank Balagno, cello.

HAVE YOUR CONCERT BAND

PLAY THE MUSIC OF OUR TIME

From the

RODGERS AND HAMMERSTEIN CONCERT BAND FOLIO

Transcribed by Paul Yoder

Here is the Band Folio to meet your program needs

- Every melody a proven success
- An arrangement for every program use
- Background arrangements for voice or instrument

Contents

BALI HA'I

IF I LOVED YOU (Alto Saxophone or Cornet Solo)

IT'S A GRAND NIGHT FOR SINGING

I WHISTLE A HAPPY TUNE

OH, WHAT A BEAUTIFUL MORNIN'

OKLAHOMA

PEOPLE WILL SAY WE'RE IN LOVE

SOME ENCHANTED EVENING (Baritone or Vocal Solo)

THE SURREY WITH THE FRINGE ON TOP

WE KISS IN A SHADOW (Cornet or Vocal Solo)

YOU'LL NEVER WALK ALONE

Conductor..... 1.00

Parts..... .60

Send for a free specimen Cornet part

WILLIAMSON MUSIC, INC.

RKO Building, Rockefeller Center, New York 20, N. Y.



LEARN to make your OWN arrangements

Give your band or combo personality

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

UNIVERSITY EXTENSION CONSERVATORY

DEPT. A-787, 2000 SOUTH MICHIGAN AVENUE, CHICAGO 4, ILLINOIS

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

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

Street..... City..... State.....

Music experience.....

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

PROTECT YOUR FUTURE — Buy Your EXTRA Bonds Now!

**Introducing... a completely new and revolutionary
"SOLOVOX STAND"**



Portable, Collapsible, Especially Designed for Solovox

This new portable, collapsible tripod stand enables the player to use it with any piano, without marring the piano. It is also suitable for use by accordionists and all other musicians. Fully patented. Completely portable, it can be quickly and easily set up and taken down and may be carried in the Solovox keyboard case. Makes the Solovox a completely independent instrument.

SEE YOUR SOLOVOX DEALER OR ORDER DIRECT
WRITE FOR CIRCULAR—DEALER INQUIRIES INVITED

LIST PRICE
\$15.00
postp'd
2% Tax
in Illinois

Manufactured for **JOSEPH S. TATAR** 4717 S. Wolcott Ave.
and Sold by Chicago 9, Illinois

**MUSICIANS - ARRANGERS - SONG WRITERS
Just Released!!**

"The Link to Modern Music Instruction"

A NEW APPROACH TO MODERN MUSIC INSTRUCTION—ALL TECHNIQUES COMBINED FOR RAPID COMPREHENSION IN ONE BOOK:

Basic, modern harmony, song writing, arranging, transposition, modulation, keyboard harmony, modern piano, accompanying, improvisation, and many other techniques—Highly endorsed!

Over 200 Pages, Cloth-bound \$3.95
Exercise Book Based on Text (Optional) \$1.25

AT ALL MUSIC
AND
BOOK STORES

OR SEND DIRECT TO

PROGRESS MUSIC CO.
(Dept. C), 215 W. 88th St.
New York, N. Y.

Proven! "GORNSTON BOOKS TEACH CORRECTLY"

say TOP professionals and teachers

16 SMART STUDIES

(Huffnagle) prepares for Radio, Show, Concert and Dance (\$1.50) for Saxophone, Clarinet, Trumpet, Vibes or Guitar. (Mention instrument when ordering.)

ALL CHORDS

(Gornston) Complete with Progression Drills (\$1.25) for Trumpet, Clarinet, Saxophone, Guitar, Vibes, Piano, Accordion. (Mention instrument when ordering.)

DYNAMIC ETUDES (Runyon) Advanced modern technique for Sax (\$1.50).

15 EASY DUETS (Rosenthal) Classic gems for growth and fun for 2 Clarinets (\$1.00).

CLARINET CAPRICES (Painter) Solo study parts (5.90) Piano acc. (\$1.50) Gorgeous literature recorded on Allen records—Extended play (\$1.47) by Buddy Safer—Terrific!

SEND FOR YOUR COPY OF GORNSTON'S FAMOUS STUDY COURSE FOR SAX - TRUMPET - CLARINET - GUITAR - PRACTICAL AND CORRECT

DAVID GORNSTON 117 West 48th Street New York City

BAND LEADERS!!

THE ARRANGEMENTS YOU'VE BEEN WAITING FOR
"NEW" AND "EXCITING" INSTRUMENTALS FOR YOUR DANCE BAND—YOU'LL GET
AMAZING RESULTS—MONEY BACK GUARANTEE—WRITE FOR FREE DETAILS—NOW!!

COMPOSCRIPT

144 COPLEY AVENUE,

TEANECK, NEW JERSEY

For something different in music. Send fifty cents, stamps or coin, for copies of four new songs. Music by A.S.C.P. writer. Titles such as Chlorophyll.

T. R. CREAMER

Route 2 Springfield, Illinois

NEED OLD TIME ARRANGEMENTS?

POLKAS - WALTZES - SCHOTTISCHES

NOW AVAILABLE

\$2.00 PER ARRANGEMENT

Write to "OOMPA"

1120 Selby Avenue St. Paul 4, Minnesota

CHAMBER MUSIC

(Continued from page ten)



The Edmonton String Quartet, Edmonton, Canada. Edgar Williams and Earle Lewis, violins; Trevor King, viola; Frank Southam, cello.

ican composers, with many first performances of worthy new works are "regulars" on the program. The members of the ensemble, as well as guest vocal and instrumental artists, appear as soloists with the group. Norman Black, violinist and conductor of the ensemble, has established himself through his concert appearances and frequent radio broadcasts as musical director of WFIL. At the Sinfonietta's concert on January 24th, Elsa Hilger will be cello soloist in *Kol Nidrei* by Bruch and *Fantasy on One String* by Paganini, in an arrangement by Miss Hilger.

A series of four informal Sunday evening coffee concerts are being presented at the Garden Terrace of the Benjamin Franklin Hotel in Philadelphia on November 22nd, January 10th, February 28th and April 4th, by the Stringart Quartet under the sponsorship of the Philadelphia Coffee Concerts Committee, a group of civic-minded music lovers of that city. Subscribers are able to enjoy the music while seated comfortably at a table, smoking if they choose, and during intermission sipping coffee. All members of the quartet are also members of the Philadelphia Orchestra: Jacob Krachmalnick (the orchestra's concert master), Irwin Eisenberg, violin; Gabriel Braverman, viola; and Hershel Borodetsky, cello. Analytical comment is provided by Arthur Cohn, Director of the Settlement Music School of Philadelphia.

Another smaller ensemble recruited from symphonic ranks is the Nashville Symphonette which now for the third consecutive year is being sponsored in a series of free concerts before student bodies, by Local 257 of that city. The programs, about forty minutes in length, range from Bach and Mozart to Richard Rodgers and Morton Gould, and are interspersed with informal commentary by the conductor. Many students thus are having their first contact with symphonic music through these programs.

Described as "a most welcome change of fare in the season's musical menu," a concert by the Woodwind Choir of the St. Louis Philharmonic Orchestra (Russell Gerhart, conductor) stressed rarely played works—Octette for Woodwinds by Joseph Lauber in its first American perform-

choose
YOURS
from...

172 Different Facings!...

A WOODWIND MOUTHPIECE FOR YOUR EMOUCHURE

You need this Reed Instrument mouthpiece Guide, a 12-page booklet listing 172 Woodwind facings with complete specifications. Contains tips on care and selection of mouthpiece—plus a helpful transposition chart. Ask your dealer or write today.

Dept. B-154
601 West 26th Street, New York 1, N. Y.

FREE!

The Woodwind Company



ance, Suite in B Flat Major by Richard Strauss, in its first St. Louis performance, and Preludio et Fughetta by Gabriel Pierne. The Lauber work, scored for two flutes, two clarinets, two bassoons, one flute and contrabassoon, produced "a pleasing pattern," and the Pierne piece, scored for two flutes, two bassoons, and a single oboe, clarinet and horn, called for—and got—according to reviews, highly skilled playing.

Especially slanted toward chamber music is the Concert Society of New York which in this, its first season, is presenting in sixteen concerts no fewer than four chamber orchestras, one quintet group, seven quartets, and one trio, besides duo pianists and at least ten soloists. Several premieres are being performed: world premiere of Villa-Lobos' Quartet No. 12, by the New Music Quartet; local premieres of the Martinu Piano Quartet, by the New York Quartet; of the Piston Quartet No. 4, by the Hungarian Quartet; of Irving Fine's *Noturno* (by the Saidenberg Little Symphony), and world premiere of the Karol Rathaus Trio Serenade, by the Albeneri Trio.

If the Edmonton String Quartet has been a personal venture, the Boston Post String Ensemble, a business-sponsored project, and the Feldman Chamber Music Society, a community unit, the chamber series to be heard this coming season in Syracuse is university inspired and composer focussed. A photograph of the Krasner Chamber Ensemble and a short description of its activities is presented on page 14 of the present issue.

HONORED BY LOCAL

Movie star James Stewart, who has just completed "The Glenn Miller Story" at Universal-International, in which he portrays the late great bandleader and trombonist, last month received a rare honor from Local 47, Los Angeles—an honorary, life-time and paid-up membership card. Here Jimmy, shown holding Miller's actual trombone (which he used in the film), is being presented his union card by John te Groen, President of Local 47.



Technique of Percussion

(Continued from page nineteen)

case in which we are so inhibited, for in all other styles of drumming we play "to the music," rather than "to the rudiments."

My own choice in the execution of the *traditional* ten-stroke is with open spacing, and with the one accent appearing in the Standard Rudiments of the N. A. R. D., viz:

Traditional Ten-stroke



In a coming issue I expect to give examples how the compound rolls may be worked into modern drumming, especially in soloing on the drum set.

PET PEEVE

D. J., Minneapolis, asks, in a chatty letter: "What is your pet peeve in teaching the young idea how to shoot?"

Well, I have no particular peeve, and I love to teach, but I do write—just a bit—when, after some earnest seeker for the light has made the same mistake several times at top speed without endeavoring to correct it, glares at me accusingly and says: "See, I did it again!"

JANUARY, 1954

3 — BIG NEW COMBO BOOKS — 3

FRANK MUSIC CORP. COMBO HITS

Contents:	RAGS TO RICHES	JUST ANOTHER POLKA
	ORANGE COLORED SKY	A-ROUND THE CORNER
	IN MY ARMS	BABY IT'S COLD OUTSIDE
	ON A SLOW BOAT TO CHINA	THE MOON OF MANAKOORA
	A TUNE FOR HUMMING	HOOP-DEE-DOO
	SPRING WILL BE A LITTLE LATE THIS YEAR	
	and others	

FRED FISHER MUSIC CO., INC. COMBO CARNIVAL

Contents:	DARDANELLA	CHICAGO
	WHERE DID YOU GET THAT GIRL	STRANGE
	RAGTIME COWBOY JOE	WHISPERING
	THEY GO WILD, SIMPLY	BLUE
	WILD OVER ME	I LOVE THE LADIES
	DESTINATION MOON	OUI OUI, MARIE
	GEE BUT IT'S GREAT TO MEET	MAMA (He Treats Your Daughter Mean)
	A FRIEND (From Your Home Town)	
	SIT DOWN (You're Rocking the Boat)	
	and others	

DANA POLKAS

Combo Book

Now available for the first time—20 of the best-selling, most-recorded Dana polkas. A MUST collection for every instrumentalist. Contains BUM CYK CYK, CANASTA POLKA, BLOND BOMBSHELL, FERRYBOAT POLKA, WINE, WOMEN and POLKA and others, in each book!

EACH PUBLICATION AVAILABLE—

- E♭ BOOK (Alto Sax, Baritone Sax, Trombone (bass clef))\$1.00 each
- B♭ BOOK (Trumpet, Clarinet, Tenor Sax, etc.) 1.00 each
- C BOOK (Piano, Bass, Guitar, Accordion, Organ, Violin, etc.) .. 1.00 each

----- AT YOUR DEALER OR DIRECT -----

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

Enclosed find \$_____ for the following Books:

- COMBO HITS ___E♭ Book ___B♭ Book ___C Book\$1.00 each
- COMBO CARNIVAL ___E♭ Book ___B♭ Book ___C Book 1.00 each
- DANA POLKAS ___E♭ Book ___B♭ Book ___C Book 1.00 each

Name _____

Address _____

City and State _____

GUITARISTS

PROGRESSIVE GUITAR STUDIES by Johnny Rector

IMPROVISING SYSTEM—A practical (single string) self-instruction study for Spanish Guitar. Only one of its kind on the market. (Adv. and Prof. only.) Details—Write.
GUITAR-LICKS—60 Modern Licks, Runs, of top-flight artists transcribed from recordings. Terrific for ideas. Styles of Christian, Paul, Barnes, etc. (Adv. and Prof.) Book No. 2, \$1.25.
GUITAR CHORDS—The most up-to-date study of chord-voicings on the market. Movable formation system in diagram form. 35 different chord names. (Adv. through Prof.)\$1.98
SPECIAL INTRODUCTORY OFFER—Chord Book and Guitar-Licks, both for \$2.00. No C.O.D.'s. Excellent for Teachers and Professionals. Copied guitar choruses—list.

SATISFACTION OR REFUND

Ask your local Dealer to supply you—or order direct.

DEALERS — TEACHERS WRITE

Sole Selling Agent.

PLAY - RITE MUSIC

Box 267, Chicago 90, Illinois



Stan Kenton records arrangements by Westlake College of Music graduate Bill Hoeman. Fill out coupon to get school catalog. Approved for vets, too.

WESTLAKE COLLEGE OF MUSIC

Dept. J-5, 6226 Yucca St., Hollywood 28, Calif. HO 2-2387

Name _____ Age _____

Address _____

City _____ State _____

I wish to study in Class () by mail (). Korean Veteran? ()

Bigsby

FOOT VOLUME AND TONE CONTROL

FOR THE PAST FIVE YEARS THE CHOICE OF PROFESSIONAL PLAYERS



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

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

Price \$35.00

SHIPPED BASS LEFT UNLESS OTHERWISE SPECIFIED

PAUL A. BIGSBY

8114 EAST PHLOX STREET
DOWNEY, CALIFORNIA

SEND FOR FREE FOLDER

SOLD ONLY DIRECTLY TO THE PLAYER

LATINETTES

For Small Dance Bands

No. 1

Arranged by "Chico" O'Farrell
Mambo, Samba, Rumba, Guaracha,
Afro, Balso, Calypso, Bolero.

21 top Latin tunes, including Mambo in F, Merry Mambo, Mama Teresa, Les Timbales, Rumba Be-Bo, Nina, etc., Drummer's Guide and Dictionary of Latin-American Rhythms
C BOOK, \$6 BOOK, \$5 BOOK, \$1.99 Each.
At your Local Dealer or direct

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

NEW

Barrill Phillips

Piece for Six Trombones

Scores and Parts: \$4.00

Direct from us or at your dealer's.

ROBERT KING MUSIC COMPANY
Canton Street North Easton, Mass.

BASS PLAYERS

DON RUSSO specializes in a complete line for bass. The Famous APTO BASS-KIT, APTO Strings (Safrenski's choice), Metal Strings (Max Wayne's choice), Canvas Covers (also special size), Amps, Mikes, Bass Guitars, Recorders, Dollies (to order), Arrangers Sup. Bass Methods, Rasin, Taala, Adl. Bridges, E String Extension, Soundposts, Pegs, Bowls, Basses, etc. Send for free literature.

APTO "The Bassman's Friend"
63-09 47th Ave., Long Island City 4, N. Y.
Telephone: EX 2-6444

Bookers' Licenses Revoked

CALIFORNIA

Beverly Hills	
Gervia, Bert	763
National Booking Corp.	2409
Hollywood	
Almworth-Box Agency	3512
Artists Corp. of America	4344
Dempster, Ann	776
Flinn, Jay	3977
Federal Artists Corp.	5091
Fishman, Ed	3557
Harry S. Taylor Agency	262
Herring, Will	3202
Lening, Evelyn, Agency	741
Montague, Percival S.	1922
Rinaldo, Ben, Agency, Inc.	899
Skeels, Lloyd L.	3010

Los Angeles

Bonded Management Agency	785
Bozung, Jack	2074
Daniels, James J.	4663
Gustafson, Ted, Agency	1665
Lara, Sidney	4474
McDaniels, R. P.	1790
Pollard, Otis E.	3463
Hoberts, Harold William	1905
Smart, H. Jose	5153
Strauss Theatrical Productions	1438
Young, Nate	778

San Diego

Johnson, Frank	1754
Willis & Hickman	3910

San Jose

Fuller, Frank H.	5895
Hamilton, Jack	1020

COLORADO

Denver	
Jones, William	129

Grand Junction

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

Sterling

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

CONNECTICUT

Bridgeport	
McCormack and Harry	50
Rex Orchestra Service	1286
Bristol	
Wilks, Stan	4682

Danbury

Falsone Orchestra Bookings	1027
----------------------------	------

East Hartford

American Artist Association	2469
-----------------------------	------

Hartford

Doolittle, Don	1850
McClunky, Thorp L.	718
New England Entertainment Bureau	4580
Vocal Letter Music Publishing & Recording Co.	4192

Manchester

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

New Haven

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

New London

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

Stratford

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

Waterbury

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

DISTRICT OF COLUMBIA

Washington	
Alliance Amusements, Inc.	229
i.Marro, Jules	222

FLORIDA

Fort Lauderdale	
Chamberlin, Geo. H.	4103
Jacksonville	
Associated Artists, Inc.	2262
Earl Newberry	2400
Poor, Sam, Enterprises	2400

Miami

Chisman Productions	1821
Macon, Len	2252
Steele Arrington, Inc.	1451

Miami Beach

Interstate Theatrical Agency	2914
Sy Rich Theatrical Agency	2262

Pensacola

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

St. Petersburg

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

West Palm Beach

Squire, Lawton N.	2771
-------------------	------

GEORGIA

Augusta

Minnick Attractions	4842
Joe Minnick	
Neely, J. W., Jr.	2224

ILLINOIS

Beardstown

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

Bloomington

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

Calumet City

Jana, Peter	2240
Ted Wayne, Associated Services	67

Carlinville

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

Centralla

Owen, Marl	261
------------	-----

Chicago

Chicago Artists Bureau	468
Donaldson, Bill	1241
Graham Artists Bureau, Inc.	1205
Lewis, Mable Sanford	2666
Ray, Ken, and Associates	56
Vagabond, Charles	1582
Voorhees, Reginald	1376

Effingham

Greuel, E. A.	219
---------------	-----

Joliet

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

Kankakee

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

Mounds

Johnson, Allan, Agency	2221
------------------------	------

Murphysboro

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

Peoria

Wagner, Lou	6794
-------------	------

Princeton

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

Rockford

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

INDIANA

Bloomington

Camil Artists Bureau	2207
----------------------	------

Evansville

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

Indianapolis

Elliott Booking Co.	75
Ferguson Bros. Agency	2158
Greater United Amusement Service	2294
Powell, William C. (Bill)	4160

Hammend

Stern's Orchestra Service, Paul Stern	2154
---------------------------------------	------

Kokomo

Hoosier Orchestra Service	256
---------------------------	-----

Knox

Helms, Franky	4664
---------------	------

South Bend

Redden, Earl J.	281
United Orchestra Service of South Bend	2262

IOWA

Council Bluffs

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

Des Moines

Howard, Toussaint L.	422
Radio and Theatre Program Producers	862

Mason City

Bierkamp, Kermit	2072
------------------	------

Red Oak	
Lee Cox Enterprises	955
Webster City	
Beightol, D. A.	1290
Bonsall, Jace	1559
Continental Attractions	506

KANSAS

Atchison

Gilmore, Ted	442
--------------	-----

Wichita

Midwest Orchestra Service	112
---------------------------	-----

KENTUCKY

Paducah

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

Shreveport

Tompkins, Jasper	2755
------------------	------

MAINE

Kittery

New England Entertainment Bureau	1588
----------------------------------	------

MARYLAND

Baltimore

Associated Colored Orchestras	1256
Barton, Jack	61
Dixon's Orchestra Attractions Corp.	278
Forty Club, Inc.	1173
Nation-Wide Theatrical Agency	2762

MASSACHUSETTS

Boston

Baker, Robert R.	2849
Brudnick, Louis J.	5873
Hub Theatrical Agency, Gertrude Lagoules	2698
Leonard, Lou, Theatrical Enterprises	4121
Shepherd, Buddy	2456
Sullivan, J. A., Attractions	150

Hatfield

Newcomb, Emily L.	1218
-------------------	------

Holyoke

Cahill, Robert J.	2262
Donahue, Charles B.	1977

New Bedford

Parment Booking Office	2495
------------------------	------

Pittsfield

Bannick, Paul	5944
Marcella, N.	207

Salem

Larkin, George J.	3327
-------------------	------

Springfield

Hagan Theatrical Enterprises	2806
------------------------------	------

MICHIGAN

Bridgman

Hillman, Bill	6099
---------------	------

Detroit

Austin, Shan (Amusement Booking Service)	558
Benner, William R.	295
Colored Musicians & Entertainers Booking & Service Bureau, Inc.	1325
Detroit Artists Bureau, Inc.	22

Gladstone

Foster, Robert D.	642
-------------------	-----

Grand Rapids

Seth, Don, Theatrical Attractions	5222
Jacob Donald Seth	

Jackson

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

Kalamazoo

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

Pentac

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

MINNESOTA

St. Paul

Clausen, Tomy	4406
Conlon, Thomas J.	4256
Fleck, Ed.	2196
Raynell's Attractions	2022
Vilendrer, Lawrence A.	4257

Winona

Interstate Orchestra Exchange	226
Kramer Music Service	626
L. Porter Jung	626

INTERNATIONAL MUSICIAN

MISSISSIPPI		Cubamerica Music Corp. 2840	Teledo	Houston
Jackson	Perry, T. G. 2510	Curran, Tommy 123	Joseph A. Tripodi	Orchestra Service of America 151
Vicksburg	Delta Orchestra Service 2430	Currie, Robert W. 2595	Entertainment Bureau 5400	Kingville
MISSOURI		Dauchh, Billie 425	OKLAHOMA	Cola, Roy
Columbia	Missouri Orchestra Service 1735	Durand & Later 467	Tulsa	San Angelo
Kansas City	Cox, Mrs. Evelyn S. 688	Edson, Robert H., Inc. 1896	Connor, Louis W. 2655	Valades, Jos. and Rudy 1367
Tom Drake	Municipal Booking Agency 2151	Evans & Lee 3658	PENNSYLVANIA	San Antonio
Southland Orchestra Service 1180	St. Louis	Flinck, Jack, Agency 99	Allentown	Erwin, Joe 333
Stevens, V. Thompson 275	Associated Orchestra Service 1115	Filamill Enterprises, Inc. 2357	Bahr, Walter K. 511	UTAH
Wayne's Theatrical Exchange 636	Bellieves Music Service 925	Gait, John R. 3013	Carbondale	Salt Lake City
MONTANA		Gill, Howard 1120	Battle, Marty 330	Coast-to-Coast Agency 2194
Butte	J. B. C. Booking Service 2044	Godfrey, George A. 2132	East McKeesport	Intermountain Theatrical
NEBRASKA		Greene, Beverly, Theatrical	Ravella, Peter J. 2053	Exchange 882
Alliance	Alliance Booking Agencies, Paul	Agency 700	Hokendauqua	Schults Booking Agency 2354
E. Davee, Harold D. Hackor. 5420	Lincoln	Grifenhagen, Wilber H. 1648	Zerosh, John 1237	VERMONT
Central Booking Service 1054	Omaha	Harlem Musical Enterprises, Inc. 2603	Jaunette	Barre
Amusement Service 239	George, Gabriel 5126	Hart, Jack 114	Cruciana, Frank L. 2105	Freeland, John 1907
George, Swanson, Midwest	Booking Agency 2082	Howard, Lu, Radio Productions. 2900	Lancaster	VIRGINIA
Tri-States Entertainment Service 5124	NEVADA	Johnson, Don 5625	Twitmire, Gil 853	Richmond
Las Vegas	Gordon, Ruth 4333	Eddie Kaplan and	Lebanon	Hicks, Roy M. 2399
NEW HAMPSHIRE		Lou Miller Agency 1744	Zellers, Art 544	Hill, Lindley B. 2990
Manchester	Knickerbocker Agency,	Kling, Gene, Theatrical Agency. 3444	McKeesport	Roanoke
Edw. F. Fitzgerald 2574	Lou Pratt Orchestra Service 1061	Lastfogel, Daniel T., Agency	Ace Reigh, Inc. 1327	Radio Artists Service 1480
NEW JERSEY	NEW HAMPSHIRE	(Daniel T. Lastfogel) 2100	Newcastle	WASHINGTON
Aubury Park	Manchester	Lia Theatrical Enterprises 2287	Thos. A. Natale (Natale Theat-	Bellingham
Hagerman, Ray 2434	Edw. F. Fitzgerald 2574	Liparkin, Jerry 3434	rical Agency) 943	Portlan, George 236
Atlantic City	Lou Pratt Orchestra Service 1061	Lustman, J. Allan 381	Philadelphia	Seattle
Universal Enterprises Co., Inc. 703	Matt, John 5483	Teddy McRae Theatrical Agency. 2252	Berle, Bernard 509	Casura-Leigh Agency, James L.
Williamatos, Jimmie 1943	Jersey City	Mei Theatrical Enterprises 1544	Joseph Coopersmith 1511	Casura (alias Jimmie Leigh)..... 207
Belleville	Daniels, Howard J. 4031	Morales, Cruz 1561	Creative Entertainment Bureau ... 3403	Field, Scott, Enterprises 2393
Jersey City	Mandala, Frank 4520	National Entertainment Service. 849	Dupree, Reese 379	R. S. Harvison & Assoc. 2063
Daniels, Howard J. 4031	Paterson	Nat Swing Club of America. 2322	Hal Gould Theatrical Agency 5383	Thomas, B. Miles 1951
Newark	Joseph A. Clamprone (New Jer-	Nat Nazarro Management	Hammer, Godfrey 2738	Wheeler, Bob 1231
Mandala, Frank 4520	sey's Music Agency) 960	(Personal Mgr.)..... 953	Keeley's Theatrical Agency 1636	WEST VIRGINIA
NEW YORK	NEW YORK	Parker & Ross 293	McDonald, Chris 4269	Huntington
Albany	Albany	Pearl, Harry 6	Mears, W. L. 441	Brewer, D. C. 4533
Jack O'Meara Attractions 3814	Bob Snyder 1904	Perch, Billy, Theatrical	Muller, George W. 420	Kingwood
Bob Snyder 1904	Auburn	Enterprises 1577	National Theatrical Agency 3527	Hartman, Harland, Attractions ... 478
Auburn	Axelrod, Harry 2203	Pollard, Fritz 2733	Orchestra Agency of Philadelphia	Martinsburg
Dickman, Carl 503	Empire Vaudeville Exchange 820	Rheingold, Sid, Agency 2374	Price, Sammy, Entertainment	Miller, George E., Jr. 1120
Buffalo	Farrell, Itay J., Amusement	Robinson, Thomas (Atlas The-	Bureau 3558	Parkersburg
Axelrod, Harry 2203	Service 2275	atrical Agency) 69	Sepia Entertainment Bureau 4448	Lowther, Harold R. 2753
Empire Vaudeville Exchange 820	Gibson, M. Marshall 238	Rogers and Ruggerio, Trixie	United Orchestra Service 720	WISCONSIN
Farrell, Itay J., Amusement	King, George, Productions 1657	Rogers, Rose Ruggerio 1964	Zeeman, Barney 824	Fond Du Lac
Service 2275	Smith, Carlyle "Tick" 549	Romm, Gene 4098	RHODE ISLAND	Dowland, L. B. 1187
Gibson, M. Marshall 238	Smith, Egbert G. 524	Scanlon, Matt 2043	Pawtucket	Madison
King, George, Productions 1657	Fort Plain	Silvan Entertainment Bureau 1774	Justynski, Vincent 2445	Milwaukee
Smith, Carlyle "Tick" 549	Union Orchestra Service 1520	Singer, John 3326	Providence	Bethia, Nick Williams 6914
Smith, Egbert G. 524	Lindenhurst	Summers and Tennebaum 2360	Bowen, Reggie 2179	Sheboygan
Fort Plain	Fox, Frank W. 1815	Talbot, Wm. 2467	Winkler, Neville 3240	Schmidt, Frederick W., Jr. 801
Union Orchestra Service 1520	New Rochelle	Talent Corporation of America,	SOUTH CAROLINA	Stevens Point
Lindenhurst	Harris, Douglas 2945	Harry Weissman 1305	Beaufort	Central State Music Association... 507
Fox, Frank W. 1815	New York City	Times Square Artists Bureau. 1801	Dilworth Attractions,	Temahawk
Alexander, Morley 623	Alexander, Morley 623	Trent, Bob 4345	Frank A. Dilworth, Jr. 2070	McClernon Amusement Co. 376
Allen Artists Bureau 2711	Foch P. Allen	United Artists Management 4198	Charleston	Watertown
Foch P. Allen	Allied Entertainment Bureau, Inc. 4698	Universal Amusement Enterprises 169	Folly Operating Co. 15	Nielsen's Entertainment Mart 2039
Eadwin, C. Paul 2523	Berney, Paul I., Productions. 2238	Wells, Abbott 3728	TENNESSEE	CANADA
Berney, Paul I., Productions. 2238	Brown, Harry 2426	White, Lew, Theatrical	Clarksville	Calgary, Alberta
Berna, Harry E. 2426	Bryson, Arthur 3507	Enterprises 1526	Harris, Win. J., Jr. 4053	Simmons, G. A. 4090
Brown, Harry 2426	Campbell, Norman E. 2844	Rochester	Nashville	Ottawa, Ontario
Bryson, Arthur 3507	Ralph T. Carlson 2266	Barton, Lee 924	Southland Amusement Co.,	Carrigan, Larry L. 4260
Campbell, Norman E. 2844	Chartrand, Wayne 1530	Utica	Dr. R. B. Jackson 5115	Edmonton, Alberta
Ralph T. Carlson 2266	Coffee, Jack 4228	Bea Morton's Theatrical Agency .. 2127	TEXAS	Toronto, Ontario
Chartrand, Wayne 1530	Continental Amusements 1725	Niles, Benjamin E. 5140	Beaumont	Mitford, Bert, Agency 6004
Coffee, Jack 4228	Cooper, Ralph 5223	NORTH CAROLINA	Boling	Whetham, Katherine and
Continental Amusements 1725	Crane, Ted 217	Charlotte	Spotlight Band	Winnifred Turnbull 4013
Cooper, Ralph 5223	NEW HAMPSHIRE	T. D. Kemp, Jr.,	Cooperative	Montreal, Quebec
Crane, Ted 217	Manchester	Southern Attractions 1237	Dallas	Montreal Artists Bureau,
NEW HAMPSHIRE	Edw. F. Fitzgerald 2574	Pitmon, Earl 1759	Beck, Jim 1517	Michel Leroy 900
Manchester	Lou Pratt Orchestra Service 1061	Greenboro	Portis, Cal 4245	Vancouver, B. C.
Edw. F. Fitzgerald 2574	Matt, John 5483	Trianon Amusement Co. 481	Southwestern Amusement Service 383	Gaylorde Enterprises 5440
Lou Pratt Orchestra Service 1061	Jersey City	OHIO	Watson, S. L. 2397	L. Gaboriau
Matt, John 5483	Daniels, Howard J. 4031	Akron	Windsor, Walter, Attractions 1144	R. J. Gaylorde
Jersey City	Mandala, Frank 4520	Bingamen Theatrical Agency,		
Daniels, Howard J. 4031	Paterson	R. E. Bingamen 123		
Newark	Joseph A. Clamprone (New Jer-	Trapas, T. A. 4214		
Mandala, Frank 4520	sey's Music Agency) 960	Cambridge		
Paterson	Joseph A. Clamprone (New Jer-	Emery, W. II. 164		
Joseph A. Clamprone (New Jer-	sey's Music Agency) 960	Colina		
sey's Music Agency) 960	NEW YORK	Martin, Harold L. 1693		
NEW YORK	Albany	Cincinnati		
Albany	Jack O'Meara Attractions 3814	Anderson, Albert 2956		
Bob Snyder 1904	Bob Snyder 1904	Carpenter, Richard 63		
Bob Snyder 1904	Auburn	Rainey, Lee 915		
Auburn	Axelrod, Harry 2203	Sive and Acomb 891		
Dickman, Carl 503	Empire Vaudeville Exchange 820	Cleveland		
Dickman, Carl 503	Farrell, Itay J., Amusement	Manuel Bros. Agency 2566		
Auburn	Service 2275	Columbus		
Axelrod, Harry 2203	Gibson, M. Marshall 238	Askins, Lane 465		
Empire Vaudeville Exchange 820	King, George, Productions 1657	Dayton		
Farrell, Itay J., Amusement	Smith, Carlyle "Tick" 549	Hixon, Paul 552		
Service 2275	Smith, Egbert G. 524	Wills, Tommy, Midwest		
Gibson, M. Marshall 238	Fort Plain	Entertainment Service 882		
King, George, Productions 1657	Union Orchestra Service 1520	Elyria		
Smith, Carlyle "Tick" 549	Lindenhurst	Jewell, A. W.		
Smith, Egbert G. 524	Fox, Frank W. 1815	(Dance Theatre, Inc.) 4766		
Fort Plain	New Rochelle	Pomeroy		
Union Orchestra Service 1520	Harris, Douglas 2945	Wildermuth, Ted 2042		
Lindenhurst	New York City	Salem		
Fox, Frank W. 1815	Alexander, Morley 623	Gunesch, J. II. 1217		
New Rochelle	Allen Artists Bureau 2711	Steubenville		
Harris, Douglas 2945	Foch P. Allen	Di Palma, Charles 1100		
Harris, Douglas 2945	Allied Entertainment Bureau, Inc. 4698			
New York City	Eadwin, C. Paul 2523			
Alexander, Morley 623	Berney, Paul I., Productions. 2238			
Allen Artists Bureau 2711	Berna, Harry E. 2426			
Foch P. Allen	Brown, Harry 2426			
Allied Entertainment Bureau, Inc. 4698	Bryson, Arthur 3507			
Eadwin, C. Paul 2523	Campbell, Norman E. 2844			
Berney, Paul I., Productions. 2238	Ralph T. Carlson 2266			
Berna, Harry E. 2426	Chartrand, Wayne 1530			
Brown, Harry 2426	Coffee, Jack 4228			
Bryson, Arthur 3507	Continental Amusements 1725			
Campbell, Norman E. 2844	Cooper, Ralph 5223			
Ralph T. Carlson 2266	Crane, Ted 217			
Chartrand, Wayne 1530				
Coffee, Jack 4228				
Continental Amusements 1725				
Cooper, Ralph 5223				
Crane, Ted 217				

Defaulters List of the A. F. of M.

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

BIRMINGHAM: Umbach, Bob
DOTMAN: Smith, Moss
 Colored Elk Lodge (Club), and O. B. Farlow, employer
FLORENCE: Valentine, Leroy
MOBILE: Am Vets Club, Inc., Garret Van Antwerp, Commander, George Vauh, Manager
 Cavalade of Amusements, and Al Wagner, Owner and Producer
 Moore, R. E., Jr.
 Williams, Harriet
MONTGOMERY: Club Flamingo, and Anzil Montgomey, W. T.
NORTH PHENIX CITY: Bamboo Club, and W. T. "Bud" Thurmond
PHENIX CITY: Coconut Grove Nite Club, Perry T. Hatcher, Owner. Peach Casino, and Joe Santantello, Proprietor
PHENIX: 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. Kelly, Employer
 Drunkard Show, Homer Host, Producer
 Gaddis, Joe
 Hoshor, John
 Jones, Calvin E.
 Malouf, Leroy B.
 Wilkitt, R. Paul
 Zanaber Club, and Lew Klein
TUCSON: Griffin, Manly
 Mitchell, Jimmy
 Severs, Jerry
 Williams, Marshall
TUMACACI: Buckner, Gray, Owner "345" Club, El Cajon

ARKANSAS

ELITHVILLE: Brown, Rev. Thomas J.
HOT SPRINGS: Hammond Oyster House, and Joe Jacobs
 Pettis, L. C.
 Smith, Dewey
HOT SPRINGS NATIONAL PARK: Mack, Ben
LITTLE ROCK: Arkansas State Theatre, and Edward Stanton, and Grover I. Butler, Officers
 Bennett, O. B.
 Civic Light Opera Company, Mrs. Rebecca Price, Producer
 Stewart, J. H.
 Weeks, S. C.
MOBILE: Taylor, Jack
MOUNTAIN HOME: Robertson, T. E., Robertson Roden, Inc.
NORTH LITTLE ROCK: Cotton Club, and Johnny Thomas, S. L. Kay, co-owners
PINE BLUFF: Arkansas State College Casino, and A. R. D. Thompson Johnson, Eddie
 Lowery, Rev. J. B.
 Robbins Bros. Circus, and C. C. Smith, Operator (Jackson, Miss.)
 Scott, Charles B.
TEXARKANA: Oak Lawn Theatre, and Paul Ketchum, Owner and Operator
WALNUT RIDGE: Howard Daniel Smith Post 447 VPW, and R. D. Burrow, Commander

CALIFORNIA

ALAMEDA: Shurtz, Andy
ANTIOCH: Village, and Wm. Lewis, Owner
ARTERIA: Carter, Ross

Kane, Gene
 (Eugene Schweickler)
AZUSA: Pease, Vance
 Reese, Joe
BAKERSFIELD: Bakersfield Post 808, American Legion, and Emanuel Edwards
BIRMINGHAM: Currier, George
BENICIA: Rodgers, Edward T., Palm Grove Ballroom
BERKELEY: Bur-Ton, John
 Davis, Clarence
 Jones, Charles
BEVERLY HILLS: Bert Gervin Agency
 Mercatus, Paris
 Rhapsody on Ice, and N. Ed. Ward Beck, Employer
BIG BEAR LAKE: Cressman, Harry E.
BURBANK: Elbow Room, and Roger Coughlin, Manager
CATALINA ISLAND: Club Brazil, and Paul Mirabel, Operator
COMPTON: Vi-Lo Records
COULTON, SAN BERNARDINO: Kennison, Mrs. Ruth, Owner
 Pango Pango Club
DECOTO: Howard, George
DUNSMUIR: McGowan, J. B.
EL CERRITO: Johnson, Lloyd
LUREK: Paradise Steak House, and O. H. Bass
 Victory Club and Fred Hamilton, operator
 York Club, and O. H. Bass
PONTANA: Seal Bros. Circus, Dorothy Anderson, Employer
FRESNO: Plantation Club and Joe Cannon Valley Amusement Association, and Wm. B. Waggon, Jr., President
GARVEY: Rich Art Records, Inc.
HOLLYWOOD: Alison, David
 Babb, Kroger
 Birwell Corp.
 Bodge Room, Leonard Van-nerse
 California Productions, and Edward Kovacs
 Confire Guild, and Arthur E. Teal, and S. Tex Rose
 Escote Productions, Inc.
 Federal Artists Corp.
 Finn, Jay, and Artists Personal Mgt., Ltd.
 Fishman, Edward I.
 Gayle, Tim
 Gray, Lew, and Magic Record Company
 Haynes, Dick
 Kappa Records, Inc., Raymond L. Kraus
 Kolb, Clarence
 Merson, Boris
 National Booking Corporation
 Patterson, Treat
 Rotbschek, Kurt (Ken Robey)
 Six Bros. Circus, and George McCall
 Harry S. Taylor Agency
 Universal Light Opera Co., and Association
 Vogue Records, and Johnny Ans, owner, and Bob Stevens, P. L. Harper
 Wally Kline Enterprises, and Wally Kline
 Western Recording Co., and Douglas Venable
LONG BEACH: Backlin, Frank and Beatrice Jack Lesky's Cafe, and Jack Lesky
 Long Beach Exposition, and D. E. Kennedy, Pres., Horace Black, Director and General Manager, James Vermazen, Assistant Director, May Filippio, Sec., Evelyn Rinscher, Asst. Office Mgr., Charles D. Spangler, Public Relations and Publicity Dept., George W. Bradley, Advance Ticket Director
 McDougall, Owen
 McEwan, Dave, Crystal Ballroom
 Anderson, John Murray, and
LOS ANGELES: 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
 Briah Enterprises
 Confire Guild, Arthur E. Teal and S. Tex Rose
 Coleman, Fred
 Cotton Club, and Stanley Amusements, Inc., and Harold Stanley, Inc.
 Dalton, Arthur
 Downbeat Club, Pops Pierce
 Edwards, James, of James Edwards Productions
 Fontaine, Don & Lou
 Hallon, Nate
 Henneghan, Charles
 Grady, Michael
 Maxwell, Claude
 Merry Widow Company, and Eugene Haskell, Raymond E. Moore
 Milwaukee Recording Co., and War Perkins
 Moore, Cleve
 Morris, Joe, and Club Alabama
 Mooby, Ervan
 O'Day, Anita
 Royal Record Co.
 Ryan, Ted
 Villison, Andre
 Vogel, Mr.
 Ward Bros. Circus, George W. Pugh, Archie Gayer, co-owners, and L. F. Stolts, Agent
 Welcome Records, Recording Studio, and Rusty Welcome
 Williams, Cargis
 Wisnare Bowl
LOS GATOS: Fuller, Frank
MARIN CITY: Pickins, Louis
MONTBERRY: Roberts Club, and A. M. Kolvas, Owner
NEVADA CITY: National Club, and Al Irby, Employer
NEWHALL: Terry, Tex
N. HOLLYWOOD: Hat and Cane Supper Club, and Joe Wood and J. L. Pender, owners
 Lohmuller, Bernard
DAKLAND: Arrow Club, and Joe Brook, Frank Merton and Joy Sheet, owners
 Bill's Rendezvous Cafe, and Wm. Matthews
 Moore, Harry
 Morikis, Roy
 Trader Horn's, Fred Horn
OCEAN PARK: Frontier Club, and Robert Moran
O'EANSIDE: 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
PITTSBURG: Deits Club, and Barbara Bliss
PERRIS: McCaw, E. E., Owner Horse Poles of 1946
RICHMOND: Downbeat Club, and Johnnie Simmons
 Jenkins, Freddie
SACRAMENTO: Cass Nello, Nello Malabi, Owner
 Leung, George
 O'Connor, Grace
SAN DIEGO: Brigham, Proebel Astor
 Carnival Room, and Jack Millsbaugh
 Cotton Club, Benny Curry and Otis Wimberly
 Logan, Manly Eldwood
 Miller, Warren
 Mitchell, John
 Pasm, Ray
 San Diego Philharmonic Society
 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

Cable Car Village Club, and Barney DeSena, owner
 Club Drift Inn, and Dan McCarthy
 Deary, J. B.
 Fox, Eddie
 Giles, Norman
 Pango Pango Club, and Laci Layman and Kellock Catering, Inc.
 Reed, Joe, and W. C. Rogers and Chae 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
 Pat, Fred
SANTA BARBARA: Briggs, Don
 Canfield Enterprises, Inc.
SANTA CRUZ: Santa Cruz Hotel, and John Righetti
SANTA MONICA: Lake, Arthur, and Arthur (Dagwood) Lake Show
 McRae, H. D.
SEASIDE: Corral Night Club, and Al Leroy
SHERMAN OAKS: Gilson, Leslie
 Kraft, Ozzie
SIGNAL HILL: McMiller, Al, Signal Hill
SOUTH GATE: Silver Horn Cafe, and Mr. Silver
STOCKTON: Sunset Macaroni Products, Fred Signaro
VENTURA: Cheney, Al and Lila
WATSONVILLE: Ward, Jeff W.
WINTERHAVEN: Mueller, J. M.

COLORADO

DENVER: Bennell, Edward
 Jones, Bill
JULESBURG: Cummins, Kenneth
MORRISON: Clarke, Al
TRINDALE: El Moro Club, and Pete Langoni

CONNECTICUT

BRIDGEPORT: Lusin, Edward
EAST HAMPTON: Hotel Gerraungus
EAST HAVEN: Carnevale, A. J.
HARTFORD: Dubinsky, Frank
NEW HAVEN: Madras Entertainment Service
NEW LONDON: Andreoli, Harold
 Biscotti, Anthony, Jr.
 Marino, Mike
 Schwartz, Milton
 Williams, Joseph
NIANTIC: McQuillan, Bob
 Ruscil, Bud
POQUONNOC BRIDGE: Johnson, Samuel
STAMFORD: Glenn Acres Country Club and Civic Blue, Pres., Mr. Summers, Sec.-Treas.
STONINGTON: Hangar Restaurant and Club, and Herbert Pearson
 Whewell, Arthur
WESTPORT: Goldman, Al and Mary

DELAWARE

DOVER: Apollo Club, and Bernard Paskins, Owner
 Veterans of Foreign Wars, Le-Roy Beach, Commander
 Williams, A. B.
GEORGETOWN: Gravel Hill Inn, and Preston Hitchens, Proprietor
MILFORD: Fountain, John
NEW CASTLE: Lamon, Edward
 Murphy, Joseph
SMYRNA: Kent County Democratic Club, and Solomon Thomas, Chairman
WILMINGTON: Allen, Sylvester
 Burr, Mrs. Mary (Warren)
 Cooper, Mr. and Mrs. Alexander

FLORIDA

BRADENTON: Strong's Tavern, and Merle, Bernice and Ronald Strong
CLEARWATER: Bardou, Vance
CLEARWATER BEACH: Normandy Restaurant, and Fay Howe
DAYTONA BEACH: Bethune, Albert
 Trade Winds Club, and Virgil (Vic) Summers
FLORENCEVILLE: Dan Laramore Lodge No. 1077, Garfield Richardson
HALLANDALE: Caruso's Theatre Restaurant, and Marion Kaufman and Robert Marcus
PORT SEVENS: Bill Baiter, All Star Minstrels, Inc., and St Rubens
 McCutcheon, Pat
JACKSONVILLE: Blane, Paul
 Blumberg, Albert, Owner, Flamingo Sho Club (Orlando, Fla.), and Fayo Club
 Florida Food and Home Show, and Duval Retail Grocers Association, and C. E. Winter, President; Paul Ben Managing-Agent
 Forrest Ian, and Florida Amusements, Inc., and Ben and Joe Allen
 Jackson, Orl
 Newberry, Earl, and Associated Artists, Inc.
 Zumpt Huff Associates
KEY WEST: Regan, Marge
 Weavers Cafe, Joseph Bucks and Joseph Stabinski
MIAMI: Brooks, Sam
 Club Jewel Box, Charles Nazio, owner, Danny Brown, president
 Donaldson, Bill
 Flame Club, and Frank Corbit, Owner
 Prior, Bill (W. H. P. Corp.)
 Robert Clay Hotel, and Fred T. Quinn, Manager, Nicholas Girard, Promoter
 Smart, Paul D.
 Talavera, Almon
 36 Club, Tony Aboyoua, Employer
MIAMI BEACH: Amros, Jack, Terrace Restaurant
 Caldwell, Max
 Chex Parrot, Mickey Grasso, and Irving Rivkin
 Circus Bar, and Charles Boggs
 Edwards Hotel, and Julius Nathan, Manager
 Fielding, Ed
 Friedlander, Jack
 Haddon Hall Hotel
 Harrison, Ben
 Island Club, and Sam Cohen, Owner-Manager
 Lezhnick, Max
 Macomba Club
 Macomba Restaurant, and Jack Preidlander, Irving Miller, Max Lezhnick, and Michael Rosenberg, Employers
 Miller, Irving
 Morrison, M.
 Perlmutter, Julius J.
 Poinciana Hotel, and Bernie Frausand
 Straus, George
 Weills, Charles
ORLANDO: Club Cabana, and Elmer and Jake Gunther, Owners
 Club Surrocco, Roy Beisden
 El Patio Club, and Arthur Karst, Owner
 Flamingo Sho Club (Club Flamingo), and Albert Blumberg of Jacksonville, Fla.
 Fryor, D. S.
 Swing Club, and Arthur J. Redman, former prop.
ORMOND BEACH: Leo and Eddie's Nite Club, Leo and Eddie's, Inc., John Widmeyer, Pres., and Sidney
PALM BEACH: Leo and Eddie's Nite Club, Leo and Eddie's, Inc., John Widmeyer, Pres., and Sidney
PANAMA CITY: Daniels, Dr. E. E.
 Orlin, Secretary
PENSACOLA: Hodges, Earl, of the Top Hat Club
 Keeling, Alec (also known as A. Scott), and National Orchestra Syndicate and American Booking Company, and Alexander Attractions
 Miss Texas Club, and Richard Cooper, Owner and Prop.
 Southland Restaurant, and J. Ollie Tidwell
STARBUCK: Camp Blinding Recreation Center
 Goldman, Henry

STUART: Sutton, G. W.
TALLAHASSEE: Gaines Patio, and Henry Gaines, Owner
 Two Spot Club, Caleb E. Hainish
TAMPA: Brown, Russ
 Carousal Club, and Abe Burbow, and Norman Karn, Employers
 Merry-Go-Round Club, and Larry Ford
 Rich, Don and Jess
 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: Ballerina Club, and Bill Harris, Operator
 Larocco, Harry L.
 Parrish, Lillian F.
 Patio Grill, and Charles J. Pappas, Owner-Manager

GEORGIA

ATLANTA: Greater Atlanta Moonlight Opera Co., Howard C. Jacoby, Manager
 Montgomery, J. Neal
 Spencer, Perry
AUGUSTA: Barcelona Club, and Joe Baxter 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
 Dawson, Robert H., and Caribe Lounge in Plaza Hotel
 J. W. Neely, Jr.
 Kirkland, Fred
 Minnick Attractions, Joe Minnick
BRUNSWICK: Joe's Blue Room, and Earl Hill and W. Lee
 Wigfalls Cafe, and W. Lee
HINESVILLE: Plantation Club, S. C. Kline, and F. W. Taylor
Macon: Capitol Theatre
 Lee W. C.
 Swache, Leslie
SAVANNAH: Hayes, Gus
 Model Shows, Inc., and David Eady, Owner, Charles Barnes, Manager
 Palms Club, and Andrew Brady
 Thompson, Lawrence A., Jr.
THOMASVILLE: Club Thomas, and Terry Macey, Operator
VIDALIA: Pal Amusements Co.
WAYCROSS: Cooper, Sherman and Dennis

IDAHO

COBUR D'ALINE: Crandall, Earl
 Lechman, Jesse
IDAHO FALLS: Griffith, Larry, and Big Chid Corp., and Uptown Lounge
LEWISTON: Canner, Sam
 Rosenberg, Mrs. R. M.
 Via Villa, and Fred Walker
POCAHELLO: East Frontier Club, Rulon Rock, Stan Hvarka and Bob Cummins
 Pullos, Dan
 Reynolds, Bud
SPIRIT LAKE: Fireside Lodge, and R. E. Berg

ILLINOIS

BELEVILLE: Davis, C. M.
BLOOMINGTON: McKinney, James R.
 Thompson, Earl
CAROL: Sergeant, Eli
CALUMET CITY: Mitchell, John
CHAMPAIGN: Robinson, Brant
CHICAGO: Adams, Delmore and Eugene Brydon, Ray Marsh of the Dan Rice 3-Ring Circus
 Chicago Casino, and Harry Weiss, Owner
 Cole, Elsie, General Manager, and Chicago Artists Bureau
 Colosimo's Theatre Restaurant, Inc., Mrs. Ann Hughes, Owner
 Daniels, Jimmy
 Donaldson, Bill
 Elders, Cleo
 Evans, Jess

Fine, Jack, Owner "Play Girls of 1938"; "Victory Follies"
 Gayle, Tom
 Glen, Charlie
 Hale, Walter, Promoter
 Mackie, Robert, of Savoy Ballroom
 Majestic Record Co.
 Mason, Leroy
 Mays, Chester
 Mickey Weinstein Theatrical Agency
 Monic Carlo Lounge, Mrs. Ann Hughes, Owner
 Moore, H. B.
 Musarts Concert Management, and George Wildeman
 Music Bowl, and Jack Peretz and Louis Cappanola, Em-plores
 Music Bowl (formerly China Doll), and A. D. Blumenthal
 O'Connor, Pat L., Pat L. O'Connor, Inc.
 Silhouette Club, and Joe Saletta Stener, Harlan J.
 Teichner, Charles A., of T. N. T. Productions
 Whiteside, J. Preston
 Ziggle's Gridiron Lounge, and Ziggle Carobski, Owner

DECATUR:
 Facen, James (Buster)

EAST ST. LOUIS:
 Davis, C. M.
 Haydium, and Stuart Tambor, Employer, and Johnny Perkins, Owner

ELGIN:
 Villa Olivia Country Club, and Walter Wallace, Manager

KEEPORT:
 Marabel, George

KANKAKEE:
 Havener, Mrs. Theresa

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

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

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

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

PEKIN:
 (candlelight room, and Fred Romane)

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

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

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

ROCK ISLAND:
 Barnes, Al
 Graydon Club, and Tom Davels

SPRINGFIELD:
 Face, James (Buster)
 Shrum, Cal
 Terra Plaza, and Elmer Hart No. Employer

URBANA:
 Jay's Beach, and Jay Scott, owner and operator

WASHINGTON:
 Thompson, Earl

ZEIGLAR:
 Zeiglar Nite Club, and Dwight Allsup, and Jason Wilkas, Owner

Keller House Shaving Shop, and Perry Flick, Operator
 William C. Powell Agency

LAFAYETTE:
 Club 52, Charles Gibson, Prop.

MUNCIE:
 Bailey, Joseph
 NEWCASTLE:
 Harding, Stanley W.
 RICHMOND:
 Newcomer, Charles
 Pickett, H. H.

SOUTH BEND:
 Childers, Art (also known as Bob Cagney)
 Palais Royale Ballroom, and Eddie Makar

SPENCERVILLE:
 Kelly, George M. (Marquis)

VRACUSE:
 Waco Amusement Enterprises

IOWA

CLARION:
 Miller, J. L.

CLINTON:
 Abbe, Virgil, and American Legionnaire Club, and Virg's Top Hat

DENISON:
 Larby Ballroom, and Curtu Larby, Operator

DES MOINES:
 Brookins, Tommy

HARLAN:
 Gibson, C. Rex

POWERSVILLE:
 Dance Hall, and Henry Patterson

SHEVANDOH:
 Aspinwall, Hugh M. (Chick Martin)

SPENCER:
 Free, Ned

VAIL:
 Hollywood Circus Corp., and Charles Jacobson

WATERLOO:
 Skiptoe, Benton L.

WOODBINE:
 Janssland, J. W. (Red) Brammer, Manager

KANSAS

BREWSTER:
 Whitwind Ballroom, G. M. Dinkel, Operator

COFFEYVILLE:
 Ted Blake

DODGE CITY:
 Graham, Lyle

HOLCOMB:
 Golden Key Club, and H. B. Allen (also known as Bert Talon, Bert Talon, Bert Allen)

KANSAS CITY:
 White, J. Cordell

LIBERAL:
 Liberal Chapter No. 17, Dis-affiliated American Veterans, and H. R. Allen

LOGAN:
 Graham, Lyle

MANHATTAN:
 Stuart, Ray

PRATT:
 Clements, C. J.
 Wisby, 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. Monroe

Leblanc Corporation of Louisiana
 Velin, Toby
 Venables Cocktail Lounge

LEESVILLE:
 Capell Brothers Circus

MONROE:
 Club Delicia, Robert Hill
 Keith, Jesse
 Thompson, Sam

NATCHITOCHE:
 Burton, Mrs. Pearl Jones

NEW ORLEANS:
 Barker, Raad
 Berns, Harry B., and National Artists Guild
 Callow, Geo
 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:
 Reeves, Harry A.
 Stewart, Willie

SPRINGHILL:
 Capers, C. L.

MAINE

BIDDEFORD:
 Old Orchard Beach Playhouse, and Edward Gould

FORT FAIRFIELD:
 Paul's Arcas, Gibby Seaborn

SACO:
 Gordon, Nick

MARYLAND

ANNAPOLIS:
 Dixie Hotel, and Frank Jones

BALTIMORE:
 Byrd, Olive J.
 Carter, Charles
 Cox, M. L.
 Forbes, Kenneth (Skin)
 Gay 90's Club, Low Belmont, Proprietor, Henry Epstein, Owner
 Greber, Ben
 Jolly Post, and Armand Moezinger, Prop.
 LeBlanc Corporation of Maryland
 Perkins, Richard, of Associated Enterprises
 Weiss, Harry

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

CORAL HILLS:
 Hilltop Restaurant, and Theodore J. Schaedel

CUMBERLAND:
 Waingold, Louis

EASTON:
 Hannah, John

FENWICK:
 Repch, Albert

HAGERSTOWN:
 Bauer, Harry A.
 Glas, David

OCEAN CITY:
 Belmont, Lou, Gay Nineties Club, and Henry Epstein
 Gay Nineties Club, Lou Belmont, Prop., Henry Epstein, Owner

SALISBURY:
 Twin Lantern, Elmer B. Dashiell, Operator

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

MASSACHUSETTS

AMHERST:
 Murphy, Charles
 Russell, William

BILLEICA:
 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. McIlwaine, President
 Broshaus, James J.
 Crawford House Theatrical Lounge
 E. M. Loew's Theatres
 L. J. B. Productions, and Leo Brudnick
 Regency Corp., and Joseph R. Weiser
 Resnik, William
 Sunbrook, Larry, and his Rodeo Show
 Waldron, Billy
 Walker, Julian
 Younger Citizens Coordinating Committee, and George Mouxon

BUZZARDS BAY:
 Blue Moon, and Alexander and Chris Byron, Owners
 King Midas Restaurant, Mutt Arenovski, manager, and Canal Enterprises, Inc.

CAMBRIDGE:
 Salvato, Joseph

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

FITCHBURG:
 Bolduc, Henry

HAVERHILL:
 Assas, Joe

HOLYOKE:
 Holyoke Theatre, Bernard W. Levy

LOWELL:
 Carney, John P., Amusement Company
 Francis X. Crowe

MILLERS FALLS:
 Rhythm Inn, and R. M. Thibault

MONSON:
 Canegallo, Leo

NEW BEDFORD:
 The Derby, and Henry Corcoran, Operator

NEWTON:
 Thiffault, Dorothy (Mimi Chevalier)

SALMON:
 Larkin Attractions, and George Larkin

SHREWSBURY:
 Veterans Council

WAYLAND:
 Steele, Chauaney Dewey

WILMINGTON:
 Blue Terrace Ballroom, and Anthony DeTorto

MICHIGAN

ANN ARBOR:
 McLaughlin, Man

BATTLE CREEK:
 Smith, David

BAY CITY:
 Walker, Dr Howard

DETROIT:
 Adler, Casey
 Mel Aire (formerly Lee 'N Eddie'), and Al Wellman, Ralph Wellman, Philip Flax, Sam and Louis Bernstein, Owners
 Bibb, Allen
 Briggs, Edgar M.
 Claybrook, Adolphus
 Connors Lounge, and Joe Pallazzo, Operator
 Daniels, James M.
 Duane Steamship Company, N. M. Constant
 Gay Social Club, and Eric Scriven
 Green, Goldman
 Hoffman, Sam
 Johnson, Ivory
 Kosmas, Noyan
 Mims, Nono
 Payne, Edgar
 Papadimas, Babie
 Pyle, Howard D., and Savoy Promotions
 Royal Steak House
 Thomas, Matthew B.

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

FERNDALE:
 Club Plantation, and Doc Washington

GRAND RAPIDS:
 Club Ches-Am, Anthony Scalice, Proprietor
 Powers Theatre
 Universal Artists, and Phil Simson

KAWKAWLIN:
 Old Mill Dance Hall, Kraus Fortin, Owner

MUSKOGON HEIGHTS:
 Griffen, James
 Wilson, Leslie

PONTIAC:
 Henry's Restaurant, and Charles Henry
 Sandy Beach Inn

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

TRAVERSE CITY:
 Lawson, Al

UTICA:
 Spring Hill Farms, and Andrew Sneed

WAYLAND:
 Macklin's Dixie Inn, and Wm. and Laura Macklin

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

ROCHESTER:
 Co. B., State Guard, and Alvin Costello

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

WINONA:
 Interstate Orchestra Service, and I. Porter Jung

MISSISSIPPI

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

CLEVELAND:
 Hardin, Dyezel

GREENVILLE:
 Pollard, Flenord

GULFPORT:
 Plantation Motor, and Herman Burger

HATTISBURG:
 Jazzy Gray's (The Pine), and Howard Homer Gray (Jazzy Gray)

JACKSON:
 Carpenter, Bob
 Poor Richards, and Richard A. Head, Employer
 Royal Steak House
 Smith, C. C., Operator, Robbins Bros. Circus (Pine Bluff, Ark.)

KOSCIUSKO:
 Fisher, Jim B.

LELAND:
 Lillo's Supper Club and Jimmy Lillo

MERIDIAN:
 Bishop, James E.

NATCHEZ:
 Colonial Club, and Ollie Koerber

VICKESBURG:
 Blue Room Nite Club, and Tom Wince

MISSOURI

BOONEVILLE:
 Bowden, Rivers
 Williams, Bill

CHILLICOTHE:
 Hawes, H. H.

FORT LEONARD WOOD:
 Lawhon, Sgt. Harry A.

GREENFIELD:
 Gilbert, Paul and Paula (Raye)

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

JOPLIN:
 Silver Dollar, Dick Mills, Manager-Owner

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

MACON:
 Macon County Fair Association, Mildred Sanford, Employer

NORTH KANSAS CITY:
 Schult-Krocker Theatrical Agency

OAKWOOD (HANNIBAL):
 Club Belvedere, and Charles Mattlock

POPULAR BLUFFS:
 Brown, Merle

ST. LOUIS:
 Baraholtz, Mac
 Beaumont Cocktail Lounge, Ella Ford, Owner
 Brown Bomber Bar, James Caruth and Fred Guinyard, co-owners
 Caruth, James, Operator Club Rhuaboggie, Cafe Society, Brown Bomber Bar
 Caruth, James, Cafe Society
 D'Agostino, Sam
 Graff, George
 Haynes, Lillard
 Markham, Doyle, and Tye
 Town Ballroom
 New Show Bar, and John W. Green, Walter V. Lay
 Nieberg, Sam
 Shapiro, Mel

VERSAILLES:
 Trade Winds Club, and Marion Buchanan, Jr.

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

NEBRASKA

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

FREMONT:
 Wes-Ana Club, and Tanya June Barber

KEARNY:
 Field, H. E.

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

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

OMAHA:
 Louie's Market, and Louis Papey
 Suchart, J. D.

PENDEL:
 Pender Post No. 55, American Legion, and John P. Kai, Dance Manager

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

SCOTT'S BLUFF:
 Biggers Ballroom (Pavilion), and Floyd Bigger and Gene Purcell

NEVADA

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

LOVELOCK:
 Fischer, Harry

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

RENO:
 Blackman, Mrs. Mary
 Club Harlem, and Wm. Bailey and Lonnie W. Johnson
 Twomey, Don

NEW HAMPSHIRE

FABIAN:
 Zaki (Zackery), James

JACKSON:
 Nelson, Eddy
 Sheir, James

NEW JERSEY

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

ASBURY PARK:
 Gilmore, James E.
 Richardson, Harry

ATLANTIC CITY:
 Bobbins, Abe
 Casper, Joe
 Cheatham, Shelby
 Goodleman, Charles
 Koster, Henry
 Little Brown Jug Bar, and Frank A. Irby
 Lockman, Harvey
 Mack's Taverna, and Lawrence McCall
 Morocco Restaurant, G. Pass, and G. Zantler, Operators
 Orlson, Max
 Pilgrim, Jacques
 Yacht Club, and Nate Goldberg, owner

BLOOMFIELD:
 Thompson, Putt

CAMDEN:
 Embassy Ballroom, and George E. Chips (Geo. DeGrolamo), Operator

CAPE MAY:
 Anderson, Charles, Operator

CLIFTON:
 August E. Buchner

EAST ORANGE:
 Hutchins, William

EAST RUTHERFORD:
 Club 199, and Angelo Pucci, Owner

HOBOKEN:
 Red Rose Inn, and Thomas Monto, Employer
 Sportsmen Bar and Grill

JERSEY CITY:
 Bonito, Benjamin
 Barco, Ferruccio
 Triumph Records, and Gerry Quanna, record Owner, and G. Statira (Grant) and Bernie Levine, former Owners

LAKE HOPATONG:
 Dunham, Oscar

LAKEWOOD:
 Seldin, B. H.

LITTLE FERRY:
 Scarce, John

LONG BRANCH:
 Hoover, Clifford
 Kitz, Marvin

Bayport, A. Owner The Blue Room
Wright, Wilbur
MANAHEWAIN:
Jimmy's Tavern, and
Jimmy Masola, Owner
MONTCLAIR:
Coe-Hay Corporation, and Thos.
Haynes, and James Conello
MORRISTOWN:
Richard's Tavern, and Raymond
E. Richard, Proprietor
NEWARK:
Coleman, Melvin
Graham, Alfred
Hall, Emory
Hays, Clarence
Harris, Earl
Holiday Corner, and Jerry
Pomer, employer
Johnson, Russell
Jones, Carl W.
Levine, Joseph
Lloyd Mason, and Stanley Mc-
Allister
Mariano, Tom
"Pando," Daniel Straver
Prestwood, William
Red Mirror, and Nicholas
Grande, Proprietor
Rollison, Eugene
Simmons, Charles
Tucker, Frank
Wilson, Leroy
Zaracardi, Jack, Gelant A. A.
NEW BRUNSWICK:
Jack Ellet
NORTH ARLINGTON:
Petruzzi, Andrew
OUTLET:
Local Order of Moose Lodge
599, and Anthony Chessa,
employer
PASCAGO:
Tico Tico Club, and Gene Di-
Virgilio, owner
PATERSON:
Hrab, Sam
Pyatt, Joseph
Ventramino, Joseph
PENNSAUKEN:
Beller, Jack
PLAINFIELD:
McGowan, Daniel
Nathanson, Joe
SOMERVILLE:
Harrison, Bob
SPRING LAKE:
Broadacres and Mrs. Josephine
Ward, Owner
SUMMIT:
Ahrons, Mitchell
TRENTON:
Crossing Inn, and John Wyrick,
Employer
VAUX HALL:
Carillo, Manuel R.
VINELAND:
Cross, David
WEST NEW YORK:
B'Nai B'rith Organization, and
Sam Natic, Employer, Harry
Boorstein, President
WILLIAMSTOWN:
Talk of the Town Cafe, and
Rocco Pippo, Manager
NEW MEXICO
ALBUQUERQUE:
Halliday, Fina
LaLoza, Inc., and Margaret
Ricardi, Employer
Mary Green Attractions, Mary
Green and David Time, Pro-
moters
CLOVIS:
Denton, J. Earl, Owner Pizza
Hotel
REYNOSA:
Monte Carlo Gardens, Monte
Carlo Inn, Ruben Gonzalez
ROSWELL:
Russell, L. D.
RUDISO:
Davis, Denay W.
SANTA FE:
Emil's Night Club, and Emil
Migardo, Owner
Valdes, Daniel T.
NEW YORK
ALBANY:
400 Casino, and Herman
Halpern, Proprietor
Johnson, Floyd
O'Meara Attractions, Jack
Richard's Bar-B-Que, David
Richards
Snyder, Robert
Seales, Jonathan
ALDER CREEK:
Burke's Manor, and Harold A.
Burke
AUSABLE CHASE:
Antler, Nat
Young, Inghua P.
BINGHAMTON:
Paramount Lounge, and Joe
Darrigo, Owner
BRONX:
Albino Inn, Pete Mancuso, Pro-
prietor and Carl Banford,
Manager
Armas, Martin

Club Dehner, Charles Marce-
ling and Vincent Deloria,
Employers
Jugarden, Jacques I.
Metro Angiers Social Club, and
Aaron Murray
Miller, Joe
New Royal Mansion (formerly
Royal Mansion), and Joe
Miller and/or Jacques I.
Jugarden
Perry Records, and Sam
Richman
Sastoro, E. J.
Sinclair, Carlton (Carl Parker)
Williams, J. W.
BROOKLYN:
Aurelia Loust, Inc.
Ferdinand's Restaurant, and
Mr. Ferdinand
Globe Promoters of Hechtelberg
Bevco, Harry Dixon and
Elmo Obery
Rosen, Gus, Hollywood Cafe
Sandrowitz, Leonard
Steuer, Eliot
1024 Club, and Albert Fried
Thompson, Ernest
Villa Antique, Mr. P. Antico,
Proprietor
Williams, Melvin
BUFFALO:
Bourne, Edward
Calato, Joe and Teddy
Cosmano, Frank and Anthony
Hyman, Lina (Mrs. Rosemary
Humphrey)
Jackson, William
Nelson, Art and Mildred
Ray's Bar-D, and Raymond C.
Demario
Twentieth Century Theatre
DRYDEN:
Dryden Hotel, and Anthony
Vavra, Manager
PAR ROCKAWAY, L. I.:
Town House Restaurant, and
Bernard Kurland, Proprietor
FERRISBURGH:
Follack Hotel, and Elms Pol-
lack, Employer
Stier's Hotel, and Philip Stier,
Owner
FLEISCHMANN:
Chas. Irene (Mrs.)
FRANKFORT:
Blue Sides Cafe, Frank Reitz
and Lenny Tyler, Proprietors
GLENS FALLS:
Gottlieb, Ralph
Newman, Joel
Slight, Don
GLEN SPEY:
Glen Acres Hotel and Country
Club, Jack W. Rosen, Em-
ployer
GLENSWILD:
Glenwild Hotel and Country
Club, and Mack A. Lewis,
Employer
GRAND ISLAND:
Williams, Osmar V.
HUDSON:
Goldstein, Benny
Guto, Samuel
ELSON:
Wick, Phil
ITHACA:
Boad, Jack
JACKSON HEIGHTS:
Griffith, A. I., Jr.
LAKE HUNTINGTON:
Belmont Hotel, and J. M.
Levant, Owner
LAKE PLACID:
Carrige Club, and C. B.
Southworth
LARCHMONT:
Sachs, R.
LIMESTONE:
Steak House, and Dave
Oppenheim, Owner
LOCH SHELDRAKE:
Chas. Abt
Marsdenfield, Imadore, Jr., Excess
MT. VERNON:
Raphin, Harry, Proprietor,
Wagon Wheel Tavern
NEW YORK CITY:
Acropolis Casino, and Alexis
Carosoulos
Allegro Records, and Paul Piner
Alexander, Wm. D., and Asso-
ciated Producers of Negro
Music
Amidor, Jack
Aude, John R. (Indonesian
Casual)
Bachelor's Club of America, and
John A. Talbot, Jr., and
Leonard Karsner
Bearubi, Ben
Beverly Green Agency
Blue Note, and J. C. Clark,
Employer, 227 Restaurant
Corp.
Broadway Hofbrau, Inc., and
Walter Kirsch, Owner

Broadway Swing Publications,
L. Frankel, Owner
Bruke, Tease
Calman, Carl, and the Calman
Advertising Agency
Camera, Roger
Canfield Productions, and Spi-
ezie Canfield
Carac, Raymond
Cautleholm Swedish Restaurant
and Henry Ziegler
Chanon, Inc., Monte Gardner
and P. Rodriguez
Charles, Marvin, and Knights
of Magic
Coffery, Jack
Cohen, Mary
Collectors' Luma Recording Co.
Maurice Spivack and Kath-
erine Gregg
"Come and Get It" Company
Common Cause, Inc., and
Mrs. Payne
Cook, David
Courtney, Robert
Crocheri, Mr.
Cros, James
Crossen, Ken, and Ken Cros-
sen Associates
Crown Records, Inc.
Carris, Lou
Delta Productions, and Leonard
M. Burton
DeBois-Burdon Production
Corporation
Dubonnet Records, and Jerry
(Jerome) Lipskin
Dynaamic Records, Ulysses Smith
Fontaine, Lon & Don
Goldberg (Garrett), Samuel
Goldstein, Robert
Grandi, Budd
Gray, Lew, and Magic Record
Company
Grom, Gerald, of United Artists
Management
Hemaway, Phil
Howe's Famous Hippodrome
Circus, Arthur and Hyman
Rusnak
Isley, William
Johnson, Donald E.
Kaye-Martin, Kaye-Martin Pro-
ductions
Kenay, Herbert C.
Kent Music Co., and Nick
Kestros
King, Gene
Knight, Raymond
Kushner, Jack and David
Lew, Jerry
Lavy, 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 "Pigment"
Mayo, Melvin E.
McCaffrey, Neill
McMahon, Jess
Metro Coat and Suit Co., and
Joseph Lupia
Meyers, Johnny
Millman, Mort
Montano, Pedro
Moody, Philip, and Youth
Monument to the Future
Organization
Murray's
Nassau Symphony Orchestra,
Inc., Benjamin J. Fiedler
and Clinton P. Sheehy
Neill, William
Newman, Nathan
New Friends of Music, and
Horstman Monath
New York Civic Opera Com-
pany, Wm. Reutemann
New York Ice Fantasy Co.,
James Blizard and Henry
Robinson, Owners
Orpheus Record, Co.
O'Shaughnessy, Meg
Pergas, Orlando
Parmentier, David
Phillips, Robert
Place, The, and Theodore
Costello, Manager
Primo, Hughie
Rain Queen, Inc.
Ralph Cooper Agency
Regan, Jack
Robinson, Charles
Rogers, Harry, Owner "Prison
Police"
Rosen, Phil, Owner and Op-
erator Penitence Restaurant
Sandy Hook S. S. Co., and
Charles Gardner
Schwartz, John. Morris
Singer, Mrs. Morris
Sloyer, Mrs.
South Seas, Inc., Abner J.
Rubien
Southland Recording Co., and
Rose Santos
Sports Club
Steve Murray's Mahogany Club
Stromberg, Hunt, Jr.
Strouck, Irving
Sunbeck, Larry, and his Rodco
Show
Talent Corp. of America,
Harry Weissman

Teddy McRae Theatrical
Agency, Inc.
Television Exposition Produc-
tion, Inc., and Edward A.
Corney, President
Thomson, Sava and Valenti,
Incorporated
United Artists Management
Variety Entertainers, Inc., and
Herbert Rubin
Venus Star Social Club, and
Paul Eslington, Manager
Walker, Aubrey, Massachusetts
Social Club
Wanderman, George
Watercampers, Inc.
Wex and Leventhal, Inc.
Wellish, Samuel
Wildier Operating Company
Zahn (Zackers), James
NIAGARA FALLS:
Flory's Melody Bar, Joe and
Nick Florio, Proprietors
Greene, Willie
Kliment, Robert P.
NORWICH:
McLean, C. P.
PATUCHOGUE:
Key's Swing Club, Kay
Angello
ROCHESTER:
Boston Harbor Cafe, and Mr.
Casey, Proprietor
Quasnet Inn, and Raymond J.
Moore
Valenti, Sam
ROME:
Marzi, Al
SABATTIS:
Sabattis Club, and Mrs. Vera
V. Coleman
SARANAC LAKE:
Seldin, The, Mose LaFountain,
Employer, C. Randall, Mgr.
Durgan, Grill
BARTOGA SPRING:
Clark, Steven and Arthur
SCHENECTADY:
Edwards, M. C.
Pretto, Joseph
Rudds Beach Nitz Klub of Cow
shed, and Megan E.
Edwards, Manager
SILVERMAN, Harry
SOUTH FALLSBURGH:
Seldin, S. H., Operator (Lake-
wood, N. J.), Grand View
Hotel
Silvers Hotel, and Abraham
Silvera
SUFFERIN:
Armitage, Walter, President,
County Theatre
SYLVAN LAKE:
Hill Top Lodge, and Paul
Wolfson, Manager
SYRACUSE:
Bagozzi's Fantasy Cafe, and
Frank Bagozzi, Employer
TANNERSVILLE:
Germano, Basil
ITICA:
Block, Jerry
Burke's Log Cabin, Nick Burke,
Owner
VALHALLA:
Twin Palm Restaurant, John
Masi, Proprietor
WATERTOWN:
Duff's Tavern, Terrace Duffy
WATERVILLE:
Cortes, Rita, James E. Strates
Shows
Kille, Lyman
WHITEHALL:
Jerry-Ann Chateau, and
Jerry Rumian
WHITE PLAINS:
Brody, Mario
WOODBRIDGE:
Waldorf Hotel, and Morris
Signer
YONKERS:
Babner, William
LONG ISLAND
(New York)
ASTORIA:
Hirschler, Rose
Lobel, John
ATLANTIC BEACH:
Bel Aire Beach and Cabana
Club (B. M. Management
Corp.), and Herbert Monath,
President
Normandie Beach Club, Alexan-
der DeCicco
BAYSIDE:
Mirage Room, and Edward E.
Friedland
BEAUMONT:
Babner, William I.
GLENDALE:
Warga, Paul S.
MANHASSET:
Caro's Restaurant, and
Mark Caro
NORTH CAROLINA
BEAUFORT:
Markey, Charles
BURLINGTON:
Mayflower Dining Room, and
John Loy

CAROLINA BEACH:
Suzanne
CHARLOTTE:
Amusement Corp. of America
Edna E. Blackman, Jr.
Jones, M. P.
Karrton, Joe
Southern Attractions, and
T. D. Kemp, Jr.
DURHAM:
Gordon Douglas
FAYETTEVILLE:
Highland Bowl, and Walter
Wallace
Parker House of Music, and
S. A. Parker
GREENSBORO:
Fair Park Casino, and Irish
Horan
Ward, Robert
Weingarten, E., of Sporting
Events, Inc.
GREENVILLE:
Hagan, William
Ruth, Therman
Wilson, Sylvester
HENDERSONVILLE:
Livingston, Buster
KINSTON:
Parker, David
RALEIGH:
Carl Carlyle, Robert Carlyle
REIDSVILLE:
Ruth, Therman
WALLACE:
Strawberry Festival, Inc.
WILMINGTON:
Baro, and Charles H. Whitty
WILSON:
McCann, Roosevelt
McCann, Sam
McEachon, Sam
NORTH DAKOTA
BISMARCK:
Lezur Tavern and Ballroom,
Art and John Zenker,
Operators
DEVILS LAKE:
Beacon Club, Mrs. G. J.
Christianson
WARREN:
Wragg, Herbert, Jr.
OHIO
AKRON:
Basford, Doyle
Buddies Club, and Alfred
Scrutchings, Operator
Namen, Robert
Pulman Cafe, and George Subrin,
Owner and Manager
Thomas, Nick
CANTON:
Huff, Lloyd
CINCINNATI:
Anderson, Albert
Bayless, H. W.
Charles, Mrs. Alberta
Wander 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
Bondi, Andrew
Club Ebony, and M. C. Styls,
Employer, and Phil Gary
Club Ron-day-Voo, and U. S.
Dearing
Dixon, Forrest
Lindsay Skybar, and Phil Bab,
Owner
Lowry, Fred
Manuel Bros. Agency, Inc.
Salanci, Frank J.
Spero, Herman
Stuts, E. J., and Circle Theatre
Tucker's Blue Grass Club, and
A. J. Tucker, Owner
Walthers, Carl O.
COLUMBUS:
Asina, William
Bell, Edward
Beta Nu Bldg. Association, and
Mrs. Emeston Cheek, Pres.
Charles Bloce Post No. 157,
American Legion
Carter, Ingram
McLade, Phil
Malloy, William
Paul D. Robinson Fire Fighters
Post 567, and Captain G. W.
McDonald
Turk Club, and Ralph Steven-
son, Proprietor
DAYTON:
Blue Angel, and Zimmer Ablon,
Owner
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:
Bado, Gerald

FINDLAY:
Wilson, Mr. and Mrs. Kobi,
Operators Paradise Club
GERMANTOWN:
Beechwood Grove Club, and Mr.
Wilson
LIMA:
Colored Elks Club, and Gai
Reese, Owner
MASSILLON:
Lincoln Lounge, and David
Frankel
PIQUA:
Sedgewick, Lee, Operator
PROCTORVILLE:
Plantation Club, and Paul D.
Reese, Owner
SANDUSKY:
Egale Club
Mathews, S. D.
Salice, Henry
SPRINGFIELD:
Ficra Club, and Edward Kadel
Jackson, Lawrence
Terrace Gardens, and H. J.
McCall
TOLEDO:
Club Tecumseh, and Joseph
Simon, Operator
LaCasa Del Rio Music Publish-
ing Co., and Don B. Owens,
Jr., Secretary
National Athletic Club, Roy
Fian and Archie Miller
Nightigale, Homer
Trippodi, Joseph A., President
Italian Opera Association
VIENNA:
Hull, Russ
Rusa Hull
YOUNGSTOWN:
Sommer, Virgil (Vic)
ZANESVILLE:
Veness, Pierre
OKLAHOMA
ARDMORE:
George R. Anderson Post No.
65, American Legion, and
Floyd Loughbridge
ENID:
Norris, Gene
HUGO:
Stevens Brothers Circus, and
Robert A. Stevens, Manager
MUSKOGEE:
Gutter, John A., Manager Rodeo
Show, connected with Grand
National of Muskogee, Okla.
OKLAHOMA CITY:
Randolph, Taylor
Simms, Aaron
Southwestern Attractions, M. K.
Bridman and Jack Swiger
OKMULGEE:
Masonic Hall (colored), and
Calvin Simmons
SHAWNEE:
DeMarco, Frank
TULSA:
Berna, Harry B.
Love's Cocktail Lounge, and
Clarence Love
Williams, Cargile
OREGON
EUGENE:
Granada Gardens, Shannon
Shaeffer, Owner
Weinstein, Archie, Commercial
Club
HERMISTON:
Rosenberg, Mrs. R. M.
LAKESIDE:
Bates, E. P.
PORTLAND:
Acme Club Lounge, and A. W.
Denton, Manager
Ozark Supper Club, and Fred
Baker
Yank Club of Oregon, Inc., and
R. C. Bartlett, President
ROGUE RIVER:
Arnold, Ida Mae
SALEM:
Lope, Mr.
SHERIDAN:
American Legion Post No. 75,
Melvin Agee
PENNSYLVANIA
ALBUQUERQUE:
Gunn, Otis
ALLENSTOWN:
Hugo's and George Fidler and
Alexander Aliceri, Props.
BERWYN:
Main Line Civic Light Opera
Co., Nat Burns, Director
BLAIRSVILLE:
Italian Club, and Sam
Espoisto, Manager
Moore Club, and A. P. Sundry,
Employer
BRAEBURN:
Mazur, John
BRANDONVILLE:
Vanderbilt Country Club, and
Terry McGovern, Employer
BRYN MAWR:
K. P. Cafe, and George Pappas
CHESTER:
Blue Heaven Room, Bob Lager,
Employer
INTERNATIONAL MUSICIAN

Fisher, Samuel
 Rye, William
 Remondollar, Harry
DEVON:
 Jones, Martin
DONORA:
 Bedford, C. D.
EVERSON:
 King, Mr. and Mrs. Walter
FAIRMOUNT PARK:
 Riverside Inn, Inc., Samuel
 Ottenberg, President
GLENDEN:
 Barone, Joseph A., Owner,
 202 Musical Bar (West
 Chester, Pa.)
HARRISBURG:
 Ickes, Robert N.
 Knipple, Ollie, and Ollie
 Knipple's Lounge
 P. T. K. Fraternity of John
 Harris High School, and
 Robert Spiller, Chairman
 Reeves, William T.
 Waters, B. N.
HAVERSFORD:
 Fielding, Ed
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
 Carrethers, Harold
 Chavez, Chick
NEW CASTLE:
 Natale, Tommy
OIL CITY:
 Friendship League of America,
 and A. L. Nelson
PHILADELPHIA:
 Alken, Jimmy
 Associated Artists Bureau
 Bilkore Hotel, and Wm. Clore,
 Operator
 Bubeck, Carl P.
 Click Club
 Davis, Russell
 Dupre, Samuel
 Dupre, Hiram K.
 DuPre, Reese
 Erlanger Ballroom
 Melody Records, Inc.
 Montalvo, Santos
 Muszani, Joseph
 Philadelphia Lab. Company, and
 Luis Colantuono, Manager
 Pinsky, Harry
 Raymond, Don G., of Creative
 Entertainment Bureau
 Stanley, Frank
 Siefel, Alexander
PITTSBURGH:
 Claire, George
 Ficklin, Thomas
 Matthews, Lee A., and New
 Artist Service
 Oasis Club, and Joe DeFran-
 cisco, Owner
 Pennsylvania State Grand Lodge
 of the Knights of Pythias
 Reight, C. H.
 Sala, Joseph M., Owner, El
 Chico Cafe
POTTSTOWN:
 Schmoer, Mrs. Irma
SCANTON:
 McDonough, Frank
SHENANDOAH:
 Mikita, John
SLATINGTON:
 Flick, Walter H.
STRAFFORD:
 Poinsette, Walter
TANNERSVILLE:
 Toffel, 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 (Glencoiden,
 Pa.), and Michael Iezzi,
 co-owner
WILLIAMSPORT:
 Pincella, James
WILKES-BARRE:
 Kahan, Samuel
WORTHINGTON:
 Conwell, I. B.
YORK:
 Danieks, William Lopez

SOUTH CAROLINA

CHESTER:
 Mack's Old Tyme Minwrels,
 and Harry Mack
COLUMBIA:
 Block C Club, University of
 South Carolina
FLORENCE:
 City Recreation Commission,
 and James C. Putnam
GREENVILLE:
 Forest Hills Supper Club, B. E.
 and Mary Rieley, Lessee, J.
 K. Mosely, and Sue Ellison,
 former Owner and Manager
 Harlem Theatre, Joe Gibson
MARIETTA:
 "Bring on the Girls," and
 Lou Mcadors, Owner
MOULTRIEVILLE:
 Wurthmann, George W., Jr. (of
 the Pavilion, Isle of Palms,
 South Carolina)
MYRTLE BEACH:
 Hewlett, Ralph J.
SPARTANBURG:
 Holcome, H. C.
UNION:
 Dale Bros. Circus

SOUTH DAKOTA

SIoux FALLS:
 Mataya, Irene

TENNESSEE

CLARKESVILLE:
 Harris, William
JOHNSON CITY:
 Burton, Theodore J.
KNOXVILLE:
 Cavalcade on Ice, John J.
 Denton
 Great Enterprises (also known
 as Dixie Recording Co.)
 Henderson, John
NASHVILLE:
 Brentwood Dinner Club, and H.
 L. Waxman, Owner
 Coconut Lounge Club, and
 Mrs. Pearl Hunter
 Courc, Alexander
 Fesse, Bill
 Grady's Dinner Club, and
 Grady Floss, Owner
 Hayes, Billie and Floyd, Club
 Zanzibar
 Jackson, Dr. R. B.
 Nocturne Club, and John
 Porter Roberts, operator

TEXAS

AMARILLO:
 Mays, Willie B.
AUSTIN:
 El Morocco
 Von, Tony
 Williams, James
 Williams, Mark, Promoter
BEAUMONT:
 Bishop, E. W.
BOLING:
 Falls, Isaac A., Manager Spot-
 light Band Booking Coopera-
 tive (Spotlight Bands Book-
 ing and Orchestra Manage-
 ment Co.)
BROWNWOOD:
 Junior Chamber of Commerce,
 and R. N. Leggett and Chas.
 D. Wright
CORPUS CHRISTI:
 Kirk, Edwin
DALLAS:
 Beck, Jim, Agency
 Embassy Club, Helen Askew,
 and James L. Dixon, Sr., co-
 owners
 Lee, Don, Owner of Script and
 Score Productions and Oper-
 ator of "Sawdust and Swing-
 time"
 Linskie (Sippy Lynn), Owner
 of Script and Score Pro-
 ductions and Operator of
 "Sawdust and Swingtime"
 May, Oscar P., and Harry E.
 Morgan, J. C.
DENISON:
 Club Rendezvous
EL PASO:
 Bowden, Rivers
 Kelly, Everett
 Marlin, Coyal J.
 Williams, Bill
 Walker, C. F.
FORT WORTH:
 Clemons, James E.
 Famous Door, and Joe Earl,
 Operator
 Florence, P. A., Jr.
 Main Lounge, and J. W. Jenkins
 Owner and Operator
 Snyder, Chic
 Stripling, Howard
GALVESTON:
 Evans, Bob
 Shiro, Charles
GONZALES:
 Dailey Bros. Circus
GRAND PRAIRIE:
 Club Bagdad, R. P. Bridges and
 Marian Teague, Operators
HENDERSON:
 Wright, Robert

HOUSTON:

Coats, Paul
 Jetson, Oscar
 McKullen, R. L.
 Revis, Bouldin
 Singlettery, J. A.
 World Amusement, Inc., Theo.
 A. Wood, President
LEVELLAND:
 Collins, Des-
LONGVIEW:
 Club 26 (formerly Rendezvous
 Club), and B. D. Holliman,
 Employer
 Ryan, A. L.
MEDIA:
 Payne, M. D.
PALESTINE:
 Earl, J. W.
 Griggs, Samuel
 Grove, Charles
PARIS:
 Ron-Da-Voo, and Frederick J.
 Merkle, Employer
PORT ARTHUR:
 Demland, William
SAN ANGELO:
 Specialty Productions, Nelson
 Scott and Wallace Kelton
 Valadez, Joe and Rudy
SAN ANTONIO:
 Forrest, Thomas
 Leathy, J. W. (Lee), Rockin'
 M Dude Ranch Club
 Obledo, P. J.
 Rockin' M Dude Ranch Club,
 and J. W. (Lee) Leathy
VALASCO:
 Fails, Isaac A., Manager Spot-
 light Band Booking Coopera-
 tive (Spotlight Bands Book-
 ing and Orchestra Manage-
 ment Co.)
WACO:
 Corenfeld, Lou
WICHITA FALLS:
 Dimes, C.
 Johnson, Thurmon
 Whatley, Mike

UTAH

SALT LAKE CITY:
 Velvet Club, and M. S. Suther-
 land, employer

VERMONT

RUTLAND:
 Brock Hotel, and Mrs. Estelle
 Duffie, Employer

VIRGINIA

ALEXANDRIA:
 Commonwealth Club, Joseph
 Burko, and Seymour Spelman
BUENA VISTA:
 Rockbridge Theatre
DANVILLE:
 Fuller, J. H.
EXMORE:
 Downing, J. Edward
HAMPTON:
 Macey, Terry
LYNCHBURG:
 Bailey, Clarence A.
MARTINSVILLE:
 Hutchens, M. E.
NEWPORT NEWS:
 Isaac Burton
 McClain, B.
 Terry's Supper Club
NORFOLK:
 Big Trizek Diner, Percy
 Simon, Proprietor
 Cashvan, Irwin
 Meyer, Morris
 Bohanna, George
 Winfree, Leonard
PORTSMOUTH:
 Rountree, G. T.
RICHMOND:
 American Legion Post No. 151
 Knight, Allen, Jr.
 Rendez-vous, and Oscar Black
SPFFOLK:
 Clark, W. H.
VIRGINIA BEACH:
 Bass, Milton
 Melody Inn (formerly Harry's
 The Spot), Harry L. Sizer,
 Jr., Employer
 White, William A.

WASHINGTON

SEATTLE:
 Grove, Sirless
 Harrison, R. S.
 908 Club, and Fred Baker
SPOKANE:
 Lyndel, Jimmy (James Delagel)

WEST VIRGINIA

CHARLESTON:
 Club Coago, Paul Daley, Owner
 El Patio Boat Club, and Charles
 Powell, Operator
 White, Ernest B.
CHARLES TOWN:
 Orchard Inn, and Mrs. Sylvia
 Bishop
HUNTINGTON:
 Brewer, D. C.
INSTITUTE:
 Hawkins, Charle

LOGAN:

Coats, A. J.
MARTINSBURG:
 Miller, George E.
MORGANTOWN:
 Nisner, Leonard
WHEELING:
 Mardi Gras

WISCONSIN

BEAR CREEK:
 Schwacker, Leroy
BOWLER:
 Reink, Mr. and Mrs.
GREEN BAY:
 Galst, Erwin
 Franklin, Allen
 Peasley, Charles W.
GREENVILLE:
 Reed, Jimmie
HAYWARD:
 The Chicago Inn, and Mr.
 Louis O. Runner, Owner
 and Operator

HURLEY:
 Club Francis, and James Francis
 Fontecchio, Mrs. Elroy, Club
 Ficus
LA CROSSE:
 Tooke, Thomas, and Little
 Dandy Taverna
 Trocadero Club, and George
 Eastling
MARSHFIELD:
 Uptown Bar, and Eddie Arnett
MAYVILLE:
 Riverview Inn, and Bron
 Schraufnagel
MILWAUKEE:
 Bethia, Nick Williams
 Continental Theatre Bar
 Cuppy, Arthur, Jr.
 Dimaggio, Jerome
 Gentili, Nick
 Maniacci, Vince
 Rizzo, Jack D.
 Singers Rendezvous, and Joe
 Sorce, Frank Balistreri 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:
 Akavickas, Edward
SHEBOYGAN:
 Sicilia, N.
SUN PRAIRIE:
 Hulsizer, Herb, Tropical
 Gardens
 Tropical Gardens, and Herb
 Hulsizer
YOMAH:
 Veterans of Foreign Wars
WISCONSIN DELLS:
 Chula Vista Resort, and Joe P.
 and Vera Kaminski

ONTARIO

CHATHAM:
 Taylor, Dan
COBOURG:
 International Ice Revue, Bob.
 White, Jerry Rayfield and I.
 Walsh
GALT:
 Duval, T. J. "Dubby"
GRAVENHURST:
 Summer Gardens, and James
 Webb
GUELPH:
 Naval Veterans Association, and
 Louis C. Janke, President
HAMILTON:
 Nutting, M. R., Pres. Merrick
 Bros. Circus (Circus Pro-
 ductions, Ltd.)
HASTINGS:
 Baasman, George, and Riverside
 Pavilion
LONDON:
 Merrick Bros. Circus (Circus
 Productions, Ltd.), and M.
 R. Nutting, President
SOUTH SHORE:
MUSSELMAN'S LAKE:
 Glendale Pavilion, Ted Bing-
 ham
NEW TORONTO:
 Leslie, George
OTTAWA:
 Parker, Hugh
OWEN SOUND:
 Thomas, Howard M. (Doc)
PORT ARTHUR:
 Curtin, M.
TORONTO:
 Ambassador and Monogram
 Records, Messrs. Darwya
 and Sokoloff
 Habler, Peter
 Kesten, Bob
 Langford, Karl
 Local Union 1452, CIO Steel
 Workers Organizing Com-
 mittee
 Miquelon, V.
 Mitford, Bert
 Radio Station CHUM
 Wetham, Katharine
 Weinberg, Simon
WEST TORONTO:
 Ugo's Italian Restaurant
WINCHESTER:
 Bilow, Hilliare

WYOMING

CASPER:
 S & M Enterprises, and Syl-
 vester Hill
CHEYENNE:
 Shy-Ann Nite Club, and Hazel
 Kline, Manager
DUBOIS:
 Rustic Pine Taverna, and
 Bob Harter
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
 Celebrity Room, and Lewis
 Clark
 China Clipper, Sam Wong,
 Owner
 Clore's Musical Bar, and Jean
 Clore
 Club Afrique, and Charles
 Libard, employer
 Club Cimaroon, and Lloyd
 Von Blaine and Cornelius R.
 Powell
 Club Ellington (D. E. Corp.),
 and Herb Sachs, President
 D. E. Corporation, and Herb
 Sachs
 duVal, Ane
 Five O-Clock Club, and Jack
 Staples, Owner
 Gold, Sol
 Hoberman, John Price, Pres.
 Washington Aviation Country
 Club
 Hoffman, Edward P., Hoffman's
 3 Ring Circus
 Kirsch, 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, Charu D. Cassi-
 mus and Joseph Cannon
 Robinson, Robert L.
 Ronany Room, Mr. Weinstein,
 Operator, and Wm. Eiron,
 Manager
 Ross, Thomas N.
 Rumpus Room, and Elmer
 Cooke, Owner
 Smith, J. A.
 Spring Road Cafe, and
 Casimer Zera
 T. & W. Corporation, Al
 Simonds, Paul Mass
 Walters, Alfred
 Wong, Iling

CANADA ALBERTA

CALGARY:
 Fort Briscois Chapter of the
 Imperial Order Daughters of
 the Empire
 Simmonds, Gordon A.
EDMONTON:
 Eckerley, Frank J. C.
BRITISH COLUMBIA
VANCOUVER:
 Gaylord Enterprises, and L.
 Carrigan, Manager
 H. Singer and Co. Enterprises,
 and H. Singer
 Stars of Harlem Revue, and B.
 Lyle Baker and Joseph Kowan
 Attractions, Operator

QUEBEC CITY:

LaChance, Mr.

SASKATCHEWAN

KENOSEE LAKE:
 Kenosee Gardens, H. Clarke,
 owner
REGINA:
 Judith Enterprises, and
 G. W. Haddad

CUBA

HAVANA:
 Sans Souci, M. Trisy

ALASKA

ANCHORAGE:
 Capper, Keith
FAIRBANKS:
 Casa Blanca, and A. G. Mul-
 doon
 Glen A. Elder (Glen Alvin)
 Swing Club, and Benny Johnson

HAWAII

HONOLULU:
 Kennison, Mrs. Ruth, Owner
 Pango Pango Club
 Thomas Puna Lake
WAIKIKI:
 Walker, Jimmie, and Marine
 Restaurant at Hotel Del Mar

SOUTH AMERICA BRAZIL

SAO PAULO:
 Alvarez, Baltasar

MISCELLANEOUS

Abernathy, George
 Alberts, Joe
 Al-Deno Circus, P. D. Precland
 Andrews, George D.
 Anthon, John
 Arwood, Ross
 Aulger, J. H.
 Aulger Bros. Stock Co.
 Bacon, Paul, Sports Enterprises,
 Inc., and Paul Bacon
 Ball, Ray, Owner All Star Hit
 Parade
 Baugh, Mrs. Mary
 Bert Smith Revue
 Blumenfeld, Nate
 Bologhino, Dominich
 Bolster, Norman
 Bosecrman, Herbert (Tiny)
 Brandhorst, E.
 Braunstein, B. Frank
 Bruce, Howard, Manager
 "Crazy Hollywood Co."
 Brydon, Ray Marsh, of the Dan
 Rice 3-Ring Circus
 Buffalo Ranch Wild West Circus,
 Art Misa, R. C. (Bob) Grooms,
 Owners and Managers
 Burns, L. L., and Partners
 Bur-Ton, John
 Capell Brothers Circus
 Carson, Erast
 Carroll, Sam
 Cheney, Al and Lee
 Chew, J. H.
 Collins, Dee
 Conway, Stewart
 Dale Bros. Circus
 Davis, Clarence
 Davis, Oscar
 deLys, William
 Deviller, Donald
 DiCarlo, Ray
 Drake, Jack B.
 Eckhart, Robert
 Edwards, James, of James Ed-
 wards Productions
 Feehan, Gordon F.
 Ferris, Mickey, Owner and Mgr.
 "American Beauties on Parade"
 Field, Scott
 Frankelstein, 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
 Ganes, 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,
 L. C. Restaurant Corp.
 Horan, Irish
 Hora, O. B.
 Hoskins, Jack
 Howard, LeRoy
 Howe's Famous Hippodrome
 Scurmak
 Hugo, James
 International Ice Revue, Robert
 White, Jerry Rayfield and I. I.
 Walsh

Johnson, Sandy
Johnston, Clifford
Jones, Charles
Kay, Bert
Kelton, Wallace
Kimball, Duke (or Romanus)
Kirk, Edwin
Kosman, Hyman
Larson, Norman J.
Law, Edward
Leveson, Charles
Levin, Harry
Low Lattin and his "Blackbirds"
Mack, Ben
McCarthy, E. J.

McCaw, E. E., Owner
Horse Folies of 1946
McGowan, Everett
Mager, Floyd
Magen, Roy
Mans, Paul
Markham, Dewey "Pigmeat"
Matthews, John
Maurice, Ralph
Meeks, D. C.
Merry Widow Company, Eugene
Haskell, Raymond E. Mauro,
and Ralph Parsons, Managers
Miller, George E., Jr., former
Bookers License 1129

Ken Miller Productions, and
Ken Miller
Miquelon, V.
Montalvo, Renato
N. Edward Beck, Employer
Rhapsody on Ice
New York Ice Fantasy Co., Scott
Otto, Jim
Chaifant, James Blizard and
Henry Robinson, Owners
Olson, Buddy
Osborn, Theodore
O'Toole, J. T., Promoter
Ozo, Jim
Ouellette, Louis
Patterson, Charles
Peth, Iron N.

Pisa, William H.
Rafter, Frank
Pope, Marion
Rayburn, Charles
Rayfield, Jerry
Ree, John
Redd, Murray
Reid, R. E.
Rhapsody on Ice, and N. Edw.
Beck, Employer
Roberts, Harry E. (Map Roberts
or Doc McI Roy)
Robertson, T. R.
Robertson Rodeo, Inc.
Rogers, C. D.
Ross, Hal J., Enterprises

Salzman, Arthur (Art Henry)
Sargent, Schwya 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 Rodin
Show
Taber, Jacob W.
Taylor, R. J.
Thomas, Mac
Travers, Albert A.
Wahner, Marie, Promoter
Ward, W. W.
Watson, N. C.
Webb, Charles
White, Robert
Williams, Bill
Williams, Cargile
Williams, Frederick
Wilson, Ray
Young, Robert

UNFAIR LIST of the American Federation of Musicians

**INDIVIDUALS, CLUBS,
HOTELS, Etc.**
This List is alphabeti-
cally arranged in States,
Canada and Mis-
cellaneous

CONNECTICUT

DANIELSON:
Pine House
GROTON:
Seas Villa
HARTFORD:
Buck's Tavern, Frank S. De-
Luco, Prop.
MOOSUP:
American Legion
Club 91
NORWICH:
Polish Veteran's Club
Wonder Bar, and Roger A.
Berger, Owner
SOUTH LYME:
Colton's Restaurant

DELAWARE

WILMINGTON:
Brandywine Post No. 12, Ameri-
can Legion
Coastal Lee and his Hill Billy
Band

FLORIDA

CLEARWATER:
Crystal Bar
Musical Bar
Sea Horse Grill and Bar
CLEARWATER BEACH:
Sandbar
DAYTONA BEACH:
Card's Lounge
Moore Lodge
Tic Toc Bar & Grill
Martinique Club
Robinsons
Town Club
MALLANDALE:
Ben's Place, Charles Dreiss
JACKSONVILLE:
Standor 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
SARASOTA:
"400" Club
TAMPA:
Diamond Horseshoe Night Club,
Joe Spicola, owner and
manager
Grand Oregon, Oscar Leon,
Manager
GEORGIA

MACON:
Jay, A. Wingers
Love, Al
Weather, Jim
SAVANNAH:
Sportsmen's Club, Ben J. Alex-
ander

IDAHO

BOISE:
Simmons, Mr. and Mrs. James
L. (known as Chico and
Cranie)
LEWISTON:
Bollinger Hotel, and Sportsman's
Club
Lewiston Country Club
MOUNTAIN HOME:
Hi-Way 30 Club
Manhattan Club
TWIN FALLS:
Radio Rendezvous

ILLINOIS

BENTON:
Clover Club, and Sam Sweet,
owner
CAIRO:
The Spot, Al Dennis, Prop.
CHICAGO:
Chicago Defender, and John H.
Sengstacke

Kryl, Bohumir, and his Sym-
phony Orchestra
Sanctus, Casimir, Orchestra
GALESBURG:
Carson's Orchestra
Mecker's Orchestra
Townsend Club No. 2
JACKSONVILLE:
Chapel Tavern, in the Illinois
Hotel
MARISSA:
Triefenbach Brothers Orchestra
OLIVE BRANCH:
44 Club, and Harold Babb
ONEIDA:
Rova Amvet Hall
STELLING:
Bowman, John E.
Sigmund, Arlie
WEST CITY:
Whitehouse Tavern
WEST FRANKFORD:
Moose Club

INDIANA

ANDERSON:
Adams Tavern, John Adams
Owner
Romany Grill
MUNCIE:
Delaware County Fair
Musical Fair Association
SOUTH BEND:
Downtown Cafe, and Richard
Cowan and Glen Luter,
Owners
WHITING:
Whiting Lodge 1189, Loyal
Order of Moose

IOWA

BOONE:
Miser's Hall
CEDAR FALLS:
Armory Ballroom
Women's Club
COUNCIL BLUFFS:
Smoky Mountain Rangers
FILEMOR:
Fillmore School Hall
KEY WEST:
Ray Hasten Orchestra
PEOSTA:
Peosta Hall
SIoux CITY:
Eagles Lodge Club
WEBSTER CITY:
Loyal Order of Moose Lodge
735, J. E. Black
ZWINGLE:
Zwingle Hall

KANSAS

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

KENTUCKY

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

LOUISIANA

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

SHEVEPORT:
Capitol Theatre
Majestic Theatre
Strand Theatre

MARYLAND

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

MASSACHUSETTS

FALL RIVER:
Durfee Theatre
GARDNER:
Florence Rangers Band
Heywood-Wakefield Band
GLOUCESTER:
Youth Council, YMCA, and
Floyd J. (Chuck) Farrar,
Secretary
HOLYOKE:
Walch's Inn
LYNN:
Pickfair Cafe, Rinaldo Chave-
rri, Prop.
METHUEN:
Central Cafe, and Messrs. Yana-
honis, Driscoll and Gagnon,
Owners and Managers
NEW BEDFORD:
Polka, The, and Louis Garston,
Owner
SPENCER:
Spencer Fair, and Bernard
Bardon
WEST WARREN:
Quabog Hotel, Viola Dudek,
Operator
WORCESTER:
Gedymis, Walter
Theatre-in-the-Round, and Alan
Gray Holmes

MICHIGAN

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

MINNESOTA

BRAINERD:
210 Tavern
DEER RIVER:
Hi-Hat Club
DULUTH:
Dahl, Don
MINNEAPOLIS:
Milnes, C. C.
Twin City Amusement Co., and
Frank W. Patterson
ST. PAUL:
Berk, Jay
Twin City Amusement Co., and
Frank W. Patterson

MISSOURI

KANSAS CITY:
Coates, Lou, Orchestra
El Capitan Tavern, Marvin
King, Owner
Gay Fud Club, and Johnny
Young, Owner and Prop.
Green, Charles A.
Mell-O-Lane Ballroom, and
Leonard (Mell-O-Lane) Rob-
inson

POPLAR BLUFF:
Lee, Duke Doyle, and his Or-
chestra "The Brown Bombers"
ST. JOSEPH:
Rock Island Hall

MONTANA

GREAT FALLS:
Civic Center Theatre, and Clu-
dice Golder
HAVRE:
Havre Theatre, Emil Don Tigay
SHELBY:
Alibi Club, and Alan Turk

NEBRASKA

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

NEVADA

ELY:
Little Casino Bar, and Frank
Pace

NEW HAMPSHIRE

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

NEW JERSEY

ATLANTIC CITY:
Clock Bar
Moasman Cafe
Surf Bar
BAYONNE:
Sonny's Hall, and Sonny
Montance
Starke, John and his Orchestra
CAMDEN:
Polish American Citizens Club
St. Lucius Choir of St. Joseph's
Parish
CLIFFSIDE:
Merletto's Garden Grill and
Restaurant
CLIFTON:
Eagles Club
Rockmann, Jacob
DENVILLE:
Young, Buddy, Orchestra
EATONTOWN:
Phil's Turf Club
HACKENSACK:
Mancinni Concert Band,
M. Mancinni, leader
HACKETTSTOWN:
Hackettstown Fireman's Band
JERSEY CITY:
Band Box Agency, Vince Ol-
cinto, Director
LAKEWOOD:
Morgan, Jerry
MAPLEWOOD:
Maplewood Theatre
MONTCLAIR:
Montclair Theatre
MORRISTOWN:
Community Theatre
Jersey Theatre
Palace Theatre
Park Theatre
NEWARK:
House of Brides
NETCONG:
Kiernan's Restaurant, and Frank
Kiernan, Prop.
OAK RIDGE:
Van Brundt, Stanley, Orchestra

PASSAIC:
Blue Room, and Mr. Jaffe
Maddon Hall Orchestra,
J. Baron, leader
La Tauraine Club
PATERSON:
American Legion Band,
B. Sellitti, leader
Paterson Symphonic Band and
F. Panatiere, leader
St. Michaels Grove
WANAMASSA:
Stage Coach and Lou Vaccaro

NEW MEXICO

ANAPRA:
Sunland Club
CARLSBAD:
Lobby Club
RUIDOSO:
Davis Bar

NEW YORK

ALBANY:
Aloha Inn, Pete Mancuso Pro-
prietor and Carl Ranford,
Manager
Revolving Bar, and Mr. Alex-
ander, Prop.
BROOKLYN:
All Ireland Ballroom, Mrs.
Patrick Griffin and Mr.
Patrick Gillespie
BUFFALO:
Hall, Art
Jessie Clipper Post No. 430,
American Legion
Lafayette Theatre
Wells, Jack
Williams, Buddy
Williams, Otis
CANANDAIGUA:
Yacht Club
CATSKILL:
Jones, Stevie, and his Orchestra
COHOES:
Granadians Bugle and
Drum Corps
Sports Arena, and Charles Gup-
trill
COLLEGE POINT, L. I.:
Muehler's Hall
ELMIRA:
Hollywood Restaurant
ENDICOTT:
The Casino
FISHKILL:
Cavacinni's Farm Restaurant,
Edw. and Daniel Cavacinni,
Managers
GENEVA:
Atom Bar
HARRISVILLE:
Cheesman, Virgil
HUDSON:
New York Villa Restaurant,
and Hazel Uason, Proprietor
JEFFERSON VALLEY:
Nino's Italian Cuisine
KENMORE:
Basil Bros. Theatres Circuit, in-
cluding Colvin Theatre
KINGSTON:
Kilmer, Paul, and his Orches-
tra (Leater Marks)
MAMARONCK:
Seven Pines Restaurant
MECHANVILLE:
Cok, Harold
MOHAWK:
Hurdic, Leslie, and Vineyards
Dance Hall
VT. VERNON:
Hartley Hotel

NEW YORK CITY:
Civic Drama Guild of New York
Disc Company of America
(Asch Recordings)
Embassy Club, and Martin Na-
take, Vice-Pres., East 57th St.,
Amusement Corp.
Minor Record Co., and Irving
N. Bertram
Morales, Cruz
Richman, William L.
Solidaires (Eddy Gold and
Jerry Lucson)
Traemer's Restaurant
Willis, Stanley

NORFOLK:
Joe's Bar and Grill, and Joseph Briggs, Prop.

RAVENNA:
VFW Ravena Band

ROCHESTER:
Mack, Henry, and City Hall Cafe, and Wheel Cafe

SALAMANCA:
Lime Lake Grill
State Restaurant

SCHEGHTADT:
Polish Community Home (PNA Hall)
Top Hats Orchestra

SYRACUSE:
Miller, Gene

UTICA:
Russell Ross Trio, and Salvatore Corsale, leader, Frank Ficarra, Angelo Ficarra Ventura's Restaurant, and Rufus Ventura

NORTH CAROLINA

ASHEVILLE:
Proper, Fitzbough Lee

KINSTON:
Parker, David

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

OHIO

AKRON:
German-American Club
Ghent Road Inn

ALLIANCE:
Lexington Grange Hall

AUSTINBURG:
Jewell's Dance Hall

CAWTON:
Palace Theatre

CINCINNATI:
Cincinnati Country Club
Copper Stallion Restaurant, and Mr. and Mrs. Claude Jackson
Highland Country Club
Steamer Avalon
Summit Hills Country Club
Twin Oaks Country Club

COLUMBUS:
Fraternal Order of Eagles, Acme 297

DAYTON:
The Ring, Maura Paul, Op.

ELYRIA:
Palladium Ballroom

GENEVA:
Blue Bird Orchestra, and Larry Parks
Municipal Building

HARRISBURG:
Harrisburg Inn
Hubba-Hubba Night Club

IRONTON:
Club Riviera

JEFFERSON:
Larko's Circle L Ranch

LIMA:
Bilger, Lucille

MASSILLON:
VFW

MANSFIELD:
Ringside Night Club

MILAN:
Andy's, Ralph Ackerman Mgr.

PIERPONT:
Lake, Danny, Orchestra

RAVENNA:
Ravenna Theatre

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

VAN WERT:
B. P. O. Elks
Underwood, Don, and his Orchestra

YOUNGSTOWN:
Shamrock Grille Night Club, and Joe Stuphar

OKLAHOMA

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

VINITA:
Bodeo Association

OREGON

GRANTS PASS:
Fruit Dale Grange

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

PENNSYLVANIA

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

ANNVILLE:
Washington Band

ASHLAND:
Eagles Club
VFW Home Association, Post 7654

VIRGINIA

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

BRISTOL:
Knights of Templar

BADEN:
Bardale Hotel

BARTONSVILLE:
Hotel Bartonville

BEAVER FALLS:
VFW Post No. 48
White Township Inn

BRADFORD:
Evan's Roller Rink, and John Evan

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

CENTERPORT:
Centerport Band

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

FALLSTON:
Valley Hotel

FORD CITY:
Atlantic City Inn

FREEDOM:
Sully's Inn

GIRARDVILLE:
St. Vincent's Church Hall

McKEESPORT:
Swingland, and Roy Walker, owner

NEW CASTLE:
Gables Hotel, and Frank Giammarino

NEW KENSINGTON:
Gable Inn

PHILADELPHIA:
Dupree, Hiram

PITTSBURGH:
Club 22
New Pean Inn, Louis, Alex and Jim Passarella, Propts.

READING:
Baer, Stephen S., Orchestra

ROCHESTER:
Loyal Order of Moose No. 331

ROYALTON:
Brewer, Edgar, Roulette House

SHAMOKIN:
Maize Fire Co.

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

SUNBURY:
Shamokin Dam Fire Co.

TARENTUM:
Bembert
Polka Bar

UNIONTOWN:
Melody Rink, and W. Guesman, Owner

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

WILKINSBURG:
Lunt, Grace

RHODE ISLAND

NEWPORT:
Frank Simmons and his Orchestra

WOONSOCKET:
Jacob, Valmore

SOUTH CAROLINA

CHARLESTON:
Five O'Clock Club, and Mose Sabel

FOLLY BEACH:
Folly Pier

SOUTH DAKOTA

SCOTLAND:
Scotland Commercial Club

TENNESSEE

BRISTOL:
Knights of Templar

CHATTANOOGA:
Alhambra Shrine

NASHVILLE:
Hippodrome Roller Rink

TEXAS

BEVILLE:
Beeville Country Club

CORPUS CHRISTI:
Santikos, Jimmie
The Lighthouse

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

PORT ARTHUR:
DeGrasse, Lenore

SAN ANGELO:
Club Acapulco

SAN ANTONIO:
Rodriguez, Oscar

UTAH

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

DISTRICT OF COLUMBIA

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

HAWAII

HONOLULU:
49th State Recording Co.
Kewalo Inn

CANADA

BRITISH COLUMBIA

VANCOUVER:
International Musicians Booking Agency, Virgil Lane

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

NORFOLK:
Holiday Inn, and Les Hoggard, operator

RICHMOND:
Starlight Club, and William Eddleton, Owner and Operator

ROANOKE:
Kriech, Adolph

WASHINGTON

SEATTLE:
Tuexedo Club, C. Battee, Owner

WEST VIRGINIA

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

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

KEYSTONE:
Calloway, Franklin

WISCONSIN

APPLETON:
Koehn's Hall

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

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

BLOOMINGTON:
McLane, Jack, Orchestra

BISCOBEL:
Peckham, Harley
Sid Earl Orchestra

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

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

DUBAND:
Weiss Orchestra

EAST DUPERE:
Northwestern Wisconsin Pair Association

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

NORTH FREEDOM:
American Legion Hall

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

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

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

OREGON:
Village Hall

PARDESVILLE:
Fox River Valley Boys Orchestra

REWEY:
High School
Town Hall

SOLDIER'S GROVE:
Gorman, Ken, Band

STOUGHTON:
Stoughton Country Club, Dr. O. A. Gregerton, Pres.

TREVOR:
Stork Club, and Mr. Aide

TWO RIVERS:
Club 42, and Mr. Gauger, Mgr.
Timms Hall and Tavern

WESTFIELD:
O'Neil, Kermit and Ray, Orchestra

MANITOBA

BRANDON:
Palladium Dance Hall

ONTARIO

AYR:
Ayr Community Theatre
Hayced Orchestra

CUMBERLAND:
Maple Leaf Hall

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

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

KITCHENER:
Pellow, Ross, and Royal Vagabonds Orchestra

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

OWEN SOUND:
Scott, Wally, and his Orchestra

SARNIA:
Polish Hall
Sarnia Golf Club
Polymer Cafeteria

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

WOODSTOCK:
Capital Theatre, and Thomas Naylor, Manager

QUEBEC

BERTHIER:
Chateau Berthier

BERTHIERVILLE:
Manoir Berthier, and Bruce Cardy, Manager

GRANBY:
Windsor Hotel

MONTREAL:
Burns-Goulet, Teddy

MEXICO

MEXICO CITY:
Maria, Pablo, and his Tipica Orchestra

MISCELLANEOUS

Capell Brothers Circus
Kryl, Bohumir and his Symphony Orchestra
Marvin, Eddie
Wells, Jack

FOR SALE or EXCHANGE

FOR SALE—Bass, violin, mandocello, baritone, celeste, rhumba drums, Chinese gongs, Swiss bells, bulbhorns, ringado gongs, sound effects, tympani, Vega lute, harp-guitar, musical washboards, trap drums, Tenor sax, Italian automobile. All used. Emil Dobos, 3506 Vine St., Cincinnati, Ohio.

FOR SALE—Baritone sax, Selmer, super model, used, \$175.00. M. Kahan, 1681 Park Place, Brooklyn 33, N. Y. Telephone evenings or Saturday or Sunday. Hyacinth 3-6844.

FOR SALE—Selmer A clarinet, early model, good condition (used), \$125.00. Lawrence Harr, 350 West 10th St., New York 1, N. Y.

FOR SALE—Used Cyclo string bass with trunk; also Ampex amplifier. Will sell separately. J. Perry, 535 Slocum Road, North Dartmouth, Mass.

FOR SALE—Retired teacher has accumulated over a period of fifty years violins, clarinets, saxophones, cornets, trumpets, euphonium, trombones, baritone, basses, drums, slide cornet, band music. All are used. H. High, 302 Madison Ave., Evansville, Indiana.

FOR SALE—Wm. S. Haynes sterling silver French model concert flute with closed G. Also double case for Haynes flute and piccolo; all are used. Wm. Heinrich, 1125 Grand Concourse, New York 52, N. Y.

FOR SALE—French Selmer trumpet (used), large bore, \$125.00. William McElhinny, 4206 Stammer Place, Nashville 12, Tenn.

FOR SALE—Private library used orchestration (dance), rights for \$1.25; no two alike. A. Corrois, 4725 N. Camac St., Philadelphia 41, Pa.

FOR SALE—Simone celeste (used), \$650.00; late model D-20 Hammond speaker, \$125.00 plus shipping costs. E. D. Wheeler, 1364 Gault St., Van Nuys, Calif.

FOR SALE—Wm. S. Haynes Dp silver flute, closed G. for band; Dp Carte of London flute, \$100. Both used. Dr. M. Ettelson, Jamestown, N. Y.

FOR SALE—Genuine Friedrich Pfretschner violin, 1690, price \$400.00. Also used classical orchestration. L. H. Bartos, 908 DeKalb St., Norristown, Pa.

FOR SALE—Clavinole (used). Jay Stemmerman, 8932 88th St., Woodhaven 21, N. Y. VI 7-0866.

FOR SALE—Paolo Soprani accordion (used), 140 base, 14 shift, all black. Price \$700.00. R. N. Simon, R.F.D. 3, Easton, Pa. Phone Easton 2-2479.

FOR SALE—Selmer "U.S." Trumpet, completely overhauled, \$100.00; also Holton Revelation Trumpet overhauled, \$85.00. Both used. Norman Bell, 1244 Dean St., Brooklyn, N. Y. HY 3-4852.

FOR SALE—Cundy-Bettoney "Boston Wonder" Silver Plated, Closed G. Dp Piccolo (used), \$75.00. M. L. Nichols, Mansfield Center, Conn.

FOR SALE—A. L. used dance library of over 1,800 numbers, dating from 1890. Price \$100.00. Edward Natafalusy, Sugarloaf, Pa.

FOR SALE—Blessing Artist Trumpet, \$110.00; Jean Cartier 17-6 Clarinet, Bp (wood) Professional Model, \$115.00; Paul Dupre Eb Clarinet, 17-6 (wood), \$85.00. All are used. W. Mounjoij, 1629 Park, Sedalia, Missouri.

FOR SALE—Used Buescher trumpet, \$115.00; Elkhart C Boehm flute (silver), \$95.00; also Bundy Bp Boehm clarinet, \$85.00. L. H. Knox, 508 West Broadway, Sedalia, Mo.

WANTED

WANTED—Good Trumpet or Cornet (prefer Olds, Selmer, Conn or King). Also BBb or Eb Bass (Tuba), upright or bell, front model. W. Mountjoy, 1629 Park, Sedalia, Mo.

WANTED—Photos of John Phillip Sousa, and other famous band conductors, as well as their bands. Carl Landrum, Secretary, Local 265, Quincy, Illinois.

WANTED—C Clarinet, Boehm system, wood. Les Flounders, 5635 Upland Way, Philadelphia 31, Pa.

WANTED—Valve trombone (piston type, no rotary). Conn, King or other top grade makes only, in top condition. Write complete details. Wm. J. Madancy, 149 Valley St., Providence 9, R. I.

AT LIBERTY

AT LIBERTY—Number 1 two-beat drummer; can go anywhere. Frank Schalk, 103 Fourth Ave., S. E., Minot, N. D.

AT LIBERTY—Drummer, vocals, wide experience; read; all styles, dance, shows, large vocal repertoire. Desires work in New York area; 802 card. John Coniff, 21 Bleeker St., New York 12, N. Y. Phone GR 5-7087.

AT LIBERTY—Tenor saxophonist, Local 47 card, Special Service experience, desires contacts with dance bands; will travel. Larry Reichart, 742 N. Gramercy Place, Hollywood, Calif. HO 5-5998.

AT LIBERTY—String bass player, doubles on double neck steel guitar, wishes to join Western style combo can sing also. Joe Proulx, 403 Grand Ave., Merrill, Wis.

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

COURSE IN HARMONY

A "SELF INSTRUCTOR" by Joseph A. Hagan
From this course, to which a KEY has been added, a thorough knowledge of harmony may be had (without the aid of a teacher) for the price of one personal lesson.
Write for details and money-back guarantee. 78 Webster Ave., Paterson, N. J.

LEARN "HOT" PLAYING

Quick course to players of all instruments—make your own arrangements of "hot" breaks, choruses, obbligato, embellishments, figurations, blue notes, whole tones, etc. MODERN DANCE ARRANGING—Duets, trios, quartettes and ensembles, special choruses, modulating to other keys, suspensions, anticipations, organ points, color effects, swingy backgrounds.
335 East 10th St.
Elmer B. Fuchs
Brooklyn 38, N. Y.

TRUMPET PLAYERS! You can have

Good High Notes - Endurance
Accurate Intonation.
Scientific Training for Professionals
Write or Call
R. N. BURCH
807 W. 42nd St., Chicago 21 - WE 6-6570

You May Be Next

BE PREPARED
COMPLETE COURSE IN CONDUCTING
CONDENSED FOR THE WORKING
MUSICIAN IN BOOKLET FORM.
"Conducting for Show Bands" Price \$1.00
FERRERA MUSIC STUDIO
1373 N. E. Bayshore Drive, Miami, Florida

BRITISH COLUMBIA

VANCOUVER:
International Musicians Booking Agency, Virgil Lane

BRITISH COLUMBIA

VANCOUVER:
International Musicians Booking Agency, Virgil Lane

BRITISH COLUMBIA

VANCOUVER:
International Musicians Booking Agency, Virgil Lane

BRITISH COLUMBIA

VANCOUVER:
International Musicians Booking Agency, Virgil Lane

BRITISH COLUMBIA

VANCOUVER:
International Musicians Booking Agency, Virgil Lane

BRITISH COLUMBIA

VANCOUVER:
International Musicians Booking Agency, Virgil Lane

BRITISH COLUMBIA

VANCOUVER:
International Musicians Booking Agency, Virgil Lane

JEN-Co CELESTETTE



Every Organist and Piano Player Should Own a Celestette

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

SEE YOUR LOCAL DEALER

G. C. JENKINS CO.
DECATUR, ILLINOIS



DALBEY'S OILS

have been serving the most critical musicians for over 50 YEARS.
For **TROMBONE** or **VALVES** with dropper. Your music dealer will supply you.

PIANO TUNING PAYS

Learn this Independent Profession AT HOME



11 Bryant Blvd., Washington 16, D. C.

HOTEL PRESCOT 61st Street on Broadway OVERLOOKING CENTRAL PARK

All Buses and Subways at Our Front Door

These SPECIAL RATES for Professionals:

1 ROOM, KITCHENETTE AND BATH\$25.00 to \$30.00 Weekly
2-ROOM SUITES WITH BATH\$40.00 to \$45.00 Weekly
SINGLE ROOMS WITH RUNNING WATERFrom \$15.00 to \$16.50 Weekly

LOW DAILY RATES

HOTEL IS COMPLETELY REDECORATED AND REFURNISHED BY DECORATOR

Other Locations Under Same Management:

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

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

Official Business COMPILED TO DATE

CHARTER REVOKED

Local 521, Berwick, Pa.

WANTED TO LOCATE

M. R. (Dick) Fox, member Local 47, Los Angeles, Calif.

Joe Grady (Joe Ingram Setzler), former member Local 263, Bakersfield, Calif.

Robert G. Salter, formerly of Local 167, San Bernardino, Calif.

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

DEFAULTERS

Colored Elks Lodge (Club), and O. B. Purifoy, employer, Dothan, Ala., \$300.00.

Plantation Club, and Joe Cannon, Fresno, Calif., \$200.00.

Charles Henneghan, Los Angeles, Calif., \$324.00.

Tex Terry, Newhall, Calif., \$230. Wheel Club and George Duros, owner, Oceanside, Calif., \$33.33.

Bill Jones, Denver, Colo., \$520.00.

Robert Clay Hotel and Fred T. Quinn, manager, Nicholas Girard, promoter, Miami, Fla., \$1,180.00.

Larry Griffiths, and Big Chief Corp. and Uptown Lounge, Idaho Falls, Idaho, \$161.60.

Ziggie's Gridiron Lounge, and Ziggie Czarobski, owner, Chicago, Ill., \$220.00.

Hagen-Wallace Circus and Frank Martin, owner, Centerville, Ind., \$530.34.

Hollywood Circus Corp., and Charles Jacobsen, Vail, Ia., \$910.10.

Dixie Hotel and Frank Jones, Annapolis, Md., \$25.00.

Gay Social Club and Eric Scriven, Detroit, Mich., \$693.00.

Little Brown Jug Bar and Frank A. Irby, Atlantic City, N. J., \$133.80.

Mack's Tavern, and Lawrence McCall, Atlantic City, N. J., \$69.68.

Paramount Lounge, and Joe Dariego, owner, Binghamton, N. Y., \$1,100.00.

Belmont Hotel, and J. M. Levant, owner, Lake Huntington, N. Y., \$26.68.

Acropolis Casino, and Alexis Carousous, New York, N. Y., \$150.00.

Castleholm Swedish Restaurant, and Henry Ziegler, New York, N. Y., \$121.00.

Hill Top Lodge, and Paul Wolfson, mgr., Sylvan Lake, N. Y., \$34.00.

Barn, and Charles H. Whitty, Wilmington, N. C., \$100.00.

Blue Angel, and Zimmer Ablon, owner, Dayton, Ohio, \$150.00.

Fiesta Club, and Edw. Kadel, Springfield, Ohio, \$245.00.

Club Tecumseh, and Joseph Simon, operator, Toledo, Ohio, \$377.50.

Everett Kelly, El Paso, Tex., \$75. Trocadero Club, and Geo. Eastling, La Crosse, Wisc., \$461.00.

Riverview Inn, and Beno Schraufnagel, Mayville, Wisc., \$140.00.

Celebrity Room, and Lewis Clark, Washington, D. C., \$250.00.

Club Cimmarron, and Lloyd Von Blaine and Cornelius R. Powell, Washington, D. C., \$875.00.

CHANGES IN ADDRESSES OF OFFICERS

Local 172, East Liverpool, Ohio—President, James Ross, R. D. 1, Hillcrest, Wellsville, Ohio.

Local 228, Kalamazoo, Mich.—President, Austin Westerman, 910 West Lovell St.

Local 256, Birmingham, Ala.—President, Ted Brooks, 2524 Brookhaven Ave.

Local 261, Vicksburg, Miss.—Secretary, John Martin, Triangle Service Station, Openwood and Main Streets.

Local 313, Rome, N. Y.—Secretary, Anthony DeGrazio, 251½ East Dominick St.

Local 316, Bartlesville, Okla.—President, Marvin Wishman, 1813 So. Oak. Phone: 203.

Local 418, Stratford, Ont., Can.—President, Murray A. Corman, 72 Daly Ave. Phone: 168-M.

Local 501, Walla Walla, Wash.—President, Mel Repass, 1020 Bonnie Brae.

Local 502, Charleston, S. C.—President, Gus Cacioppo, 6 Lyttleton Ave., Charleston 34, S. C. Phone: 3-1455.

Local 619, Wilmington, N. C.—Secretary, Bobby Haas, Suite 54, Trust Building.

CHANGES OF OFFICERS

Local 16, Newark, N. J.—Secretary, Angelo DiCataldo, 491 Plane St., Newark 2, N. J. Phone: MA 2-2308.

Local 46, Oshkosh, Wisc.—Secretary Frank Novotny, Jr., Box 229, Route 4. Phone: Alden 117-J3.

Local 66, Rochester, N. Y.—Secretary, Theodore Stenzel, 92 Mortimer St., Rochester 4, N. Y. Phone: Baker 5875.

Local 98, Edwardsville, Ill.—Secretary, Joseph Ladd, 109 S. Myrtle St.

Local 114, Sioux Falls, S. D.—President, Ed. E. Paul, Soo Dell Acres.

Local 172, East Liverpool, Ohio—Secretary, Frank R. Craven, 745 Sophia St.

Local 190, Winnipeg, Man., Can.—Secretary, Jack Drewrys, 403 Montreal Trust Bldg., 218 Portage Ave.

Local 202, Key West, Fla.—Secretary, Ruby L. Dickerson, 506 Elizabeth St.

Local 204, New Brunswick, N. J.—President, Joseph Gross, 23 Miller Ave.

Local 236, Aberdeen, Wash.—Secretary Robert Hornby, 413½ Ontario St., Hoquiam, Wash.

Local 250, Parsons, Kans.—President, Thomas E. Harkness, 1511 Corning Ave. Secretary, Don R. Larsen, 3108 Faye.

Local 288, Kankakee, Ill.—Pres-

NOW—BETTER THAN EVER KEATON MUSIC TYPEWRITER

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



(Notes 1/2 actual size)



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

Finest Quality Hard Rubber

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

THE WORLD'S FINEST



meYER BROS.

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

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



SLIDE RULE OF MUSICAL NOTES

A quick, visual method of mastering harmony. One side is keyed to sharps, the other to flats. By showing the signatures, staff degrees, scales, and basic chords of major and minor keys, it provides all information needed for simple harmonization or transposition of any melody and for analysis of the simpler scores.

Key 8 Chord Slide Rule, \$2, ppd. No C.O.D.'s
METROCHORD COMPANY, Dept. IM
7510 Colfax Ave. Chicago 49, Illinois

9 JAZZ FOLIOS Any 6 for \$3.00

Ad lib the melody, arrange at eight, 100 Licks, 50 Piano, Accordion or Guitar intros., Walking Bass, 25 Riff Choruses, Scales and Chord Ad lib . . . any inst. COMBO Folio, 37 piece, \$2.00. 30 Intros, 50 Endings, 30 Chasers, 6 Combo Riffs . . . Be Bop system . . . \$2.00. Send 50c for C. O. D. Free circulars.
WIN NENER - LAURELDALE, PA.



INTERNATIONAL MUSICIAN

dent, Emerson Nourle, 393 So. Indiana Ave.
 Local 301, Pekin, Ill.—President, Walter Bastian, 423 State Street. Phone: 1535-W.
 Local 333, Eureka, Calif.—Secretary, Chet Bosch, P. O. Box 758.
 Local 361, San Angelo, Texas—President, R. D. Appleton, P. O. Box 463.
 Local 362, Huntington, W. Va.—President Harry S. Damron, 2627 Third Ave.
 Local 375, Oklahoma City, Okla.—Secretary, James Whittaker, 129 N. W. 6th St.
 Local 500, Raleigh, N. C.—President Russell Olson, Parrish St., Durham, N. C.
 Local 516, Hillsboro, Ill.—President, Hermon Gulle, 1439 Vandalla Road. Secretary, Mrs. Thelma Fletcher, Hillsboro, Ill.
 Local 761 Williamsport, Pa.—President, Felix Consentino, 432 Reynolds St., South Williamsport, Pa. Phone: 2-1440.
 Local 770, Hagerstown, Md.—President, H. Melvin Robison, 115 Belview Ave.

THE DEATH ROLL

Bristol, Conn., Local 432—Ernest A. Becker.
 Belleville, Ill., Local 29 — Otto Lindow.
 Chicago, Ill., Local 10—Oscar W. Charon, Earl R. Sparks, Mrs. Mabel Yergin, Harold (Duke) Selders, Fred L. Clark, Walter Goodell, Arthur W. Barth, Charles H. Hall.
 Detroit, Mich., Local 5—Harold E. Selders.
 Grand Forks, N. Dak., Local 485 — E. L. Egermayer.
 Huntington, W. Va., Local 362—Charles R. Arnold.
 Indianapolis, Ind., Local 3 — H. Clayton Phillips, Jimmie Harlin.
 Jacksonville, Fla., Local 444—Orval Van Sickler.

Lafayette, Ind., Local 162—M. N. Coffing.
 Larchmont, N. Y., Local 38—Angelo Rex Riccardi.
 Miami, Fla., Local 655—William Ferrara, Alice Gergora Edwards (Nunez).
 Newark, N. J., Local 16—Joseph A. McGee.
 New York, N. Y., Local 802—Jack Glogau, Oskar Lange, Bernard S. Berman, Harry Evans, Morris Morand, Ina Grange, Louis Mand, Angelo Rex Riccardi, Max Reese.
 Portland, Me., Local 364—Joseph Tourangeau.
 Pittsburgh, Pa., Local 60—Fred Hollins, Vladimir Bakaleinikoff.
 Quincy, Ill., Local 265 — Harry Love, Edward Wood.
 Stockton, Calif., Local 189—Frank Schmidt, Michael Landino.
 St. Louis, Mo., Local 2—Edmund H. Haverporth, Agnes Stuerman.
 Syracuse, N. Y., Local 78—Melville Clark.
 San Francisco, Calif., Local 6 — Helen Ernst, John T. McCarthy.
 Worcester, Mass., Local 143—Geo. Bancroft Chaffin.

SUSPENSIONS, EXPULSIONS, ERASURES

SUSPENSIONS
 Binghamton, N. Y., Local 380—Wm. Peter Jones.
 Detroit, Mich., Local 5—Norman A. Pockrandt.
 Larchmont, N. Y., Local 38—John Beaven, Morris Tedras, Ramon Granda, Martin Bettinich, James Donnelly, Frank Derezno.
 Lafayette, Ind., Local 162—Will P. Hyde.
 Montreal, Que., Can., Local 406—Roberto Col-lazo, Florent Deschambault, Giuseppe DiCicco, Pierre Dion, James Doyle, Marlene Hall, Larry Hayes, David Mather, Frank Monohan, Henry Johnson, Steve Kennelly, Raymond Labelle, Roland Lefebvre, Yolande Lisi, Fernand Martin, Rodrick Manson, Jacob Melzak, Joseph Perry, Pat Picard, Myer Siolow, Henri-Paul Verette, Wm.

Weinstein, Steve Dwyer, J. J. Labelle, Johnny Pritchard, Laurent Theriault, William Wade, Robt. Wilkins, Thomas Gibson.
 Mt. Vernon, Ill., Local 465—Phil Buchanan, Andy Cameron, Edd James, Ords Markham, Mattie Markham, Leroy Marvel, Barney Myers, David McNeals, Neal Newell, Clearance Orr, George Perry, Claude Ralston, Ray Russell, Wm. Rander, Lambert B. Sydes, Bill Stunnett, Don Gatewood, Ronald Price, Hayden Peck.
 Niagara Falls, N. Y., Local 106—Anne Benati, John LaPorta, Nick E. Minicucci, Anthony Rottella, Frank Webster, Wm. S. Zaepfel.
 Nampa, Idaho, Local 423—Lola Loyd.
 Portland, Me., Local 364—Edw. T. Brown, Robt. Henry, Donald Hincks, Jean Hodgkins, Karl Horey-seck, Leo Mercier, Dwight Noyes, Robert Postle, Priscilla Poulin.
 Pittsburgh, Pa., Local 60—Julius Ballog.
 Rhineland, Wis., Local 485—Harold Allford, Ray Duda, Duane Hickey, Ann Miller, Mable Rousseau, Paul Schliemann, Jack Singer.
 Stockton, Calif., Local 189—Harold (Dagwood) Bailey, Ruth Boss, Russell Boss, James Edw. Clark, Doyle C. Cook, Edw. D. Crow, Chester (Slim) Duncan, Rudy Erickson, Harlon Green, Alfred Johnson, Albert Kraemer, Fred Leo Marchand, L. B. Peterson, William B. Forsyth, Amos Pender Freeman, Albert Edward Gibbons, John Ernest Gittinger, Millard Glover, Jack (Goldie) Goldenberg, Edward Goree, Bigley F. Grace (Frank Grace), Frederick William (Bill) House, Lawrence Henry Jackson, Arthur Jangochian (Art Jordan), Willis (Bill) Walter John, Jr., Louis A. Jones, William H. Kay, Marshall Eugene Leubetter, William H. Barzen, LeFave Irving Lewis, Charles Lockett, Willie T. Luker (Jack Luker), William A. McIntosh (Billy Therston), Harold McKinney, Gordon M. Mitchell, George H. Moffat, Vladas (Walter) Motiekaitis, Milo Nankovitch, Essic Gene Nero, Cyril A. Olbrich, Alfred L. (Pat) Patterson, W. Curtis Porter, James Miller Sam, William Slepisky (Billy Rose), Charles W. Smith (Will Smith), Robert (Bob) Stanley, Richard James (Dick) Stewart, William Barnett Thomas, Jr., Alonzo Tucker, Roy Walters, George Washington, Robert L. White, William H. Wilkins, Arthur M. Williams, Lucian V. Zawalich.
 Fulton, N. Y., Local 267—Gordon Chalone, Stanley Fish, Mike Grassi, Alfred Greco, Lois Hough, Richard Moynihan, Enrico Cucuruto.

EXPULSIONS

Detroit, Mich., Local 5—Michael Bandy, George A. Buckner, George H. Bufford, Richard Bull, Chester A. Colquitt, Jr., John George Crayk, Sherman W. Culler, Alexander Donaldson, Cloyce Alvin (Shug) Dowdy, Helen L. (Clapp) Dudeck, Anthony Fozsik, William B. Forsyth, Amos Pender Freeman, Albert Edward Gibbons, John Ernest Gittinger, Millard Glover, Jack (Goldie) Goldenberg, Edward Goree, Bigley F. Grace (Frank Grace), Frederick William (Bill) House, Lawrence Henry Jackson, Arthur Jangochian (Art Jordan), Willis (Bill) Walter John, Jr., Louis A. Jones, William H. Kay, Marshall Eugene Leubetter, William H. Barzen, LeFave Irving Lewis, Charles Lockett, Willie T. Luker (Jack Luker), William A. McIntosh (Billy Therston), Harold McKinney, Gordon M. Mitchell, George H. Moffat, Vladas (Walter) Motiekaitis, Milo Nankovitch, Essic Gene Nero, Cyril A. Olbrich, Alfred L. (Pat) Patterson, W. Curtis Porter, James Miller Sam, William Slepisky (Billy Rose), Charles W. Smith (Will Smith), Robert (Bob) Stanley, Richard James (Dick) Stewart, William Barnett Thomas, Jr., Alonzo Tucker, Roy Walters, George Washington, Robert L. White, William H. Wilkins, Arthur M. Williams, Lucian V. Zawalich.
 Fulton, N. Y., Local 267—Gordon Chalone, Stanley Fish, Mike Grassi, Alfred Greco, Lois Hough, Richard Moynihan, Enrico Cucuruto.

ERASURES

Binghamton, N. Y., Local 380—Teresa (Tessa) Collins, Paul Woods.
 Batavia, N. Y., Local 575—Howard Chalfant, Van Frisby, Richard Ingraham, Dean Johnson, John O'Connor, Don Waterstreet, Dean Woeller, J. Dean Robinson, John Kay, Ronald K. Bald.
 Chatham, Ont., Can., Local 582—Lloyd Stewart.
 Indianapolis, Ind., Local 3—Eddie Howell, James McLuckie, Vernon A. Milligan, Richard Floyd Scott, James L. Sizemore, Stanley Rudolph Strebens, Donald Eugene Witte, Bert Postel.
 Kenosha, Wis., Local 99—Stanley Ginkowski.
 Long Beach, Calif., Local 353—John W. Carroll, Wm. A. Morris.
 Mitchell, S. Dak., Local 773—Elmer Peters, Phil Schneider, Robert Harges.
 Marinette, Wis.—Menominee, Mich., Local 39—George Kieber, Elizabeth Kieber, Goldene Kieber, Geo. F. Rose, Jr., Jean Boyer, James Mihalasek, Lenroy Seefeldt, John Strom, Orville Sterzing, Martin Williams.
 Miami, Fla., Local 655—Eugene Mongao, Bobby Escoto, Robert J. Lake.
 Phoenix, Ariz., Local 586—Pete Bugarin, Freddie Davis.
 Roswell, N. M., Local 640—Betty P. Snyder, J. T. Romero, Bruce Owen, Tony Olena, Arthur L. Nichols, Almer James, Lee N. Gray, Bob L. Gray, Joe D. Beatty, James Byrd, Juanita Miller, W. L. Lester, John R. Lawrence, Lawrence G. Ponders.
 San Francisco, Calif., Local 6—Ross W. Clark.
 Henry Van Hazel, Robert H. Colbert, Reginald Greenbrook.
 Stockton, Calif., Local 189—Joe North, Diale Estes, Eugene Estes, Bobby Melton, W. A. Bud Melton, Wm. Robertson, Pedro Solorzano, Victoria Sanguinetti, George Marko, Emory Robinson, Jack Rollins, Elmer (Al) Olson, Wayne Pryce, Paul Milligan, Arlie Morgan, Earl Krueger, Ernest Gaetke, Robert Stocking, Al Martinelli, Sam Johnston, George McCann, Harold E. O'Brian.
 San Jose, Calif., Local 153—Cipriano Cota, Rudolph Aparicio, Geneva Carter, Cliff Hobeckert, Eppie Mendez, Everett C. Morrison, H. C. McKenzie, John (Bill) Drake, Rudy Foglia, John DeWitt, Vernon Margrave, Carlos M. Flores, Maria Flores, David Flores, Joe Lile.
 Santa Rosa, Calif., Local 292—Vernon Pacini, Paul Moser, Barbara Ott, Harold McKillop, Stewart Grove, Helen Anstrom.
 Woonsocket, R. I., Local 263—Pat Carrier.
 Washington, D. C., Local 161—Robert J. Law-ronson.

Strictly for... PIANO

Cat. No.
 901—PIANO FILLERS (Simplified), over 1,000 Intros, Endings, bridges, runs, passing chords, modulations, counter melodies, 127 pages.....\$3.00
 902—ERROL GARNER PIANO SOLOS. 24 pages of typical Garner styling.....\$1.50
 908—BEBOP FOR PIANO. 17 pages of terrific Bebop Solos by Billy Taylor.....\$1.00
 911—BILLY TAYLOR'S PROGRESSIVE JAZZ SOLOS. Four outstanding new solos. Experimental, progressive jazz at its best!.....\$1.00
 CY WALTER ARRANGEMENTS (Terrific!)
 71a—BLUE ROOM......75
 71b—BOB AMJ SOUL......75
 71c—CRAZY RHYTHM......75
 71d—DANCING IN THE DARK......75
 71e—EMBRACEABLE YOU......75
 71f—TEA FOR TWO......75
 17—HOW TO PLAY MAMBO PIANO SOLOS, including authentic solos as illustrations.....\$1.00
 943—MODERN MAMBOS. 12 popular mambo as recorded by Xavier Cugat.....\$1.25
 946—STAN KENTON ORIGINALS. Five of the greatest Kenton solos as recorded on Capitol records.....\$1.00
 GEORGE SHEARING PIANO SOLOS (Just as Recorded)
 979—I'LL REMEMBER APRIL......75
 978—I'LL NEVER SMILE AGAIN......75
 977—CONCEPTION......75
 976—BOB LOOK AND LISTEN......75
 975—GOOD TO THE LAST BOY......75

948—BOP PROGRESSIONS FOR 50 STANDARD HITS. New modern chords to fit all the greatest all-time hits.....\$1.00

957—NEW HARMONIC DEVICES. An advanced 206-page course covering everything from 9th, 11th and 13th chords to Poly-tonality and Atonality.....\$2.95

19—PIANO TECHNIC, analyzing the secrets of advanced technique problems. A scientific 120 page course.....\$2.00

997—PIANO BASS STYLES AND CHORDS. Chart of bass chords, special arrangements of famous standard hits as illustrations of effective piano bass styling.....\$1.00

COMBO-ORK BOOKS
 324—33 LATIN STANDARDS.....\$1.25
 330—BOOK OF WALTZES......1.25
 333—BOOK OF POLKAS......1.25
 338—WEDDING, PARTY BOOK......1.25

—Money-Back Guarantee on Everything — PLEASE ORDER BY NUMBER

WALTER STUART music studio
 1227-A Morris Avenue, Union, N. J.

NOW! the FJCEE magazine
 Contains original Monologues, Parodies, Band Novelties, Dialogues, Patter, Gags. Combination offer of year subscription, 4 requested back no's and book of heckler stoppers and comic song titles, \$4.00.
 FJCEE, Desk 10
 Box 963, Chicago 96, Ill.

CHROMIUM STEEL STRINGS

Buy Your EXTRA Bonds Now!

Have you changed your address?

MAIL THIS COUPON TO YOUR LOCAL SECRETARY

CHANGE OF ADDRESS: Give New and Old Addresses

*Name _____
 FIRST MIDDLE LAST

New Address: _____
 Street and No. _____

City _____ Zone _____ State _____

Local No. _____ Date _____

Phone: _____ Instrument _____ Card No. _____

*If new name, show former name here: _____

Old Address: _____
 Street and No. _____

City _____ Zone _____ State _____

PLEASE TYPE OR PRINT PLAINLY

NOTICE TO LOCAL SECRETARY

After you correct your local roster you may forward this coupon to Leo Cluesmann, International Secretary, 39 Division Street, Newark 2, N. J., or use the regular white change of address form IBM-2 to report this change of address.

CHIRON &

VIBRATOR REEDS

(Reg. U. S. Pat. Off.)

Modern Design!
NEW Tonal Brilliance!
10-Different Strengths!

"FINEST REED EVER MADE"...

for *SAXOPHONE* and *CLARINET*



**MADE IN
FRANCE**

"ASK YOUR DEALER"

H. CHIRON CO. inc.

1650 Broadway

New York 19, N. Y.

