

International musician

Noel Gilbert



Joseph Hawthorne



55A



Guy Taylor

David Van Vactor



Fender

fine electric instruments

ARE THE CHOICE OF
THESE OUTSTANDING
ARTISTS

Why? Because they have
found Fender makes the
very finest in amps, guitars,
cases, and musical
accessories.



LEON McQUILIFE Tulsa, Okla.



MONK MONTGOMERY
Indianapolis, Indiana



ALVINO RAY
Hollywood, Calif.



EDDIE CLAYTON, Hollywood, Calif.



DONNY KELLY
Dallas, Texas



AL MYERS
Columbus, Ohio



NOEL BOGGS
Los Angeles, Calif.



EDDIE BUSH
Hollywood, Calif.



ARTHUR SMITH
Charlotte, N. C.



HERB REMINGTON
Houston, Texas



JODY CARVER
New York City



LEON RHODES
Dallas, Texas



JIMMY DOYLE
Buffalo, New York



SHIFTE HENRI
Los Angeles, Calif.

distributed exclusively by
FENDER SALES, INC.

308 East Fifth Street Santa Ana, Calif.

MUSICIANS

YOU NEED THIS!

MODERN JAZZ CHORUSES ON ANY FAMOUS STANDARD HIT (your choice). Arranged to order, for any instrument. Modern style, as played by leading jazz stars 75 cents each

NEW LISTINGS THIS MONTH

494—HOW TO USE WHOLE-TONE SCALES in modern jazz improvisation 50

ALL INSTRUMENTS

- Cat. No.
- 491—HOW TO USE FOURTH INTERVAL PASSAGES. New ideas for the ad-lib instrumentalist 50
- 372—NEW STYLE AD-LIB SOLOS. Modern themes with ad-lib take-offs. For all treble clef instruments (chord symbols included).....\$1.25
- 371—MODERN BLUES STYLES. New style blues examples for all treble clef instruments 75
- 374—LESSONS IN MELODY WRITING. A new approach in developing the skill of melodic invention.....\$1.25
- 365—AD-LIB JAZZ PHRASES. 1,728 modern two-measure jazz phrases to fit all chords\$1.00
- 64—MODERN CHORUS 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
- 57—HOW TO MEMORIZE MUSIC. A scientific method with exercises that develop and improve the capacity for memorizing music..... 50
- 939—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
- 61—CHORD CHART, 132 popular sheet music chords 50
- 907—HOW TO HARMONIZE SONGS. Instructions in finding more modern substitute chords for conventional sheet music harmony 75
- 68—BASS IMPROVISING BY CHORDS. How to find the correct bass notes from popular sheet music diagrams 50
- 913—100 MODERN NEW SCALES. An unlimited source of new ideas for modern progressive improvisation, beyond the scope of traditional scales 50
- 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
- 60—TWO-PART HARMONIZING BY CHORDS. The chord system for finding harmony notes for any melody in any key..... 50
- 68—TRANSPOSING CHART, changing music to all keys.....\$1.00
- 41—HOW TO TRANSPOSE MUSIC, including special exercises to practice transposing at sight.....\$1.50
- 363—THE 12 TONE SYSTEM. Explanation and illustrations of the modern atonal music style 50
- 346—SYNCOPIATED JAZZ ACCENTS. How to place "off-beat" accents in modern jazz styling 50
- 82—HOW TO HARMONIZE MELODIES. The principles of improvising correct harmonic progressions for any melody.....\$1.00
- 43—CHORD CONSTRUCTION AND ANALYSIS. How to use chords as fill-ins, background for correct improvising, etc.\$1.50

5 BACK ISSUES OF "IMPROVISATION" (1954), instructive monthly for jazz instrumentalists\$1.25

INSTRUCTIVE PUBLICATIONS FOR THE MODERN PIANIST

Cat. No.
493—MAMBO PIANO BASS. Authentic left-hand mambo styling..... 50

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

- 903—HOW TO USE 11th and 13th CHORDS. Examples of modern chords applied to popular songs..... 50
- 376—MODERN CHORD PROGRESSIONS FOR PIANO. How to transform sheet music chords into modern extended chord positions.....\$1.00
- 379—PROGRESSIVE JAZZ PIANO INTROS. Professional introductions in the modern manner\$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
- 48—11th CHORD ARPEGGIOS. 132 11th chord runs, the modern substitute for 7th chords 50
- 980—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
- 940—NEW CHORDS FOR STANDARD HITS. Exciting, different harmonizations of all the best known all-time hits\$1.00

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

- 922—SELECTION "A." Stardust, Tea For Two, Talk of the Town, Ain't Misbehavin' 50
- 923—SELECTION "B." Body and Soul, All of Me, I Surrender Dear, If I Had You 50
- 924—SELECTION "C." Embraceable You, Honeysuckle 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

FOR GUITAR

- 367—UNUSUAL CHORD POSITIONS FOR GUITAR. 744 chords in diagram and notation (by Norman Elliott) 75
- 362—GUITAR RUNS. Modern technique for improvisation on all chords 75
- 358—GUITAR STYLING IN TENTHS. An unlimited new source of interesting effects 50
- 246—OCTAVE UNISON STYLIZING FOR GUITAR. Modern double and triple string solo technique and how to apply it 75
- 355—NOVEL GUITAR ACCOMPANIMENTS. New, different guitar rhythms for interesting small combo effects 50
- 344—11TH CHORDS FOR GUITAR and how to use them. 660 modern chords, diagrams, fingerings, notation 50
- 902—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
- 353—SINGLE NOTE IMPROVISATIONS. Ad-lib jazz phrases to fit the most used chord progressions 50

Over 1,000 Professional Pianists Get "Modern Piano Trends" Every Month! Do You?

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
8 back issues \$3.00

- Cat. No.
- 49—DESCENDING PIANO RUNS. For the right hand. Modern runs to fit the most used chord combinations 50
- 904—ASCENDING PIANO RUNS. For the right hand. In all popular keys 50
- 63—PROGRESSIONS IN 12th CHORDS. Examples and exercises showing all variations of 13th chords as used in modern music..... 50
- 64—PROGRESSIVE PIANO HARMONIZATIONS. The modern way of harmonizing any melody note using unconventional chord formations 50
- 284—MODERN CHORD APPLICATION. How to use fourth chords, 9th, 11th and 13th chords in modern jazz piano styling 75
- 901—PROGRESSIVE PIANO PATTERNS. Modern style jazz phrases in all popular keys 50
- 68—MODERN BLOCK CHORD PROGRESSIONS. Examples and exercises for the progressive pianist 50
- 60—THE BLOCK CHORD STYLE. Full explanation and examples of this modern piano style, including a block chord harmony chart.....\$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

FOR ORGAN

- 66—EFFECTIVE HAMMOND ORGAN COMBINATIONS, chart of special sound effects and novel tone combinations 50
- 38—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
- 906—POPULAR ORGAN STYLING. How to arrange popular sheet music for the organ; effective voicing, contrasting styles of playing, etc. Hammond Organ registration 50

MONEY BACK GUARANTEE ON EVERYTHING!

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

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

Please send (list by number).....

PLEASE PRINT

Free Catalog
 Modern Piano Trends

NAME.....

STREET.....

CITY.....

STATE.....

Great
REED NEWS
 for you!



**FAMOUS
 BRILHART
 QUALITY**

Now AVAILABLE in the New
LOW-PRICED Brillhart SPECIAL
CANE REED
 at all
MUSIC DEALERS
 send for catalog

BRILHART MUSICAL INSTRUMENT CORP. CARLSBAD, CALIFORNIA

**international
 musician**

Vol. LIII FEBRUARY, 1955 No. 2

**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

Affairs of the Federation 8
 Federal Department of the Arts 8
 Recording Companies Signed 8
 Congressional Record—Morse 9
 Symphony and Opera 10
 Speaking of Music 11
 Music in Tennessee 12
 Where They Are Playing 16
 Technique of Percussion—Stone 28
 Violin: Views and Reviews—Babitz 30
 The Chamber Orchestra 32
 Official Business 33
 Tennessee Bands Are Tops! 34
 Bookers' Licenses Revoked 40
 Defaulters List 41
 Unfair List 45

INTERNATIONAL MUSICIAN

EXTRA!

BIG NEWS! RHYTHM 'N' BLUES AND CUBAN COMBOS TOO!



BILL HALEY and his COMETS RHYTHM AND BLUES COMBOS

The rollicking, sock rhythm and blues hits recorded and featured by Bill Haley and His Comets, America's sensational small combo—in one great combo collection. Contents: **SHAKE, RATTLE AND ROLL • DIM, DIM THE LIGHTS • ROCK AROUND THE CLOCK • CRAZY MAN CRAZY • HAPPY BABY • A-B-C BOOGIE • ROCK-A-BEATIN BOOGIE • THIRTEEN WOMEN, and others.**

300 Eb Book 1.00 Bb Book 1.00 C Book 1.00



CUBAN Conjunto COMBOS

Arranged by RENE TOUZET

For the first time—a combo book providing the authentic Cuban "sound" in really special arrangements by Cuba's foremost arranger. Includes **CHA CHA CHA • MAMBO • GUAJIRA MAMBO • MERENGUE • BOLERO-BEGUINE • RITMO NUEVO • SON MONTUNO** stylings. The C Book includes a real piano part plus Latin rhythm instruments part. All books contain the claves beats.

301 Eb Book 1.00 Bb Book 1.00 C Book 1.00

• 20 All-Time HIT PARADERS No. 14 •

Today's big hits in solo arrangements, with piano accompaniment, including **LET ME GO LOVER! • NAUGHTY LADY OF SHADY LANE • MAKE YOURSELF COMFORTABLE • PUPALINA • MR. SANDMAN • HOLD MY HAND • THAT'S ALL I WANT FROM YOU • OOP-SHOOP • MAMBO ITALIANO • MY BAMBINO • HAPPY WANDERER • RUNAROUND** and others.

Published for:

**306—TRUMPET 307—CLARINET 308—TENOR SAX 309—ALTO SAX
310—TROMBONE 311—ACCORDION 312—GUITAR Each Book 1.25**

An Exciting Latin-American Solo
Collection for Piano, for Organ

ETHEL SMITH'S SOUVENIR ALBUM

Contents: **TICO-TICO • BRAZIL • CACHITA • PARAN-PAN-PIN • EL CUMBANCHERO • BEM-TE-VI ATREVIDO • LERO-LERO • THE PARROT.** Piano edition also includes **MAMBO JAMBO** and **BAIA.**

**324—HAMMOND ORGAN Edition... 1.50
325—PIANO Edition 1.00**

BILLY TAYLOR'S Modern Piano Books

BOOGIE-WOOGIE PIANO SOLOS

Explanation of boogie-woogie plus original solos. **326 1.00**

MAMBO PIANO SOLOS

How to play mambo, history and four authentic mambos. **327 .85**

MAMBO HITS

Titro • Early Morning Mambo • I Love to Mambo • Mambomania, etc. **328 1.00**

DIXIELAND PIANO SOLOS

The Dixieland technique, how to play it, solos. **329 .85**

RAGTIME PIANO SOLOS

How to play ragtime piano, solos. **330 .85**

MODERN JAZZ PIANO SOLOS

New progressive jazz solo portraits by Taylor including **A Bit of Bedlam • A Live One • Cool and Caressing • Muffie-Gruffie.** **331 .85**

FOR INSTRUMENTS

Popular Solos ★ Rhythm 'N' Blues

Contents: **Iweedlee Dee • Sincerely • Ko-Ko-Mo • Ling Ting Tong • Earth Angel** and others. Published for:

**319—Trumpet 322—Accordion
320—Clarinet 323—Sax
321—Trombone ea. 60**

The New Jazz Classic!

LULLABY OF BIRDLAND

George Shearing's great composition now available in special solo arrangements:

**316—ACCORDION SOLO (Magnante)..... .75
317—HAMMOND ORGAN SOLO (Ross) .75
318—GUITAR SOLO (Geo. Barnes)..... .75**
(with 2nd guitar, bass, piano)

COMBO BOOKS

MAMBO COMBOS

A complete collection of mambo hits for instrumental combinations of any size. Includes **Mambo No. 5 • Mambo Italiano • Mambo Jambo • Mambolero • Manhattan Mambo, others.**

302 Eb Book 1.00—Bb Book 1.00—C Book 1.00

POP ★ COMBOS

Special arrangements of standard favorites—**Honeysuckle Rose • It's the Talk of the Town • East of the Sun • Ol' Man Moss • Sweet Lullaby** and others

303 Eb Book 1.00—Bb Book 1.00—C Book 1.00

NOVELTY POP COMBOS

Comedy and novelty songs including **Music! Music! • Mention My Name in Sheboygan • Hop Scotch Polka • Three Little Fishies** and others.

304 Eb Book 1.00—Bb Book 1.00—C Book 1.00

COMBO HITS

A variety collection including **Just Another Polka • Rags To Riches • In My Arms • Baby, It's Cold Outside • On a Slow Boat To China** and others.

305 Eb Book 1.00—Bb Book 1.00—C Book 1.00

MELODI-CHORD BOOKS

For all keyboard instruments—Ideal for everyone. Gives the melody line plus chords spelled out by note, by letters, by symbol. Easy, fool-proof way to build large repertoire.

31 STANDARD HITS

313 (Melodi-Chord No. 1) 1.25
Includes **Wait Till the Sun Shines, Nellie • Whispering • Margie • You Made Me Love You • I Want a Girl • I'll Be With You in Apple Blossom Time • When My Baby Smiles at Me** and others.

48 KEYBOARD CLASSICS

314 (Melodi-Chord No. 2) 1.25
Includes **Can Can • Wedding March • Liebestraum • Bridal Chorus • Moonlight Sonata • Greensleeves • To a Wild Rose • Stars and Stripes Forever** and others.

For the ACCORDIONIST

DIXIELAND for ACCORDION

Special two-beat arrangements of such jazz classics as **MUSKRAT RAMBLE • THAT'S A PLENTY • ON REVIVAL DAY • SOMEDAY SWEETHEART, others.**

315 1.00

Order From Your Dealer or Direct

HANSEN PUBLICATIONS, INC.

119 West 57th Street, New York 19, N. Y.

Gentlemen: Rush music and quantities indicated. Enclosed find \$_____ for the following:

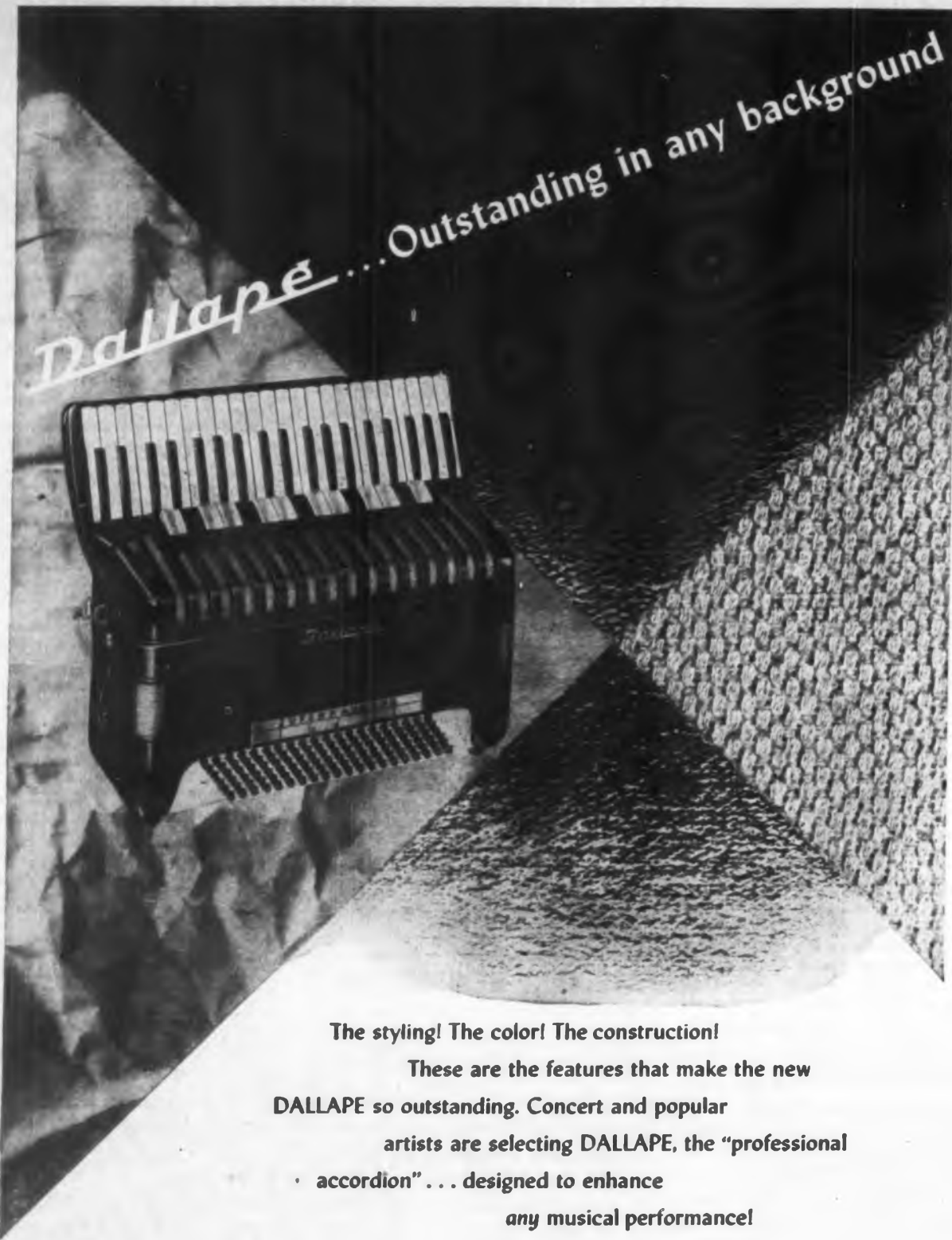
300	Bb	Eb	C	304	Bb	Eb	C	312	316	320	324	328
301	Bb	Eb	C	305	Bb	Eb	C	313	317	321	325	329
302	Bb	Eb	C	306	308	310	314	318	322	326	330	
303	Bb	Eb	C	307	309	311	315	319	323	327	331	

Order by Number All Shipments Prepaid

Name _____ Please Print

Street _____

City _____ State _____



Every Musician Will Want These Best Selling Publications!

COMBO-ORK BOOKS

Unusual collections of favorite compositions especially arranged for small dance bands. Every number is complete with Melody, Harmony and Chord Names and are arranged as Solo, Duet and 3-Way (Trio) Chorus in each book. They are playable by any combination of lead instruments.

F# BOOK—for Alto Sax, Baritone Sax, Trombone (2) • **Bb BOOK**—for Trumpet, Clarinet, Tenor Sax
C BOOK—for Piano, Guitar, Bass, Accordion, Organ, Viola, C Melody Sax; Flute, Oboe

COMBO-ORKS No. 1

Contains: DIANE, CHARMAINE, DON'T BLAME ME, OVER THE RAINBOW, I'M IN THE MOOD FOR LOVE, MY BLUE HEAVEN and 17 others.

COMBO-ORKS No. 2

Contains: JOHNSON RAG, PAGAN LOVE SONG, SINGIN' IN THE RAIN, STUMBLING, EVERYTHING I HAVE IS YOURS, ROSE ROOM and 17 others.

COMBO-ORKS No. 3

Contains: SUNDAY, JOSEPHINE, ELMER'S TUNE, DON'T GET AROUND MUCH ANYMORE, LAURA, SEEMS LIKE OLD TIMES, GOOFUS and 16 others.

COMBO-ORKS No. 4

Contains: GOOD NIGHT SWEETHEART, STAIRWAY TO THE STARS, BE MY LOVE, HOT LIPS, STOMPIN' AT THE SAVOY, BECAUSE YOU'RE MINE and 17 others.

COMBO-ORKS No. 5

Contains: RUBY, TEMPTATION, YOU ARE MY LUCKY STAR, TAKING A CHANCE ON LOVE, I'M SITTING ON TOP OF THE WORLD and 15 others.

COMBO-ORKS No. 6

Contains: EBB TIDE, LITTLE THINGS MEAN A LOT, IF I GIVE MY HEART TO YOU, CARA MIA, I NEED YOU NOW, THREE COINS IN THE FOUNTAIN and 9 others.

MAMBOS FOR SMALL COMBOS

Contains: MAMBO MOGAMBO, ONE O'CLOCK JUMP MAMBO, TIGER RAG MAMBO, GOOFUS MAMBO, NO CAN DO, MAMBOLINO and 9 others.

RHYTHM FAVORITES COMBO-ORKS

Contains: ARTISTRY IN RHYTHM, 720 IN THE BOOKS, PENNSYLVANIA 6-5000, FIVE O'CLOCK DRAG, DODGING A DIVORCEE, ELKS' PARADE and 9 others.

DIXIELAND FAVORITES COMBO-ORKS

Contains: TIGER RAG, DARKTOWN STRUTTERS' BALL, JA-DA, CHINA BOY, BUNNIN' WILD, WABASH BLUES, WANG WANG BLUES and 7 others.

WALTZ FAVORITES COMBO-ORKS

Contains: LOVELIEST NIGHT OF THE YEAR, I'M SORRY I MADE YOU CRY, SLEEP, HONEST AND TRULY, THREE O'CLOCK IN THE MORNING and 18 others.

LATIN-AMERICAN FAVORITES COMBO-ORKS

Contains: SIBONEY (Bumba), OYE NEGRA (Guaracha), CAE CAE (Samba), NO TE IMPORTE SABER (Cancion Bolero), OLE OLE (Mambo) and 15 others.

SQUARE DANCES AND POLKAS COMBO-ORKS

Contains: Square Dances—TURKEY IN THE STRAW, LITTLE BROWN JUG. Polkas—FERRY-BOAT SERENADE, WHEN THEY PLAYED THE POLKA and 23 others.

Price \$1.00 each book

20 YEARS 20 HITS

for Bb TRUMPET • Bb CLARINET • Eb ALTO SAXOPHONE • Bb TENOR SAXOPHONE • TROMBONE

Instrument collections recognized for their exceptional value. Each collection contains Solos of 20 Popular-Standard Hits with piano accompaniment.

BOOK No. 1

Contains: AT SUNDOWN, CHARMAINE, DIANE, SHOULD I, ONCE IN A WHILE, WABASH BLUES, MY BLUE HEAVEN, FOREVER AND EVER and 12 others.

BOOK No. 2

Contains: LAURA, RAMONA, SINGIN' IN THE RAIN, SWEET AND LOVELY, IN A LITTLE SPANISH TOWN, DARKTOWN STRUTTERS' BALL and 14 others.

BOOK No. 3

Contains: BLUE MOON, SIBONEY, TIGER RAG, BE MY LOVE, JUNE NIGHT, LOVELIEST NIGHT OF THE YEAR, SWINGIN' DOWN THE LANE and 13 others.

BOOK No. 4

Contains: ANCHORS AWEIGH, DAYBREAK, MAM'SELLE, BECAUSE YOU'RE MINE, GOOD NIGHT SWEETHEART, SEEMS LIKE OLD TIMES and 14 others.

BOOK No. 5

Contains: THREE O'CLOCK IN THE MORNING, STOMPIN' AT THE SAVOY, RUBY, I'LL NEVER BE THE SAME, NATIONAL EMBLEM, OUR DIRECTOR and 14 others.

BOOK No. 6

Contains: EBB TIDE, IF I GIVE MY HEART TO YOU, LITTLE THINGS MEAN A LOT, HOW AM I TO KNOW?, WASHINGTON AND LEE SWING and 15 others.

Price \$1.25 each book

Play The Stars Way With

ROBBINS RHYTHM HIT FOLIOS

BENNY GOODMAN RHYTHM HITS

for CLARINET with piano accompaniment

Ten great hits faithfully transcribed off Benny Goodman's best-selling records.

Contents: TIGER RAG, ONE O'CLOCK JUMP, DON'T BE THAT WAY, STOMPIN' AT THE SAVOY, DARKTOWN STRUTTERS' BALL, WHISPERING, SING SING SING, VIBAPHONE BLUES, WANG WANG BLUES and TAKING A CHANCE ON LOVE.

Price \$1.50

HARRY JAMES RHYTHM HITS

for TRUMPET with piano accompaniment

Never before in one folio . . . the peerless trumpet style of Harry James coupled with nine outstanding successes.

Contents: IF I HAD YOU, SLEEPY TIME GAL, THAT OLD FEELING, AUTUMN SERENADE, JUST YOU JUST ME, SWEET AND LOVELY, I DON'T CARE WHO KNOWS IT, THE YOUNG MAN WITH A HORN and I'M ALWAYS CHASING RAINBOWS.

Price \$1.50

ARTIE SHAW RHYTHM HITS

for CLARINET with piano accompaniment

Follow Artie Shaw's unique style with these skillful arrangements of ten great standard favorites.

Contents: ROSE ROOM, WHISPERING, AT SUNDOWN, BACK BAY SHUFFLE, I'M COMING VIRGINIA, JUST YOU JUST ME, MY BLUE HEAVEN, I CRIED FOR YOU, I NEVER KNEW and IF I HAD YOU.

Price \$1.50

HENRY LEVINE MODERN DIXIELAND STYLE

for TRUMPET • CLARINET • TROMBONE

Book 1 and Book 2

Here's the real lowdown on Dixieland Music, fully explained by the foremost authority. Contents include both Original and Henry Levine's own Dixieland Arrangements of famed standard compositions.

Contents of Book 1—JA-DA, CHINA BOY, BLUIN' THE BLUES, BUNNIN' WILD, CLARINET MARMALADE, WANG WANG BLUES and DARKTOWN STRUTTERS' BALL.

Contents of Book 2—SKELETON JANGLE, OSTRICH WALK, SATANIC BLUES, FIDGETY FEET, PANAMA, SENSATION and AT THE JAZZ BAND BALL.

Price \$1.50 each book

• AVAILABLE AT YOUR DEALER OR DIRECT •

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

Federal Department of the Arts

When I visited President Eisenhower at the White House a year ago last December, among other things discussed, the question of the establishment of a Federal Department of the Arts arose.

I informed him of the sad plight of the musicians today, and it seemed at the time that the President had a genuine sympathetic understanding of the problem.

It was therefore heartening to me, as well as others interested in the state of culture in our nation, to hear the President say in his State of the Union message, delivered to the Congress on January 6, 1955:

"The Federal Government should do more to give official recognition to the importance of the arts and other cultural activities. I shall recommend the establishment of a Federal Advisory Commission on the Arts . . . to advise the Federal Government on ways to encourage artistic endeavor and appreciation. I shall also propose that awards of merit be established whereby we can honor our fellow citizens who make great contributions to the advancement of our civilization."

Upon the conclusion of his address I sent the following telegram to the President:

JANUARY 10, 1955

HON. DWIGHT D. EISENHOWER
THE WHITE HOUSE
WASHINGTON, D. C.

DEAR MR. PRESIDENT:

IN LISTENING TO YOUR STATE OF THE UNION ADDRESS I WAS PARTICULARLY INTERESTED IN YOUR PROMISE TO SEEK LEGISLATIVE APPROVAL FOR THE CREATION OF A FEDERAL ADVISORY COMMISSION TO ENCOURAGE THE ARTS. SINCE I HAD THE HONOR IN DECEMBER, 1953, OF DISCUSSING WITH YOU AT THE WHITE HOUSE THE DECLINE OF MUSIC, THE SITUATION WITH RESPECT TO LIVE MUSIC AND MUSICIANS HAS NOT IMPROVED. EUROPE HAS LONG RECOGNIZED THE NECESSITY FOR FEDERAL ENCOURAGEMENT OF THE ARTS. INDEED, OUR OWN GOVERNMENT HAS PLAYED NO SMALL PART IN MATERIALLY SUPPORTING THE ARTS AND ARTISTS IN OTHER LANDS. IT IS HEARTENING TO ME AND TO THE QUARTER OF A MILLION MEMBERS OF THE AMERICAN FEDERATION OF MUSICIANS TO KNOW THAT YOU RECOGNIZE THE SERIOUS DEFICIENCIES THAT EXIST IN OUR OWN COUNTRY IN THIS RESPECT AND THAT YOU ARE PREPARED TO LEND YOUR GREAT LEADERSHIP TO CORRECT THEM. WITH GREAT RESPECT AND SINCERE GOOD WISHES, I AM, SINCERELY,

(Signed) JAMES C. PETRILLO, PRESIDENT
AMERICAN FEDERATION OF MUSICIANS

To this the President made the following reply on January 24, 1955:

THE WHITE HOUSE
WASHINGTON

DEAR MR. PETRILLO:

THANK YOU VERY MUCH FOR YOUR ENCOURAGING TELEGRAM IN SUPPORT OF THE ESTABLISHMENT OF A FEDERAL ADVISORY COMMISSION ON THE ARTS.

FROM EXPRESSIONS OF INTEREST LIKE YOURS, I AM CONFIDENT THAT SUCH A COMMISSION CAN CONTRIBUTE SIGNIFICANTLY TO HEIGHTENING APPRECIATION OF THE ARTS IN THE UNITED STATES.

SINCERELY,

(Signed) DWIGHT D. EISENHOWER

Additional Recording Companies That Have Signed Agreements with the American Federation of Musicians

The following companies have executed recording agreements with the Federation, and members are now permitted to render service for these companies. This list, combined with those lists published in the International Musician monthly since June, 1954, contains the names of all companies up to and including January 21, 1955. Do not record for any companies not listed herein, and if you are in doubt as to whether or not a company is in good standing with the Federation, please contact the President's office. We will publish names of additional signatories each month.

Local 4—Cleveland, Ohio
Wanda Records Corporation

Local 6—San Francisco, Calif.
B. I. G. Recording Company

Local 10—Chicago, Ill.
Theron Records
Cole Corporation
Kampus Recording Company
Club "51" Records

Local 47—Los Angeles, Calif.
Walt Disney Music Company
Impromptu Records
Prince Records
Clinton Records

Local 52—South Norwalk, Conn.
Norcon, Inc.

Local 60—Pittsburgh, Pa.
Jem Records

Local 66—Rochester, N. Y.
Lifetime Recordings

Local 248—Paterson, N. J.
Cathedral Records

Local 308—Santa Barbara, Calif.
Select Records of California

Local 677—Honolulu, Hawaii
Waikiki Records

Local 721—Tampa, Fla.
Burdett Sound and Recording Company

Local 802—New York, N. Y.
Olmsted Sound Studios, Inc.
Will Mahoney
Economy Record Company
Paulette Swarts
The Folk Dancer
Starlite Records
Marks Distributing Company
Park Records Company
Version Records, Inc.
Glory Records, Inc.
Harmony Records
Ad Lib Records
Sandee Music Publishing Company, Inc.

CANCELLED RECORDING AGREEMENTS

Tyler Records (out of business)
Yodel Melody Record Company
(out of business)
Balkan Music Company
Burgundy Records

Television Film Jingle and Spot Announcement Agreements with the A. F. of M.

The following companies have executed the Television Film Jingle and Spot Announcement Labor Agreement with the Federation and the Television Film Jingle and Spot Announcement Trust Agreement with the Music Performance Trust Funds:

Local 2—St. Louis, Mo.
Premier Radio Enterprises, Inc.

Local 3—Indianapolis, Ind.
Musical Commercials Service

Local 4—Cleveland, Ohio
Lustig Advertising Agency
Cinecraft Productions, Inc.

Local 5—Detroit, Mich.
Maxon, Inc.

Local 6—San Francisco, Calif.
Brooke, Smith, French & Dorrance
Don Flagg Productions
Motion Picture Service Company
Sound Recorders, Inc.
J. J. Weiner Co.

Local 10—Chicago, Ill.
Gordon Best Co., Inc.
Central Commercial Industries, Inc.
Girard D. Ellis
Henri, Hurst & McDonald, Inc.

Dallas Jones Productions
W. S. Kirkland Advertising
Earle Ludgin & Co.
Del Owens Productions
Sarra, Inc.
Universal Recording
Vogue Wright Studios
Wherry, Baker & Tilden, Inc.
William S. Walker

Local 34—Kansas City, Mo.
Allmayer, Fox & Reshkin
Damon Recording Studios, Inc.

Local 43—Buffalo, N. Y.
Soundac Productions, Inc.

Local 47—Los Angeles, Calif.
William Bates
Cy Bernard
Carson, Roberts, Inc.
Five Star Productions, Inc.
Hurrell Productions
Kling Studios, Inc.

(Continued on page ten)

KEEP MUSIC ALIVE - - - INSIST ON LIVE MUSICIANS

INTERNATIONAL MUSICIAN



United States
of America

Congressional Record

PROCEEDINGS AND DEBATES OF THE 83^d CONGRESS, SECOND SESSION

"The Fate of Music Should Be Everybody's Concern. The Survival of Music Must Be Everybody's Problem"... James C. Petrillo

Government Aid in the Development of American Music

Remarks of
HON. WAYNE MORSE
of Oregon

in the Senate of the United States
Friday, June 18, 1954

DUE TO NUMEROUS REQUESTS WE ARE REPRINTING THE FOLLOWING ARTICLE.

MR. MORSE: Mr. President, the next subject matter to which I wish to turn deals with music. I am not a musician, but I love music. Earlier this week I addressed, in Milwaukee, Wisconsin, the Convention of the American Federation of Musicians, A. F. of L. I was very much interested in some of the resolutions adopted by that Convention. I became very much interested in some of the employment problems which confront that union. I am not a special pleader for any of the union's policies. It can speak for itself, and it will have to stand on the merits of its own contentions, as issue after issue arises.

However, I believe that we have a problem in our country in helping to protect and develop a very important phase of the American culture. American music is a part of our culture. Of course, our culture is judged by people in other countries from the standpoint of many criteria; but the development of a nation's culture, from the standpoint of its art, is one of the tests of the level of civilization of any people. You and I know, Mr. President, from our study of history that when we come to appraise the civilizations of bygone generations we always take into account in making that appraisal their arts, including their music.

Having said that, I ask the question, in what direction is American music going today? Many authorities on American music tell us that it is deteriorating. They believe that we are living in such a mechanical age that even our music has become mechanical, and that we are not giving support, as a nation and as a people, to the development of the artistic side of our culture as far as music is concerned. I am perfectly willing to leave that value judgment to the authorities in the field of music, but as a private citizen, having read on the subject matter, I believe that we should do something, as a nation and as a

people, to develop a high standard of American music.

I note that in his report to his union the President of the A. F. of L. Musicians' Union, James Petrillo, had this to say:

"The fate of music should be everybody's concern. The survival of music must be everybody's problem."

I would add today that the elimination of musical illiteracy is essential to a high national culture. Legislative bodies have a responsibility, by way of grants-in-aid, to assist in sponsoring the development of creative American music. One may ask, "Senator, are you taking the position that the American taxpayers should give some financial support to the development of musical culture in the United States?"

I say, "Yes, I am." I add that we are already doing it with respect to the development of European music. American taxpayers today are spending considerable sums, within the foreign-aid program, for the development of music abroad. A considerable amount of our money finds its way into the development, for example, of operas and orchestras in Europe. But if one suggests that we do anything as a people to help raise the standard of this phase of American culture, the awful word "subsidy" is thrown at him. I think our music is a part of our national wealth. I am not for a hand-out program, but I invite attention to the importance, for example, of urging assistance to musical education in this country by means of musical scholarships. I point out that as a result of our mechanical music, there has been such discouragement in the field of training for the stringed instruments that it is becoming increasingly difficult in community after community in America to find enough musicians trained on stringed instruments even to have a community orchestra. Yet for decades European governments have had the foresight and the wisdom to recognize that the music of the nation contributes to the cultural life of the nation. They have not hesitated to subsidize great musical projects. Music con-

tributes to the patriotic conditioning of the nation. Show me the Italian who does not thrill patriotically over the high standard of Italian music. Show me the Frenchman or the German who does not thrill patriotically over the high standards of French or German music.

I think there is great merit in the point of view being expressed by artists, educators, and civic leaders who are concerned over the music problem of America. When we come to considering our domestic problems, we should give some consideration to legislative aid in helping to improve and develop the music phase of American culture.

Mr. President, as a part of my remarks—and I wish to associate myself with the general principles, philosophy, and point of view of the material—I ask unanimous consent that there be printed at this point in the *Record* a very interesting discussion of the general problem to which I have referred, under the heading "Diminuendo," a publication of the American Federation of Musicians, which is a report which was presented to the membership of the musicians' union to which I have previously referred, and which in my judgment deserves reading by members of the Senate.

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

Diminuendo

The Crisis in Live Music Today

To determine what is happening to live music today it is necessary to know that since 1929, when the introduction of the sound track caused the sudden unemployment of 22,000 theater musicians, so-called progress in recordings and other mechanized music devices have subtracted steadily from the employment of musicians.

Of nearly 249,000 A. F. of M. members, slightly more than half are even largely sup-

(Continued on page seventeen)

NOTICE TO MEMBERS

The settlement of the dispute between the American Federation of Musicians and the American Guild of Variety Artists does not mean that our locals should close their eyes to this situation. We must forever be on the alert to see that no mistakes are made and no misunderstandings occur. Please do not make any move in connection with AGVA without consulting the President's office in the matter.

CONVENTION NOTICE

The 1955 Convention of the American Federation of Musicians will be held at the Cleveland Public Auditorium, Cleveland, Ohio, during the week of June 6.

Information regarding hotel arrangements will be transmitted to the Delegates just as soon as we receive their credentials.

CONDUCTORS George Szell has received the Laurel Leaf Award of the American Composers Alliance "for distinguished service to contemporary music." . . . Alexander Hilsberg's contract as conductor and music director of the New Orleans Symphony has been renewed for the next three years . . . Dimitri Mitropoulos has been re-engaged as musical director of the New York Philharmonic-Symphony for 1955-56. This will be his fifth season with the orchestra. Pierre Monteux will be engaged as guest conductor of the orchestra, in celebration of his eightieth birthday, April 4, 1955 . . . "Grass-roots maestros" at the recent (December, 1954) Conductors and Music Critics Forum, held in Los Angeles and co-sponsored by the American Symphony Orchestra League and the Los Angeles Philharmonic were given a chance not only to discuss their mutual problems, but also actually to conduct the 100-man Los Angeles orchestra . . . The English conductor, Richard Austin, made his American debut when he conducted the Baltimore Symphony on January 12 . . . Heitor Villa-Lobos was guest conductor of the Philadelphia Orchestra for four mid-January concerts in a program consisting entirely of his own works . . . Joseph Rosenstock, General Director of the New York City Opera, is currently conducting opera in Mannheim, Germany . . . Sir Malcolm Sargent made his debut with the Philadelphia Orchestra when he conducted it in the concerts of January 28 and 29 . . . Sir Ernest MacMillan has announced his intention to retire as conductor of the Toronto Symphony Orchestra. He sets the date of the relinquishment of his duties as April, 1956, since this will enable him to round out twenty-five years with the orchestra . . . Désiré Defauw is conducting the Gary (Colorado) Symphony Orchestra this season.

SYMPHONY AND OPERA

CURTAIN CALLS The Juilliard Opera Theater presented the first stage performances in New York City of Mozart's *Idomeneus* on January 27, 28, 31, and February 1, 1955. Frederic Waldman was the conductor . . . January 17 was the date of the world premiere, in New Orleans, of the opera by Raffaello de Banfield (libretto by Tennessee Williams), "Lord Byron's Love Letter." Patricia Neway created the role of the New Orleans Lady who is depicted as having had a romance with Lord Byron and as later sustaining herself and her spinster granddaughter by allowing passers-by to read his letters to her. Nicolas Rescigno conducted the fifty-piece orchestra . . . *The Fisherman's Wife*, one-act opera by Leon Stein, received its first performance January 10 at St. Joseph, Michigan, under the auspices of the Monday Musical Club. George Lawner directed . . . With a cast of 200 the Indianapolis Symphony presented on January 23 a concert version of Puccini's *Tosca*. Fabien Sevitzky conducted.

YOUTH The York Symphony of York, Pennsylvania, gave its first children's concert under the direction of George Hurst on December 12. The concert was

sponsored by the Junior League of York, and by Local 472, via the Music Performance Trust Funds of the Recording Industry . . . The Cleveland Orchestra gave ten children's concerts during the week of January 10. Rudolph Ringwall conducted these two-a-day concerts . . . "Music of the Theatre" was the subject of the youngsters' program presented by the Philadelphia Orchestra conducted by Samuel Antek at the Children's Concert of January 22.

PRIZES The winning composition of the Ohio Composers Competition was performed at the January 6 concert of the Youngstown Philharmonic. It was "Four Pieces for Orchestra"—Prelude, Dance, Nocturne and Burlesk—by Robert Witt. Mr. Witt, who is a faculty member of the Emma Willard School for Girls of Troy, New York, received besides performance rights, a prize of \$100 . . . Fritz Reiner chose as the winning work of the first composers' contest sponsored by the Artist Advisory Council, Concerto Grosso for Four Solo Instruments, Coloratura Soprano and Orchestra by the New York composer, Frederick C. Schreiber. The work was given its first performance anywhere on March 3, by the Chicago Symphony Orchestra under Mr. Reiner's baton . . . Daniel Kunin, a twenty-four-year-old piano student at Juilliard School of Music has been named winner of the Duluth Symphony Orchestra contest held January 7 and 8. He will play with the orchestra, under Herman Herz, in the March 25 concert.

Correction: Harry Farbman, whose picture appeared in the January, 1955, issue, with the caption "assistant conductor of the St. Louis Philharmonic," is instead the assistant conductor of the St. Louis Symphony Orchestra.

Television Film Jingle and Spot Announcement Agreements with the A. F. of M.

(Continued from page eight)

Jack Meakin
Medic TV Productions
Mercury International Pictures, Inc.
O'Connor Television
Ray Patin Productions
Radio Recorders
Song Ads, Inc.
Storyboard, Inc.
John Sutherland Productions, Inc.
Swift-Chaplin Productions, Inc.
Telepix Corporation
Walt Disney Productions
Community Films

Local 73—Minneapolis, Minn.
Campbell-Mithun, Inc.

Local 76—Seattle, Washington
Howard J. Ryan & Son

Local 85—Schenectady, N. Y.
Nelson Ideas, Inc.

Local 145—Vancouver, B. C., Canada
Velve-Tone Recordings

Local 147—Dallas, Texas
John Thompson

Local 149—Toronto, Ont., Canada
J. J. Gibbons, Ltd.

Local 180—Ottawa, Ont., Canada
Jack Snow Credit Jewelers, Ltd.

Local 198—Providence, R. I.
Ralph K. Lawrence

Local 248—Peterson, N. J.
Perrin Enterprises

Local 257—Nashville, Tenn.
Bradley Studios
Castle Recording Laboratory
Noble Dury & Assoc., Inc.

Local 406—Montreal, P. Q., Canada
Omega Productions, Inc.
G. R. Sauviat & Assoc.
Vickers & Benson, Ltd.

Local 802—New York, N. Y.
Arco Features, Inc.
Atherton & Currier, Inc.
Audio-Video Recording Co., Inc.
Calkins & Holden
Cunningham & Walsh, Inc.
D'Arcy Advertising Co.
Phil Davis Musical Enterprises, Inc.
Dowd, Redfield & Johnstone, Inc.
Empire Broadcasting Corp.
Fine Sound Studios (MGM-Loew's, Inc.)

The Frederick-Clinton Co., Inc.
Bill Gale
Goldswan Productions, Inc.
Gotham Recording Co.
Robert Hall Clothes, Inc.
Eddie Hellman Productions
The Jam Handy Organization
Lambert & Fealy
Karl Landt
Andy Love Productions
J. M. Mathes Advertising
Musical Features, Inc.
Robert Otto & Co., Inc.
Picture Scores, Inc.
Quality Bakers of America Corp., Inc.
Will Roland Enterprises
Scripts & Scores, Inc.
Mack Shopnick Productions
Eric Siday
Signature Music, Inc.
Raymond Spector Co., Inc.
Bill Sturm Studios

SPEAKING of MUSIC

Saint, but No Sinner

The Saint of Bleeker Street, by Gian-Carlo Menotti, now in the first months of what promises to be a long Broadway run, will assuredly hit the highways and byways of America before the year is out. At the New Year's Day performance at the Broadway Theater, it was a heartening sight to see the fifty-six instrumentalists—they were culled from the "Symphony of the Air" and lustily led by Thomas Schippers—assemble in the pit and front boxes as an integral part of this opera. Heartening, and, as it proved, indicative of the large part instrumental music holds in the dramatic unfoldment of this production. For the musical score of the Menotti work is rich, full, integral and capable of portraying human conflict at its tensest and highest. It is music, furthermore, undated and unlocalized, needing no apology to any other composer, for all rumor has been hyphenating the composer's name with Puccini's. It is the sadder, therefore, to have to point out that its remarkable effects are often made to sizzle and fume around a dénouement which does not quite come off.

The Saint, plotwise, has the other-worldliness of *Parsifal* but with the roles switched—the "saint" a young girl and the "evil" influence a young man, her brother. Though

Jacob Krachmalnick

the locales measure all the distance between the mythology of the Northland of Europe and the slums of present-day New York, both operas show a conflict between earthly impulses and religious aspirations.

Here similarity with Wagner ceases, however. For, unlike that master of basic human emotions, who, in his *Parsifal*, made the struggle worth the candle, by presenting "the flesh" as a most potent and fearful adversary, Menotti makes the human element so vague, so poorly motivated, as to render the battle itself uncrucial. Nowhere do we become sure of just what the brother wants for his invalid sister bent on taking the veil, or of what he wants for himself or for his world. That world of "evil" which the brother sets out to portray is, in fact—at least the little of it which he expresses—so devoid of humanness that we have no hankering after it, no urge either to flee it in alarm or embrace it in surrender. This is surely a lack in the play's plotting, in that it makes the saint's struggles seem unreal. Moreover, the words given the actors in this drama are not words used at times of crisis either by gods or men. For at such times, phrases fall into a sort of impulsive rhythm which gives them, for all their simplicity, a telling grandeur. The words of this opera are (aside from certain ecclesiastical passages) unformalized and stereotyped.

The quality of the music here deserves, to my way of thinking, better treatment than to be pulled about between confused issues and held back by pedestrian lines. I maintain that, orchestral, dramatic and vocal resources being what they are today, and the musical genius of Menotti being what it is, there is ready to hand material for an opera which is not only Broadway stuff for this age but box office for the Great White Way of immortality. Even in this opera the birth pangs are apparent. There lacks only one element to bring it to being.

Is there, perchance, in this emergency, a librettist in the audience? —H. E. S.

Bach at His Best

As good Mohammedans make periodic visits to Mecca to renew their faith, so good musicians should come in contact at intervals with Bach, to find out again what music is really meant to be. The Philadelphia Orchestra happily provides this opportunity often, and it was particularly generous in the concert it presented in the Mosque in Newark, New Jersey, on January 11, 1955. For Jacob Krachmalnick, the orchestra's concert master, was that evening soloist in the Bach Concerto in E major.

Both the manner of his aid of the orchestra's delivery made this about as pure Bach as it is possible to find. Conductor Eugene Ormandy saw to it that none of the threads got tangled. Aside from that, he wisely let the music have its own way. Krachmalnick, with easiness and delicacy of portrayal, gave music its proper place—not as dramatics, not picture painting,

not imitation, not anything but sounds in joyful and magnificent mixture.

This Philadelphia Orchestra concert was one in a series which is being presented in Newark, New Jersey, this season under the auspices of the Griffith Music Foundation. Other orchestras which it has engaged for Newark during the current season are the Cleveland and the Boston.

Training Ground

As a training orchestra, the National Orchestral Association conducted by Leon Barzin fulfills its mission not only in introducing young players to the actualities of orchestral procedure but also in introducing to the repertoire new works. At its Carnegie Hall concert on January 4, 1955, the opening works were Comedy Overture, No. 2, Op. 53, and Piano Concerto in C major, both by Svend Erik Tarp and both in their first American performances. The latter, a brittle, sharply etched piece, did little to set off the positive qualities of pianist Ellen Gilberg. These, limpidity and dexterity, were shown to better advantage in the Mozart Piano Concerto in C minor.



Zvi Zeitlin

The after-intermission soloist, Zvi Zeitlin, had, it was evident from the first measure of Beethoven's Violin Concerto in D major, utter sincerity and a sensibility rare in these days of rip and roar. His voicings, not in rivalry with but in cooperation with the orchestra, respected the melody line whether it lay with him or elsewhere. The Concerto was thus what Beethoven meant it to be, a work in which many instrumentalists unite, with one assuming at key points the leadership.

The after-intermission soloist, Zvi Zeitlin, had, it was evident from the first measure of Beethoven's Violin Concerto in D major, utter sincerity and a sensibility rare in these days of rip and roar. His voicings, not in rivalry with but in cooperation with the orchestra, respected the melody line whether it lay with him or elsewhere. The Concerto was thus what Beethoven meant it to be, a work in which many instrumentalists unite, with one assuming at key points the leadership.

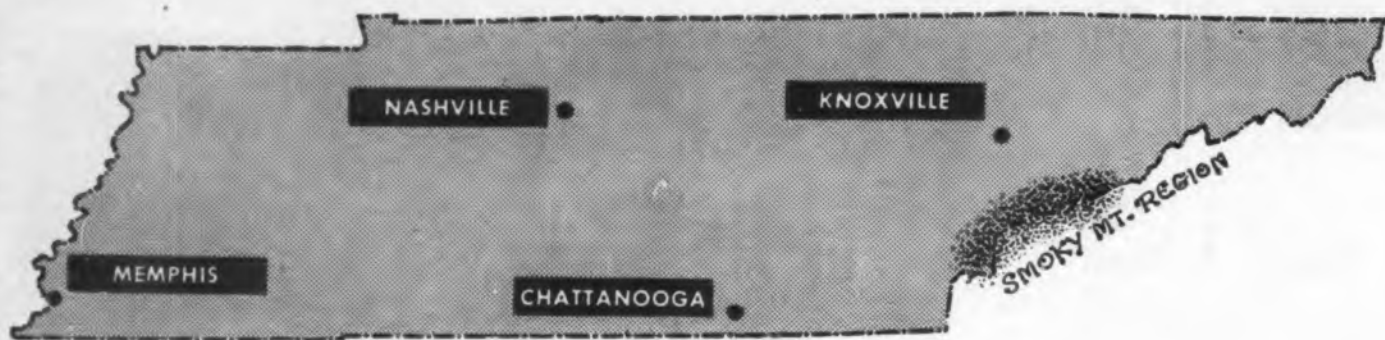
Keyboard Eloquence

Myra Hess is accepted as a great pianist—as was demonstrated, were there not other signs in abundance, by the crowds rushing the ticket office at Carnegie Hall the afternoon of January 8th, by the wild applause, by the convergence on the platform of the audience during encores. One element she has certainly in abundance, in common with all greatness, this the quality of eloquence, an almost verbal persuasiveness. We had the eerie sensation in listening to her that afternoon that words were being spoken, words, though, which have died and been resurrected without the earthly garments of vowels and consonants—pure, celestial expression, like the telepathic utterances between friends. We fancy she achieves this by just the right emphasis on every note, just the right evaluation of outer and inner melody.

The works by Bach, Mozart, Beethoven, Scarlatti and Schumann played that afternoon, thus conceived in the wordless language of the spirit, brought to the listeners the real messages of these composers.

(Continued on page fifteen)

Music in Tennessee



• If we think of Tennessee as a musical picnic table, with four place cards, Nashville, Memphis, Chattanooga and Knoxville, where the lushest collections of delicacies are set forth, and, along the right-hand side of the table (the southeastern border of the State), the liquid refreshments, i.e., gushing spring of folk music in America, we shall find ourselves with a banquet fit for the most avid musical gourmet.

To sip the wine of folk music first, the Smoky Mountain region runs a steady stream of it—and it is of a rare vintage. For here is music which figured among the first to be offered in the New World. In fact, they were singing ballads in the Smoky Mountain region before Bostonians had had their tea party or John Hancock had sprawled his name across the bottom of the Declaration of Independence. They were singing about "Barbary Ellen," "The Unquiet Grave" and "The False Knight Upon the Road" before Chicago was so much as a place on the map or the great West had even been thought of; before there was a single road to connect the towns of the east coast or carriages to ride if there had been roads to ride on.

A Ballad a Day

Brought over as part of their heritage from Scottish highlands and English moors, these ballads were part and parcel of the early settlers' lives. No sooner had they got to the new country, foraged along Indian trails and up the rough terrain of the mountains, discovered and built huts in the unbelievably beautiful forests of the lower Appalachians than they began to add new ballads to their repertoire: ballads, that is, about their immediate surroundings—bucking mules, turkey buzzard shootings, Indian massacres, anything they could string out into narrative verse and sing doleful or gay music to as they sat on

their front stoops of a moonlit evening, beat on their anvils, spun their cloth or drove their cows home from pasture.

Time Passed Them By

Hemmed in from outside doings, through the eighteenth century and well into the nineteenth—the Stamp Act, the first stage coaches, taverns, hoop-skirts, wigs, printing presses, cotton gins, steamboats, gold discoveries all but passed them by—they went on through the years singing of knights and ladies, of princesses and pilgrims, of lads and lasses, of broken faith and parted lovers. When the din of machinery and the pulsation toward power drowned out folk singing in the more thickly populated regions of the United States, here, during shuckings, apple peelings, molasses stir-offs and quiltings, they hummed old ballads and created new ones. It was as though for them time had called a truce, had ceased to wage war against childish delight and folk creativity.

Even today singing in the Smoky Mountain region is almost as common as talking. Often it is done to the accompaniment of instruments—of fiddle, "gittar," "banjer," or even sometimes still, the dulcimer. These instruments are often made to suggest nature's overtones—cries of the loon, rattle of leaves in fall, gurgling of springs. Most of the songs are sad:

*Oh the honeysuckle vine
That's a-windin' 'cross the door,
An' the rooster chantin' at the break
o' day,
An' the bird a-singin' loud,
All are snarkin' at my heart,
An' a-drippin' me with tears o' loneliness.*

Notable also are the religious songs of these mountaineers, originating in the camp meetings that began to dot the scene in the early

1800's. Held at dusk in an open parcel of ground as large, say, as a campus stadium, they were the focal point of hundreds coming in wagons and building cabins for the week or so of their stay. Bonnetted women sat on split logs, their children in their laps; bearded men stood, arms crossed and faces stern. Up front, preachers carried on a sort of exhortation marathon. At intervals hymns were sung, emotion piling up a natural *crescendo* interspersed with sobs and exclamations. The preacher composed a song on the spot with embellishments added by the listeners. "I'm a Lonely Pilgrim Here" and "Let's Go Down in the Valley to Pray" are among the songs said to have been born of the great camp meetings.

One is tempted to linger on this side of Tennessee's musical table until one gets heady with the rush of song. But, for all it races the blood and tingles the spine, folk music alone doesn't constitute a balanced diet for skilled and mature musicians. Let us see then what else Tennessee has to offer.

Knoxville for All Needs

At Knoxville, some fifty miles in from the border of the State, a city of about 125,000 population fanning out from river banks into nearby hills, we find musical life linking up with the great Western tradition: Bach, Beethoven, Wagner, string quartets, oratorio, symphony. Yet there is a community feel about it, too. For one thing, there is a neat dovetailing between academic and civic interests. The University of Tennessee, with its excellent Fine Arts Department and the symphony orchestra, all of twenty years old, supplement each other in personnel and in activities. The orchestra's conductor, David Van Vactor, is head of the college's music department and teaches flute, composition and conducting there. His *Hosanna* is being premiered by the

INTERNATIONAL MUSICIAN

orchestra this year. Van Vector also lectures at meetings held to brief audiences on what to expect in forthcoming musical concerts. Most of the orchestra's first desk players are teachers of their respective instruments in the music department. The concert master, William Starr, not only teaches in the fine arts department of the college but also assists with the student training orchestra. He is, moreover, first violin in the University String Quartet.

The musical level of the orchestra's programs is high—this year guest soloists Alexander Brailowsky and Nathan Milstein are playing major concertos—but the orchestra is not above earning its keep through such popular attractions as "Water Follies," "Fun Night," "Crazy Concert" and the selection of "Miss Symphony of 1955." All this is in accordance with the statement of conductor Van Vector: "To keep going one includes in the schedule just about everything human ingenuity is capable of dreaming up."

Forward-Looking

This town's musical program looks to the future. Through the University Training Orchestra, a large class of young players is being made ready to take their places not only in the home orchestra but in orchestras all over the country. Many of them naturally will become a part of the Knoxville symphonic picture. The programs their group gives—called "Concerts in the Round" because they take place in the university's round Carousel Theatre—serve as an inspiration for the regular orchestral series.

Thus in Knoxville, too, we see that music is a direct product of the people, a folk ex-

pression, so to speak, at a more sophisticated level.

Near enough to Knoxville to be counted in the same general locality—in fact, only seventeen miles northwest of it—another tasty dish is set for music lovers. It is the Oak Ridge Symphony, its membership chemists and atomic workers of various sorts, plus housewives, clerks and enough B.A.'s, M.A.'s and Ph.D.'s to stock a college campus. In fact, the orchestra consists of a good cross section of a very special population.

Chemical By-product

The history of this orchestra bears directly on its leader, Waldo Cohn, who came to Oak Ridge as a bio-chemist at the National Laboratories back in 1943 when the landscape was mostly bulldozers and mud. From the moment he appeared there, he began making musical history. "Just for fun" and to relieve the tension after periods of top-secret delvings, he started practice sessions for chamber groups. The chamber groups became a symphonette, and, a few months later, joined by woodwinds, a symphony. During the "secret city" days, music was a solace as well as an outlet, and still may be given the credit for making all the difference, in this town of concentrated activity, between living and mere existence. Its sponsor is the Oak Ridge Civic Music Association. Incidentally, it is an all-American orchestra, if ever there was one, its members coming from at least twenty-two states.

Appropriately enough, on December 8 at this center of atomic research in the United States, the Randolph Singers gave the premiere of Avery Claffin's modern madrigal, "Design for the Atomic Age."

About 100 miles northeast of Knoxville and therefore in the same general locality is another "planned" city—Kingsport, its population including hundreds of scientists as well as hundreds of music lovers. Ever since the mid-'40s, this town had wanted an orchestra—in fact, started a chamber group under the baton of Roger Barrigar. Of the personnel, one-third held Ph.D. degrees. Kingsport's mayor was the first bassoonist. However, the going was so hard that they were about to give up when in 1952 Richard Alvey, Tennessee Eastman Company man, became president and announced that string instruction in the city was needed if the orchestra was to continue. Now organizations began to be founded to assist the orchestra and a fund-raising campaign set in motion to raise money for it. In January, 1954, the orchestra announced that Arpad Kurinsky was to be its conductor. A drive for money realized a \$5,000 goal. Now the community is taking pride in its orchestra and attending enthusiastically its four concerts a season.

Chattanooga Choos-Choos Ahead

Next, rounding the State clockwise, one arrives, at the lower eastern end, at Chattanooga, its population 200,000. What is spread out here is no afternoon tea confection, no tid-bits of haphazard concert giving. Here is an orchestra operating on a budget of \$70,000 a year with seventy-five players under contract for twenty weeks, an orchestra which plays high-level music with high-level skill. Moreover, they sight horizons that five years ago would have been fantastically out of range of vision.

Even back there they were somehow stick-

Knoxville Symphony Orchestra, David Van Vector, conductor



Chattanooga Symphony Orchestra, Joseph Hawthorne, conductor





Memphis Sinfonietta
Orchestra,
Vincent DeFrank,
conductor



Memphis Concert
Orchestra,
Noel Gilbert,
conductor

ing together, as a by-product of an organization sprouted from an earlier twenty-five-piece unit formed by Joseph O. Cadek. In the middle thirties, they gained Dr. Arthur Plettner as conductor via a Juilliard Foundation grant to the University of Chattanooga. On Plettner's^o resignation in 1949, came Joseph Hawthorne; and the small three-concert-a-season orchestra began to grow with the rapidity of Alice-in-Wonderland munching the magic mushroom.

No Small Task

It wasn't as easy as munching mushrooms, though. To present Mahler's difficult *Symphony No. 2*, to give Honegger's *King David* with costumes and staging, to schedule three youth concerts which draw the entire area and are heard by between 15,000 and 20,000 children a season,^o to go on tours covering at least seven regional towns, requires, besides the proper amount of fervor, faith and inspiration, that basic element of all great endeavor—perspiration. No doubt at all, this orchestra, which is the source of those pure and marvelously compelling sounds periodically issuing from Memorial Auditorium, works very hard indeed.

It works, moreover, to good purpose.

Thanks for this must go to conductor Hawthorne. For his is the belief that an orchestra must not only strive constantly toward perfection but must also reach out toward wider horizons. He feels, in short, that the concerts should be heard not only by a small group of music lovers in the "regular series" but that it should influence the surrounding communities and offer a variety of programs in Summer as well as in Winter. So the Chattanooga Symphony is expanding not only in musicianship but in time and space as well. As Hawthorne himself puts it, "We may not have blue grass here, but we have lots of grass-roots, and they are growing!"

Mr. Hawthorne is a native of Provincetown, Massachusetts, a graduate of the Juilliard School of Music and a recipient of the Damrosch Scholarship for study with Nadia Boulanger at Fontainebleau. He was graduated from Princeton University and was for two years conductor of the Princeton Orchestra. He has toured the United States and Canada with the Ballet Theatre. During the war years, while he was stationed with the Navy, he was conductor of the New London Symphony. Immediately prior to his engagement in Chattanooga, he was assistant conductor of the Dallas Symphony under Antal Dorati and was first chair violist with the group. He studied viola under William Primrose, and his attainments on this instrument are considerable.

Chamber Groups Trained

Developments since 1949 are proof that the meeting of Hawthorne and Chattanooga has been a fruitful one. Since his advent, all sorts of musical innovations have gone forward in the city. Through a playing-scholarship arrangement with the University of Chattanooga, a number of talented students have been attracted. A major student activity is the training of chamber music groups. A Women's

Nashville Symphony Orchestra, Guy Taylor, conductor



INTERNATIONAL MUSICIAN

^o Dr. Plettner continued as Professor of Music at the University of Chattanooga.

^o The Chattanooga Times sponsors certain of the student concerts of the Chattanooga Symphony.

Guild was organized four years ago to further the activities of the orchestra, a feat it is accomplishing with exemplary energy. Then there is the conductor-exchange system—unique, as far as we know, with Tennesseans. Guy Taylor of Nashville and Joseph Hawthorne of Chattanooga periodically exchange podiums—with interest increased thereby in both towns. Waldo Cohn of the Oak Ridge Symphony pinch-hits for Knoxville's Van Vactor.

In amicable relationship with the Chattanooga Symphony is the Chattanooga Opera Association, an organization which emerged some ten years ago when Dr. Werner Wolff and his wife, Emma Land Wolff, settled in Chattanooga and began teaching in the music department of Tennessee Wesleyan College. They got bored with the recital routine, and, for something new, decided to put on an opera. *Der Freischütz* was the first choice, with Dr. Wolff acting as coach, conductor and pianist. The auditorium was crowded to capacity. *Il Trovatore* and *Carmen*, which followed, were received with equal enthusiasm. Thereupon the civic leaders established the Opera Association, and within ten days sponsors, donors and guarantors had made it possible to arrange for three performances a year.

For Every Palate

At the next place at the Tennessee table—that is, at Memphis, Mississippi River port at the southwestern corner of the State, the ear is offered a wide variety of musical stimuli.

There is the Memphis Sinfonietta, for instance, under the direction of Vincent De Frank, an organization which upholds admirably the symphonic tradition. (The old symphony orchestra which was led for eight years by Burnet Tuthill and one year by De Frank went into decline in 1947.) Moreover, it is of such calibre as to lend substance to the prediction that a full-fledged symphony may be in the offing, especially since the Memphis Orchestral Society, Inc., whose president is the enterprising Troy Beatty, is the motivating force behind it.

The sinfonietta gave five excellent concerts last season with guest soloists on each program. The budget was balanced through box office and special voluntary gifts from members of the Board of Directors.

(Continued on page twenty-four)

SPEAKING OF MUSIC

(Continued from page eleven)

Los Angeles Horn Ensemble
featured in
Western States
Instrumental Music Clinic



The Western States Instrumental Music Clinic, presented in Los Angeles at the turn of the year, and sponsored jointly by the Southern California School Band and Orchestra Association and Local 47, brought into prominence many unusual chamber combinations flourishing in the Southern California area.

The Los Angeles Chamber Symphony, conducted by John Barnett, gave a demonstration of its unusual sight-reading abilities, playing off impromptu excerpts from works by Barber, Ibert, Vincent, Schoenberg, none of them easy reading on any counts.

The Los Angeles Horn Ensemble, a group of professional French horn players (twenty-two, at its maximum membership) gives concert performances of original works and transcriptions for multiple horns. Its predecessor, the Horn Club, had provided it amply with original pieces realized from a competition held two years ago.

The Symphony in Reeds conducted by Buddy Baker presented George Poole as composer, arranger and instrumental soloist.

The Southern California Woodwind Ensemble—Wade, flute; Rathbun, oboe; Frantz, French horn; Herzberg, bassoon, and Stokes, clarinet—during the ten years it has been playing together, has appeared in the County Museum Series, in Evenings on the Roof, and with the Fine Arts Foundation of Glendale. Two years ago, the ensemble was featured as an educational program in the Ojai Festival,

and gave the final evening concert at the statewide convention of the Music Teachers Association of California. At present the group has been engaged for the Chamber Music Workshop, educational series sponsored jointly by the Los Angeles City Schools and Local 47, to give concerts to elementary schools. It is unusual to have such concerts arranged for lower grades.

The Clinic also provided free-to-all demonstrations on the string bass by Robert K. Stone; a discussion on dance orchestra instrumentation led by Lawrence Welk, and an "Evening at Disney's."

Sam C. Rowland was the coordinator of the Clinic.

Piano Symphony

Twenty-two pianists and a solo piano playing at a dozen keyboards, directed by Carle Knisley, appeared at the Stanley-Warner Theatre in Philadelphia recently. They appeared here in film, though they had previously been touring as an "orchestral" group. They play Mozart, Bach, Chopin, Shostakovich and Gershwin, according to the press reviews, "with symphonic sweep." Their work is produced by 20th Century-Fox as a short and entitled "A Miracle in Music"—a film which will shortly tour the world.

WHERE THEY ARE PLAYING . . .



EAST

The Johnny Dee Trio is appearing at the Tropical Garden, South River, N. J.

Frank Master continues at Bernhardt's Steak House in Great Neck, Long Island, N. Y. . . . "The Melo-jesters" (Fred Mayer and Tony Polera) are doing an indefinite engagement at the Hotel Hamilton, Utica, N. Y. . . . The Jeani Parker-Allyn Keller Trio with Bob Columbo are the attraction at the Lampliter in Valley Stream, N. Y.

Organist Stan Conrad has picked up a six-month option at the Vogue Terrace in Pittsburgh . . . The Tony Luis Trio is currently on location at the Rendezvous in Philadelphia . . . Following his stay at the Colonial in Toronto, Jack Teagarden checks into the Rendezvous on February 14.

NEW YORK CITY

Pianist-vocalist Ethel White opened an indefinite engagement on January 7 at the "Parrott Inn" . . . Carmel Alcaro will give a private piano recital on March 27 at the Morrison School . . . Monica Witni, organ and piano, is at the Raleigh Room of the Warwick Hotel.

MIDWEST

Don Glasser Orchestra played for the Auto Show in Moline, Ill., from February 3 to February 6

. . . Jack Medell is performing at the Schroeder Hotel in Milwaukee, Wis.

The Six Fat Dutchmen Orchestra, heard six nights a week over radio station KFAB, Omaha, Neb., is directed by Harold Loef-felmacher.

CHICAGO

The Mickey Mann Band is touring Chicago's colleges and universities . . . The Preview presents Muggsy Spanier and his Dixieland Band on February 16 . . . Eddy Howard headlines the National Boat Show at the Amphitheatre from February 4 through February 13 . . . Jimmy Blade Band is closing at the Camellia House of the Drake Hotel after a three-year stand . . . Russ Bothie and his Local 10 Dixielanders started their fifth consecutive year at the Paradise Ballroom on January 6. Russ celebrates his twenty-fifth year as a band leader this month.

SOUTH

Finishing their stay at Maynards in Washington, D. C. "The 3 Jacks" (Bill Abrenethy on the keyboard, James Calomeris on saxophone, Joe Burch on drums, and all doing the vocals) moved into Romano in Colmar Manor, Md., for an indefinite stay on February 1.

Accordionist "Ramoni" and his Mambo Band are playing for

parties in and around Miami Beach, Fla. . . . Pianist Jan August completed a nine-day date at the Monte Cristo in Palm Beach, Fla., the end of January.

WEST

Fred Waring finished at the Sahara in Las Vegas, Nev., on February 1. This was his first cafe appearance in twenty-five years . . . Teddy Phillips and his Orchestra have been held over at the Flamingo in Las Vegas until mid-February . . . Gene Krupa and Trio (Eddie Shu, saxophone and trumpet; John Drew, bass; Bob Scott, piano; Gene Krupa, drums) at the Last Frontier, Las Vegas, until the end of February . . . The Mary Kaye Trio has been signed for an opening there the middle of March for a two-month run.

A sudden change of schedule finds the Sal Carson Orchestra opening a six-month engagement by popular demand at the Capitol Inn, Sacramento, Calif., on February 8 . . . The Four Freshmen booked for a February 11 date at Fack's in San Francisco, Calif. . . . Les Elgart is serving the dancers at the Hollywood Palladium on February 15, following the current stint of the Harry James Orchestra.

ALL OVER

The Joe Jay Quartet has been reorganized and is doing one-

nights at clubs, dances and banquets. The assemblage includes Joe Jay on saxophone and clarinet, Johnny "Dee" DeLorenzo on trumpet, Ralph Ertle on bass and Steve Prez on piano, accordion and vocals.

Ralph Flanagan and his Orchestra are doing a one-nighter schedule (primarily at colleges and universities) through April which will take them through Texas, Kansas, Nebraska, Iowa and Michigan.

Bob Anthony, former vocalist for Harry James, Glen Gray and Eddy Duchin, has been promised a small acting and singing part in Frank Sinatra's next musical, "Guys and Dolls."

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

Left to right: BOB ELLIS is playing a steady engagement at the Lounge Cafe in Brooklyn, N. Y. . . . DICK LaSALLE begins an indefinite stay at the Baker Hotel in Dallas, Texas, February 7 . . . HENRY JEROME continues at the Hotel Edison in New York City . . . Hammond organist COLEEN BRADY began her second year at the Tramar Roller Rink in Des Moines, Iowa, this month . . . The "Commanders" (FRANK BUSSERI and BRUCE HOUGHTON) are appearing at the St. Charles Taverna in Toronto, Canada

CONGRESSIONAL RECORD

(Continued from page nine)

ported by music. The thirty-two major symphony orchestras in the United States and Canada employ fewer than 2,270 musicians. These elite instrumentalists of the music world work an average of only 22.4 weeks a year at an average weekly pay of \$81.00. Not more than 2,200 musicians in the 2,636 broadcasting stations of the United States (or less than one musician per station) enjoy a full year's employment. Between three and four thousand more are used with fair regularity in single broadcasting engagements.

Theaters provide jobs for about 2,000 musicians. The motion picture industry affords more or less steady work to about 350 staff musicians and for some 4,000 non-traveling musicians. An indeterminate number of traveling musicians, amounting to perhaps 50,000, work most of a year.

These are the favored few whose livelihood is fairly secure. Others, in addition, are among the 60,000 musicians who share an income of approximately \$2 million a year for making recordings. Their product, by contrast, earns for the machine-music vendors a gross income of some \$164 million annually.

Those who earn the major part of their livelihood from music may be said to number 72,000. Thus, it is apparent that a staggering total of some 175,000 professional musicians must supplement their income by other means.

That this is not a healthy atmosphere for music is proven by the fact that it becomes more difficult each year for conductors of top orchestras to find skilled string musicians. Although there has been a gain in recent years in the number of small symphony orchestras established throughout the country, the trend now is slowing, due in part to the fact that competent string instrumentalists are not available.

When Junior goes to school he is very apt to join a school band. His tendency is to favor a trumpet or a saxophone, not a violin, cello, or other stringed instrument. Scholarships based on some of these instruments are going begging. Many leaders of small symphonies are avidly canvassing large cities for string talent but the best they can offer are part-time jobs in industry or business, because music employment alone will not suffice.

The "name" band business is also drying up. Large community brass bands are mostly relics of a happier past except in a few favored cities such as Long Beach, Calif., St. Petersburg, and Miami, Fla.

Famous orchestras are faltering from lack of new blood. Booking agencies blame ballroom operators for not supporting their efforts to build up new "name bands." New orchestras that have gained fame in recent years may be counted on the fingers of one hand. Secondary orchestras are finding it difficult to get good talent or important dates.

It is all part of a pattern of declining inducements.

Since the profession of music faces such a dreary outlook, there are those who ask: What is the musicians' union doing about the problem?

The answer is manifold and subject to documentation. Out of the long, uphill struggle of the American Federation of Musicians has been born a means of self-help which has developed into an instrument of widespread public service, not only contributing wages to unemployed musicians, but major benefits to the public. This is the free, live music project established first by President Petrillo in 1947, and now carried on by the music performance trust funds of the recording and television industries.

Instead of providing sickness, accident, or other fringe benefits as do most union welfare funds, this project creates jobs for unemployed musicians as well as contributing largely to public knowledge and appreciation of music. In the first three years of its operation under union supervision, it furnished \$4,500,000 in free public music, providing more than 30,000 performances, at a total administrative charge of less than one per cent. Veterans' and other hospitals, public park concerts, charitable causes, and teen-age dances to combat juvenile delinquency—all being admission free—were beneficiaries of this free live music.

The funds operate today under an independent trusteeship. In 1953, they spent \$1,950,000 for 21,000 public performances in which some 200,000 musicians participated. Recent contracts with the recording and television industries assure continuation of the funds for at least another five years. Administrative costs are much greater under the trusteeship, but the funds are growing and the pattern and extent of their public service is unchanged.

This project which started out as a means to gain employment for the live musician whose livelihood had been curtailed by the machine, has been directed into channels of continuing public benefit, bringing high praise from the forty-eight States and Canada, from governmental agencies, from the Armed Forces and national welfare groups.

Another major goal of the Federation, and one toward which President Petrillo has worked unceasingly, has but recently been realized in part by the repeal of fifty per cent of the amusement admission tax. This should result in employment for many hard-pressed musicians.

The musicians' union has grown in the past twenty years despite its inability to insure economic security for a majority of its members. Love for music and the desire to have a part in the fight for its survival has caused musicians to seek strength in numbers.

Each annual convention of the Federation sees renewed and united dedication to the principle that the vendors of canned music must be made to recognize and perform their obligation to the art that rewards them so richly and to the live musicians who make possible their reckless traffic in the unrewarded labors of others.

The Public's Stake in Live Music

It is a sorry paradox of our times and living standards that while the demand for music—serious music, in particular—is on the increase, the sources to nourish and develop it are steadily shrinking.

The richest and most progressive nation in the world appears content to reject its obligations for world leadership in music and the arts by neglecting to first make them secure at home. Meanwhile the opera houses and concert halls of the Old World are slowly but surely returning to their pre-war eminence through the beneficence of national subsidies and—in earlier postwar years—by grants from United States foreign-aid funds.

Yet at home our own musical organizations, needing sustenance and encouragement as much as do their counterparts overseas, have received no such Federal support. In almost every country outside the Iron Curtain we have seen the cultural arts primed by the flow of American tax dollars. Not so at home.

While this rebirth of cultural music takes place on the continents of Europe and South America, let us look at our own cultural institutions. For the most part they flounder in a morass of debt and doubt, their future always a question mark, and their creative genius shadowed by financial worries. One of the most poignant reminders of this retrogression came early in 1954 when the famed Boston Symphony appealed to civic pride and individual gifts to enable it to play its scheduled concert season. The world-famous Metropolitan Opera has been forced to take its appeal for public subscriptions before nationwide closed-circuit theater viewers, a project to which the Federation of Musicians has lent its aid.

All of our major symphonies are haunted by the ever-present ghost of debt. It is not an atmosphere that nourishes creative artistry or constructive planning for the future.

There is some hope that most of the thirty-two major symphonic organizations subsisting in metropolitan centers may be able to survive. But in most cities of 300,000 population or less, the days of serious music and skilled musicians are numbered. Even now, the best that some of these groups can offer is ten weeks of employment at near-starvation wages to musicians of demonstrated capabilities. These must seek supplemental income, accepting for the sake of their art the flimsy security of part-time jobs. Without some minimum guaranty of security for musicians serious music in America can only degenerate into a second-class product. That is unthinkable.

Specifically, the Federation of Musicians feels, along with many others, that governmental aid alone—at national, State, and local levels—can prevent the extinction of the remaining 129 little symphonies now waging a hand-to-mouth existence throughout the United States and Canada.

The problem is as real as death and taxes. The large fortunes of past generations that

For a Glorious

BIG TONE

ON ANY STRINGED INSTRUMENT

specify the Genuine

AMPERITE "KONTAK MIKE"

THE ONLY NO-DISTORTION "KONTAK MIKE"



Anthony Antone, widely known as "the most versatile artist of the fret", is an enthusiastic user of Amperite Kontak Mikes.

Used with most amplifiers, including most electric guitar amps.

No changes in amplifier, instrument, or strings. Attached without tools.

The Amperite "Kontak Mike" improves the tone and volume of any Stringed or Fretted Instrument — also Pianos, Accordions, Harmonicas, etc. It is the only "Kontak Mike" that does not introduce peaks or distortion.

Model **KKH** hi-imp. List \$12.00
 Model **KKH** (with hand volume control). List \$13.00

AMPERITE STUDIO MICROPHONES at P. A. PRICES!

Ideal for **CLOSE TALKING**
or **DISTANT PICKUP**

You can shout right into it, or stand away; in either case, the quality will be perfectly natural.

Model **RBLG** (200 ohms) List \$42.00
 Model **RBHG** (hi-imp) List \$42.00

AMPERITE CARDIOID DYNAMIC MICROPHONE

Models **PGH-PGL** List \$32.00



Write for 4-page bulletin on our complete line of Microphones!

AMPERITE Company, Inc.

561 Broadway • New York 12, N. Y.

In Canada: AME Radio Corp., Ltd., 560 King St. W., Toronto 26

once supported serious music and musicians are fewer today. Taxes on individual incomes have dried up new sources of financial support. Without governmental help, the end of this part of our national culture is plainly in view.

"Subsidy," as President Petrillo confesses, is not a pretty word in our language. But we can find no other means under present economic conditions to answer fully music's needs. We have no patience with those who say subsidy will enslave art. The Old World, from which our culture springs, has long recognized that serious music must be subsidized. Europe has practiced music subsidies for hundreds of years without nationalizing the product. Every Province of Australia now has its own regional orchestra, state-supported. Latin American orchestras are growing under governmental subsidies and, thanks to the Government broadcasting stations which retain the instrumentalists on staff. European orchestras are again in a generally healthy condition. We cannot say the same for orchestras in our own country, or for that matter, for any other division of music on this continent, apart from the government-supported units in Mexico. We note with sadness the passing of the famed NBC Symphony, eliminated with the retirement of Toscanini.

One of the finest commentaries on the importance of music to a nation was expressed not so long ago by Korea, cradle of one of the oldest civilizations. James Michener tells in *Reader's Digest* how:

"In December, 1950, the half-destroyed city of Seoul was about to be captured by the Communists for a second time. Only a few hours remained to salvage precious national treasures, and a government ship stood by for one last-minute cargo. What could be evacuated that would be of most value to the nation? Machinery? Engraved plates for printing money? The government chose to rescue the Seoul Symphony Orchestra. For without music there could be no Korea."

This example of national concern for a basic culture is a challenge to America. Surely it is the duty of our country to make certain that music and the arts prosper, as does the farmer, our commerce, industry, and transportation, all of which are kept healthy through material Government support.

State, County and Community Responsibility

Several State and local governments in the United States—apart from the Federal—have recognized their responsibility to foster and perpetuate the cultural arts, including music, as necessary adjuncts of the American way of life. In many sections of the country, public-spirited citizens, the Federated Music Clubs, legislators, and leaders of A. F. of M. locals have long been active in promoting grants-in-aid or specific legislation at State, county, and community levels to support music and the arts.

These examples of public concern and action are found in widely scattered geographies. For instance, Vermont and North Carolina are among those States which have long appropriated funds for the support of symphony orchestras. Other States are Massachusetts, Rhode Island, and Arkansas. Some of these supports are of long-standing. Others have been the more recent result of spirited public demand on behalf of symphonies, opera, chamber music, festivals, and folk music.

Counties making such appropriations either currently or in the recent past include areas embracing San Francisco, Los Angeles, Atlanta, Tampa, and New Orleans. As indicated in the State appropriations, these are not the result of a regional pattern but have come about through spontaneous action by interested individuals and public-spirited organizations.

Among cities giving grants are Philadelphia, which sets aside \$50,000 to be supplemented by public and private gifts, and which support is reflected in the fine Philadelphia Symphony. Sioux City, Iowa, has levied an orchestra tax of between \$10,000 and \$12,000 which forms the basis for heightened musical interest in that progressive Midwestern city. Among other cities voting grants are: Chicago, Los Angeles, St. Louis, Indianapolis, Salt Lake City, Houston, Baltimore, Buffalo, San Francisco, Detroit, Raleigh, N. C., and Rochester, Minnesota.

Such support does not come spontaneously from indulgent governmental bodies. It springs, almost without exception, from determined, planned campaigns by groups wise enough to recognize that cultural arts are part of the pulse-beat of a model American community. Coupled with this has been the desire to create an atmosphere in which music and the arts would be virile enough to support their hand servants.

The activating forces in most cases have been committees numbering the area's solid citizens, the owners of music stores, local church

groups, people interested in curbing juvenile delinquency, music clubs, teacher groups and members of Federation of Musicians' locals.

The pattern generally has been for these committees to draft enabling legislation or to force by public petition a voters' referendum on special millage assessments. These legislative requests have been supported by campaign committees able to demonstrate to elected officials the community's real determination in the cause. Some groups engaged in such quests for funds have been fortunate enough to find existing legislation which had been conveniently forgotten. Brought to light and dusted off, such laws have served as short-cuts to arduous campaigning for new legislation.

Community impetus for music can also be sparked through cultural organizations by means of free public concerts financed by the Music Performance Trust Funds. Since the funds are dedicated to the cause of music, this is a useful and legitimate means of sampling the delights of live music in a community, especially if these free performances are matched by local sponsors of paid concerts.

A few examples of varied types of concerts and musical presentations now being offered through the Music Performance Trust Funds and matching community support include: A thirty-member national symphony group playing in the Washington, D. C., National Gallery of Art; children's concerts at the Toledo Museum of Art; chamber music at the Baltimore Museum; Indian and Spanish concerts at the Los Angeles Southwest Museum under the auspices of the Los Angeles Music Commission; concert series at the Jewish Museum, the Museum of Natural History, and the Museum of Modern Art in New York City; at the Walker Art Center in Minneapolis; the University Museum of Pennsylvania; the Delaware Art Center, Wilmington; the Toledo Museum's Instrument Collection and Instruction Group; and chamber music at the Richmond, Va., Museum of Fine Arts.

These examples of organized support for music and the cultural arts prove the existence of a genuine desire for musical expression in our major cities. The desire is no less pronounced in smaller com-

munities, but the facilities and the knowledge of how to provide it often are lacking there.

In any movement that promotes music appreciation there is the promise of employment for competent instrumentalists and music teachers. Therefore the Federation local has both a selfish interest and a public obligation to foster and support such activity.

The so-called Mississippi pilot plan is a case in point. Two years ago, the University of Mississippi's extension division found there were 135 students in State schools studying stringed instruments yet only one public school in the entire State had a full-time instructor for strings. As in most places, the Mississippi school system favored bands studded with brass and other wind instruments.

Difficulties were encountered in recruiting student talent for a symphony orchestra at Mississippi University in the fall of 1952; heroic efforts were required to keep an all-State Teachers College orchestra intact. It became necessary to turn to teachers and adult performers to balance the meager group of student string instrumentalists.

The University extension department noted this trend with alarm; it selected eleven towns in four sections of the State as remedial test centers. Professional instructors are now teaching about 400 youngsters, most of them boys and girls from the fourth grade up. Local and visiting musicians have encouraged and worked in this project.

Most of the Federation's 700 locals are equipped to work with such groups all over the country and many of them are taking the lead in organizing such training. Such programs will, over the long run, do much to spark interest in live music, create an appetite for music of professional quality, and thereby make jobs for musicians.

Music, Business, and Resultant Prosperity

There are encouraging signs that business, industry, and labor are becoming aware that music is a potent promoter of sound public relations, and a useful link in employee-management relations.



Wonderfully
easy to
play!

Kay

KAY MUSICAL
INSTRUMENT CO.
CHICAGO 12,
ILLINOIS

Professional models from \$95.00

Student Kays from \$32.50

At your favorite music store

FEBRUARY, 1955

Unexcelled
Quality

Armstrong

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

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

W. T. Armstrong
COMPANY
ELKHART,
INDIANA

PROTECT YOUR FUTURE Buy your EXTRA Bonds Now!

Ownership of an

EXCELSIOR

identifies you with America's
finest accordionists

NORM KNUTH, popular young accordionist of Cleveland, leads his own combo, The Starliters. Like other first-rate professionals, Norm plays an Excelsior *Symphony Grand*. He needs an accordion with lots of versatility . . . and gets it—with an *Excelsior!*



Excelsior Accordions, Inc., 333 Sixth Avenue,
New York 14, N. Y. Canada: Excelsior Supply
Company, 2625 Albert St., Montreal 3, Que.

SEND 25¢ FOR BIG,
56-PAGE
"ALBUM OF STARS"



Plant orchestras, industrial bands, small opera groups, and community symphonies have been born of the joint sponsorship of local merchants, industry, and labor. On this common meeting ground there has likewise been born a new rapport between these groups. Large corporations have found it is good business to be generous in supplying music for their plant communities. Newspapers, department stores, even night club syndicates and public-service companies become regular or occasional sponsors of live community music.

A large Southern textile mill buys memberships in the North Carolina Symphony Association to the tune of \$10,000 annually for its workers. The Chattanooga *Times* sponsors student concerts of the Chattanooga Symphony. A Dallas department store sponsors "date nite" concerts and dances for teen-agers. One midwestern dance hall and night club syndicate pays for a series of summer "pop" concerts for the benefit of the city symphony in its section. A Grand Rapids department store contributes \$1,500 a year to promote concert music. A national soft drink concern sponsors square dances each summer in the nation's largest city, and the world's largest electric utility has received a plaque from the New York musicians' local for its series of summer block dances which employ top name bands. More than 100 tickets were purchased by the United Auto Workers, CIO, for the final concert of the Detroit Symphony Orchestra last March, and were sold to UAW members at a reduced rate. Nationally known labor leaders, as well as State and county heads of labor unions, serve on symphony boards and other music sponsoring groups. As in Detroit, A. F. of M. locals in many communities make cash contributions to support serious and popular music.

An outstanding example of cooperative labor, industry, and civic sponsorship occurred last year in the underwriting of the Pittsburgh Symphony for a series of concerts held in mill town areas where steelworkers, miners, and their families, heard this renowned symphony at a cost of only \$1.50 a seat. Cooperating were the A. F. of L., the CIO, the UMW, and Allegheny County mill, mine, and factory managements.

Added incentive for such public music entertainment is that Federal tax laws permit deductions up to fifteen per cent of corporation profits for such public service contributions. Whatever their source, these funds promote music for everyone and employment for musicians.

Such use of music in industrial and community public relations is worthy of serious attention by locals of the Federation.

Organized promotion efforts in these directions, through standing committees or other means, afford local members opportunities to become better acquainted with the business community, to further enlighten their fellow citizens on the public service of the local through its free music program, and to preach and demonstrate the gospel of live music.

A Boston newspaper owner and member of the A. F. of M., who has become one of the financial wizards of his day, was not content with using the facilities of the Music Performance Trust Funds alone. He established his own chamber music group which he retains permanently for public service in furthering charitable, social, and community affairs. The publicity given to this unit has proved invaluable to the cause of music in New England and the good deeds of the group and its sponsor have become widely known.

A survey by a large A. F. of M. local revealed a surprising number of card-holding doctors, lawyers, dentists, architects, and leaders of industry and Government. Most of these successful men are happy to credit music as the means by which they earned money for their schooling and helped them to launch their professional careers. An example is former California Governor and now Mr. Chief Justice Earl Warren of the United States Supreme Court, a former member of the Bakersfield, California, local who helped pay his way through college by playing in a dance band.

Upon receiving congratulations from President Petrillo on his appointment as Chief Justice, Mr. Warren replied in a hand-written postscript to his formal letter as follows: "My regards to the brothers of the Federation. Their kindness to me has always been more than a one-time poor clarinet player deserved."

It is to the advantage of A. F. of M. locals and other music-minded groups to poll the prominent citizens of their community who once were active, card-carrying musicians. Herein is a nucleus of understanding persons who are in position to help the cause of music.

A local orchestra, symphony, or chamber music group is not the only means by which music and music employment can be increased. Interest in ballet and small opera groups is again pronounced in many

INTERNATIONAL MUSICIAN

parts of the country, with numerous communities presenting music dramas of smaller and less expensive format.

Music, business, and a sound economy may very well go hand-in-hand, provided the effort to meld them is expended by those sufficiently interested. The opportunity exists in almost every community. It needs only to be explored, business by business, industry by industry, and profession by profession to bring about a renaissance of live music in hundreds of large and small cities of the United States and Canada.

Full Support for Our Symphonies

The number of small symphony orchestras in the United States and Canada has increased since the end of World War II, despite the fact that none of them makes money and few sustain themselves on paid admissions alone. This growth in music appreciation and live music activity must be attributed to two known factors—a sound economy and a growing national appetite for good music. Today, there are thirty-two major symphony orchestras and 129 secondary ones, plus some 300 non-professional and school orchestras. The majority of the professional units earn only about fifty per cent of their aggregate \$19 million of annual income per year through sales of tickets, radio, and recording fees. The remainder comes from contributions by music-minded citizens, appeals to the public for individual donations, scattered municipal and county grants, and frenzied drives each year end to make up annual deficits.

The travesty of canned music is that while approximately thirty-five million people last year attended recitals, concerts, opera and ballet performances, as well as symphony-orchestra presentations, and spent a total of \$50 million to do so, classical-record manufacturers reaped a harvest of \$60 million, only a minute part of which went to the support of these cultural productions, or to the musicians who make the classical recordings possible.

For example, the thirty-two major symphony orchestras played approximately 2,560 concerts in 1952, to audiences totaling about six million people at an overhead cost of about \$19 million. Their deficit was around \$6,500,000, which means that this top strata of music is but two-thirds supported by direct income. Similar averages prevail, generally, through the 129 secondary symphonies and the 300 school orchestras. Thus the support of all symphony orchestras in the United States and Canada annually amounts to around \$22 million, serving ten million people, at an annual deficit of \$8 million or nearly 33 1/3 per cent of its cost.

The thirty-two orchestras described as "major" are so called because they employ musicians at a regular weekly salary. Approximately 2,669 musicians are so employed for regular seasons of from eight to thirty-two weeks. A total of 804 musicians are employed in eleven orchestras in summer seasons of from three to sixteen weeks. The average regular concert season is 22.4 weeks. The average summer season is eight weeks. The average weekly minimum scale for the regular season is \$81.00. Thus the average annual wage for the major symphony season is \$1,814.

It is plain that it is the loyalty of the musician and his dogged desire to practice his chosen profession that is responsible for the life of the symphony rather than the tiny emolument he gets for a lifetime of study.

It is the history of the symphony that audience attendance cannot alone pay the cost. Death and taxes take a heavy toll these days of the wealthy patron. Realistically the only businesslike approach to guaranteeing the life of serious community music appears to be established, continuing subsidies at community, county, State, or Federal levels, or some combination of these grants.

Nowhere is the loyalty of the musician to his art better expressed than in the recent rebirth of Detroit's symphony orchestra, which, after a silence of 2 1/2 years, came back with its bills paid, its musicians engaged for three years, more than \$450,000 in the bank, and a guarantee of community support to assure its continued operation through 1954. More than half of the 4,800 seats in Detroit's Masonic Auditorium were subscribed for the first year's full eighteen-concert series before the orchestra had run through its first rehearsal.

Behind this success story lies an idea, which could be adapted to other cities desiring to refinance their symphonies. The approach was new only in its application to music. It was a modification of the so-called Detroit plan devised some years ago to assure broad community participation in the United-Foundations Charities Drive and the Greater Detroit Hospital Fund.

Two civic leaders, Jerome H. Remick, Jr., and John B. Ford, Jr., adapted this plan to recreate the symphony. They reasoned that no

Beech

CENTERED TONE

LOOK FOR THE DOT IN THE DIAMOND

BRIGHT QUALITY

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

Beech

Box 15 • Encino, Calif.

Gretsch Spotlight

America's top favorite Chet Atkins raves about playing ease and tone of his new Gretsch guitars



Chet Atkins and his Gretsch Guitar

Chet Atkins' very special brand of guitar playing goes over as big in Boston, Mass., as in Grand Ole Opry at Nashville, Tennessee. Busy Chet also records regularly for RCA Victor — his inimitable "San Antonio Rose" is something to hear! (Also his album, "Stringin' Along With Chet Atkins", EPR3163.) Chet's flexible style finds perfect outlet on his new Chet Atkins model Gretsch guitars — one with a solid body, one a hollow body type. Both feature a built-in tremolo and slim body, and the slim neck that Chet Atkins calls "the greatest help for any guitarist's fingers...they sure do keep mine relaxed". Try these new Gretsch Chet Atkins models yourself — the same guitars that Chet himself plays. Write for information to FRED GRETSCHE, Dept. 10-295, Brooklyn 11, N. Y.



The purchase of a LIFTON Case is like buying paid-up insurance for the life of your valued instrument. You can afford this protection for pennies more.

THE LIFTON MFG. CORPORATION
18 WEST 12th STREET NEW YORK, N. Y.

LIFTON CASES ARE MADE FOR ALL INSTRUMENTS

Insist on the LIFTON Trademark — Your Guarantee of Satisfaction

PROTECT YOUR FUTURE Buy your EXTRA Bonds Now!

orchestra could long survive as a plaything of the wealthy, chiefly because increased inheritance and income taxes had sharply reduced the scale of private philanthropy. Their approach was through the large corporations, educational and charitable foundations, and labor unions, of which the musicians' union was one.

The method used was to limit contributions to \$10,000 a year by any donor except the city of Detroit, which contributed \$25,000. Without advance publicity, and before the new symphony had filed incorporation papers, the two men raised, in twelve days, \$250,000, receiving from most of the contributors pledges of equal donations for each of the succeeding two years. Each sponsoring organization named one member to the symphony's board of directors, a group now enlarged to sixty, including leaders of industry, finance, labor, and minority groups. Sponsors' gifts amounted to \$282,333 altogether.

The president and officers of the Detroit Musicians' Union Local No. 5, A. F. of M., gave solid evidence of their loyalty and support when they approved a three-year contract, providing twenty-two weeks' employment, at a minimum of \$100 a week for ninety musicians.

With its financial future secure and its professional talent intact once again, the Detroit Symphony's morale is such that it welcomes the opportunity to compete with the best of the major orchestras. It proved its worth in its first New York appearance, January 17, 1954, under the baton of Paul Paray. The success story of the Detroit Symphony is an inspiring lesson in how a large city can support a creditable symphony.

Another example of community-wide determination to rescue a famous symphony from bankruptcy was the formation of the San Francisco Symphony Foundation to widen and intensify interest in the San Francisco Symphony throughout the area, and to provide basic, long-range financial security for the orchestra.

The start was made in January, 1954, with a concert in the California Palace of the Legion of Honor. More than 900 volunteer workers carried on the fund campaign which was spurred by the enthusiastic support of twenty-two district business associations, numbering over 3,000 neighborhood merchants and their families.

Foundation memberships were set at \$10.00, and on March 2, Chairman Philip S. Boone reported that the symphony, which suffered a heavy deficit in 1953, was "in business for good." A total of 6,207 members, more than double their goal of 3,000, had been enlisted. The previous year 1,771 people had contributed to the support of the orchestra. During the 1954 campaign, 5,624 bought memberships in addition to those who contributed \$25.00 or more to the symphony association, and thereby automatically became foundation members.

In its first year of reorganization it already appears to Chairman Boone that the symphony foundation will be able to contribute \$25,000 to the orchestra's operating fund and \$25,000 to its permanent endowment fund. Because the symphony foundation so far exceeded its goal, three special concerts for members have been scheduled instead of the one promised them originally. Special divisions which made up the 900 volunteers, apart from the merchants' group, included lawyers, physicians, junior chamber of commerce members and a general business group.

Theirs is the story of a great symphony and a cherished civic asset restored by an aroused community. It is a memorable example of what can be done by determined citizens.

Space does not permit detailed accounts of other worthy symphonies fighting determinedly for survival, but the Louisville adventure, whereby a Kentucky symphony undertook to find and play forty-odd new works each year under a \$400,000 grant from the Rockefeller Foundation is worthy of mention.

Under the terms of the grant, which must be matched by community support, the Louisville Philharmonic guarantees to commission and perform thirty original compositions, two of them 1-act operas, each year for four years. It agrees to find in each of the four years at least ten acceptable compositions by student composers who will receive cash awards as well as performances of their works. It arranges for forty-six Saturday afternoon concerts devoted to these new works each year for four years. It undertakes to make twelve long-playing recordings each year, to sell them on a subscription basis. It broadcasts these concerts, and makes its performance of new works available for relay abroad. Thus a forty-six-week season, instead of the relatively short one of the past, guarantees almost year-around music employment for musicians who heretofore had earned only part of their living by playing with the orchestra.

It must be pointed out that the \$400,000 Rockefeller grant, spread over four years, is definitely not to be applied in any manner to the operational expense incurred during the normal concert season. The

INTERNATIONAL MUSICIAN

project did not originate with the Rockefeller Foundation. It was conceived and presented to the Foundation by the orchestra itself under the urging of Louisville's dynamic mayor and live music enthusiast, Charles Farnsley. If the Louisville adventure works as well as expected it will provide America with an exhilarating example of idealism in practice.

These noteworthy examples of awakened community conscience in action are forerunners of other, but less spectacular, efforts under way in scores of cities and towns. Some will succeed, others will fail, but in no case will the activity do other than help the cause of live music.

How much better if our Federal Government would lend its broad powers to the common task. If our symphonies are to remain a source of national pride, they seem no less worthy of national support. Happily, there is a growing realization in official Washington that music and the arts must be given realistic and continuing Federal support if they are to survive as healthy props to our civilization.

Numerous pieces of pending legislation backed by such statesmen as Senators James E. Murray, Montana; Hubert H. Humphrey, Minnesota; Herbert H. Lehman, New York; Paul H. Douglas, Illinois; Estes Kefauver, Tennessee; Wayne Morse, Oregon, and equally prominent Members of the House, now propose to Congress various forms of aid for cultural pursuits and the people who practice them.

Implicit in the language of these several House and Senate bills and resolutions is the awareness of these lawmakers that our civilization must not neglect the culture upon which it is founded. Made clear in this legislation also is the plight of the professional musicians. This was ably and eloquently stated by Senator Murray in his remarks before the Senate. Not only does he recognize the inroads by mechanization upon the live musician, but he applauds the efforts of the Federation and President Petrillo to cushion these blows. Senator Murray said, in part:

"In this connection it is interesting to note that while the plight of the musician in these United States is equally serious, he and his Canadian neighbor have done something affirmative to help themselves. Theirs is an interesting experiment that began several years ago when Mr. James C. Petrillo, President of the American Federation of Musicians of the United States and Canada, was able to cushion somewhat the effects of mechanical music by creating, in agreement with the recording and transcription industry, a royalty fund that spends about \$1,500,000 annually for the employment of live musicians in hundreds of localities to perform free music for the public.

"I was particularly interested last May when I was in Geneva as a United States delegate to the International Labor Organization to find that organization studying the Petrillo formula in working toward a world-wide convention that would establish the rights of artists to a payment for work done when their performances are multiplied mechanically for profit. Unlike the author and composer, these entertainers have no protection under the copyright laws, and I sincerely hope such a convention will be adopted."

Strong support from other fields of the arts, it is hoped, will rally to the aid of this legislation which would benefit all. It is no secret that President Petrillo has been instrumental in initiating the introduction of some of the current legislation and the Federation's members are actively and vocally supporting it.

There is opposition, of course, as there usually is, to most forms of legislation. But President Petrillo already has ordered a staff study of the legislation now pending, so that when these bills and resolutions are subjected to final committee study and writing, the Federation can move to its support promptly and effectively in the interest of musicians and their fellow artists.

How A. F. of M. Locals Can Help

In the average community there is no organized group that gives so much time and effort to civic interests as the A. F. of M. musicians. Scarcely a week goes by that some drive or civic program does not seek out musicians to contribute services.

It is fortunate that both the A. F. of M. locals and the communities have a facility such as the Music Performance Trust Funds to rely upon in many such circumstances. The free public music programs, first administered wholly by the A. F. of M. through its recording and transcription fund, and subsequently through the trustee-administered Music Performance Trust Funds, has become the Nation's chief back-log of live music available for public services.

This monument to a union's sense of public responsibility is made possible through a small royalty on recordings and transcriptions

HOLTON STAR ALBUM



JIMMY ZITO

with
M-G-M STUDIOS

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

330 N. COBBLE ST., ELKHORN, WISCONSIN PREFERRED INSTRUMENTS FOR OVER HALF A CENTURY

Learn to Be a Professional Piano Tuner and Technician

Splendid field; demand for competent technicians exceeds supply.
DR. WILLIAM BRAID WHITE, world-famous piano tuner, technician and teacher, whose work is endorsed and approved by Steinway & Sons, W. W. Kimball Company, Baldwin Piano Company, and other famous piano manufacturers.
WILL TEACH YOU THE ART AND THE TECHNIQUE.
For Free Information, Address
DR. WILLIAM BRAID WHITE
5149 West Agelita Ave., Chicago 30, Ill.

Attention, Bassoonist! NOW AVAILABLE

Duets in Sonata Form for Two Bassoons by Karl Jacobi (1790-1852)
First Class Work for Training and Recitals.
A Must for Every Bassoonist.
Available, Single Sonata, \$1.50. All Sonatas (11 pieces) complete, \$15.00.
Edited and Arranged by **WALTER MENKER** of the Cleveland Orchestra
2583 Overlook Road Cleveland 4, Ohio

MUSICIANS' HANDBOOK STANDARD DANCE MUSIC GUIDE

★ A classified and alphabetical list of the best and most popular standard Foxrots, Waltzes, Showtunes, Rumbas, etc., with Original Keys & Starting Notes. Over 5,000 Titles, 100 Classifications, 300 Shows, 64 Pages.
★ A list of over 200 Top Shows with their Hit Tunes, Years, Composers, Keys and Starting Notes, including — "The Song Histories of Favorite Composers".
★ "Song Hits through the Years" . . . The outstanding songs of each year, from the Gay-Nineties to the present day.
SEND FOR YOUR \$1.00 COPY TODAY
50c Edition Also Available

A RAY DE VITA
150 Knickerbocker Avenue, Brooklyn, N. Y.



made by the A. F. of M. members. It is paid directly by the manufacturers and is expended solely to bring free, live music to the people of the United States and Canada. A similar royalty pact between the A. F. of M. and TV film producers was also established. These latter accruals are now beginning to contribute substantially to the fund.

Under the trust agreements, the trustee receives semi-annual contributions from the signatories based on their volume of sales at retail price levels. The funds are not permitted to accumulate but must be spent currently. They are allocated for expenditure among 654 geographical areas covering the United States and Canada, according to a fixed table of percentages.

The procedure of bringing the funds into action follows a simple pattern. The funds' office in New York City is notified, either by the local or organization in the area where the performance is desired. Approval usually follows, providing the occasion meets the requirements of the funds that no admission may be charged and that fixed allocations for the area are not already exhausted. Three results are obtained. The organization gets the kind of music it has asked for, the musicians playing for the function are paid at prevailing scale, and the community receives the benefit of the free live music program.

The Music Performance Trust Funds concerts have sparked whole series of paid performances by business, civic, or municipal groups. The funds are providing free rehearsals, music rallies, and public forums which encourage the development of small opera groups, community bands, children's music, and sometimes the creation of self-supporting symphony groups.

MPTF concerts may even serve as the key to promoting legislative campaigns to obtain grants-in-aid for live music. A symphony concert planned and executed before legislators at the State capitol or in the county courthouse would be a certain means of commanding the interest of those who control legislation.

Free live music concerts can also be utilized as the basis of public relations drives to aid the cause of live music and to obtain the support of merchants, newspapers, radio and TV stations, music and civic clubs. Sample concerts continue to be the best means of promoting paid concerts. Salesmanship thrives when practiced under conditions where both parties are happy in the thought that they are cooperating in a worthy cause. It presents an opportune time for the orchestra leader or manager to discuss with the merchant or manufacturer the benefits to be derived from an employees' dance or for a lively orchestra to play for a sales convention.

Active press relations can be maintained and favorable publicity obtained for the A. F. of M. local through the proper handling of free live music performances. Editors like news items referring to public service in their community. The account of such a concert furnished the press or radio often plants the idea on the part of a reader or listener to recommend a concert or dance for some organization of which he or she is the entertainment chairman. Newspaper, radio, and television public-service promotions should not be overlooked although broadcast performances pose special considerations.

For complete public-relations exploitation of a free public music program locals have found it wise to make use of both advance and immediate press and radio releases. Excellent use can be made of the publicity channels of co-sponsors and the published endorsement of officials and other prominent people participating in the program.

Honest editors are in the majority. Too many of them simply know too little about the problems concerning the survival of live music. These difficulties and the steps taken by the Federation's international officers in meeting them should be discussed factually with editors when the opportunity presents itself.

Every editor should have the answers to three important questions vitally affecting the A. F. of M. He should know that the conflict of school bands with professional employment has been handled satisfactorily by President Petrillo's espousal of a music code of ethics now widely accepted by educators everywhere; that the record ban was ended through a formula devised by your union; and that organized musicians have been far-sighted enough to encourage the entertainment industry through fair and considerate wage negotiations. The answers to these and other controversial questions will be effective providing they are backed up with detailed knowledge furnished A. F. of M. members in publications provided by the Federation.

Favorable public opinion, sparked by a friendly press and community relations, is vital to the cause of live music and musicians. It may mean an added vote in the city council when the appropriation for summer concerts is considered. Or it may mute the protests against a misunderstood insistence on a local ground rule. A friendly public

is a genuine asset and the free public music project is a means of wooing public opinion. The rewards are well worth the additional effort on the part of all locals of the American Federation of Musicians.

Music Stands at the Crossroads

The problem of the musicians is not that of the musician alone. His economic well-being and the survival of music cannot be considered separately. His problem, therefore, is everybody's concern.

Qualified observers of the music scene see a growth in music today. True, there is a revival of interest in classical music recordings, accentuated by the recent development of high-fidelity equipment. But the tragedy is that only a few thousand musicians in our country are employed in recording. These are mostly mature, accomplished instrumentalists who served their apprenticeship when there still was opportunity for a young musician to earn a living at his profession.

More than two million school children are being taught instrumental music today. What becomes of them? Where do they turn to cash in on their study and talents? When President Petrillo told these hopefuls recently that the profession of music had become a starvation business he was roundly criticized for discouraging youthful talent. What he did say was that youths planning a career in music should view the prospect—or lack of prospect—realistically.

The sorry plight of both the serious and popular musician is the deep concern of the American Federation of Musicians. But its implications for the music-loving public go far beyond the question of the professional's job and his future. The truth of the matter is that serious music, at least, is on its last faint bars.

The day fast approaches when there will be no adequate supply of skilled musicians. The present dearth of competent string instrumentalists is desperate enough to evoke immediate concern. Without orchestras and ensembles to employ them the incentive for students to play stringed instruments will disappear completely. One depends on the other and without them, our Nation's heritage of music eventually will consist only of historical libraries of recordings. There will be no new music, no youthful talent coming along to man our symphonies or make new records. There will be only memories of a better day when musical culture was a cherished part of the American way of life. We can hope that our generation won't see the debacle, but it approaches so fast that even we may see that sorry day.

The American Federation of Musicians is convinced that the crisis can be averted only by a widespread, public demand that our Government face up to its responsibility to preserve music and the arts.

MUSIC IN TENNESSEE

(Continued from page fifteen)

Another musically nutritional offering is the Memphis Concert Orchestra, a forty-piece organization which presents in Overton Park Shell during the Summer both classical and popular selections with distinguished soloists, under the conductorship of Noel Gilbert. This truly fine series of concerts sponsored jointly by Local 71 (via the Music Performance Trust Fund of the Recording Industry), the Memphis Park Commission and various businessmen, brings record crowds to the shell's amphitheater. In August of this year Marguerite Piazza, well-known soprano and a Memphian by marriage, was guest artist, and Frances Greer, Robert Rounseville and George Sawtelle have also recently been soloists there. The final offering each season is a jazz concert, this year Bill Justis and his popular high-tension band, which caters chiefly to the society crowd and college students, and which has played the "Last Nighters Ball" during the Cotton Carnival for the past several seasons.

Besides his summer park conductorship, Mr. Gilbert has his own orchestra, which performs at the Hotel Peabody for Sunday noon and dinner sessions. He is also conductor of a television program entitled "Evening Serenade" which is channelled five days weekly at Station WMCT during the Fall and Winter months.

Heady Concoction

Such music as these groups offer is the sort one may sip and swallow with no dizzying after effects. Of a quite different order is that flesh-tingling, head-spinning potion served up on Beale Street, a region, for all it exists musically speaking only in the memory of a

(Continued on page twenty-six)

INTERNATIONAL MUSICIAN

The Selmer (Paris) C-T is the *one* clarinet that will do full justice to your talent, contribute most to your tone, your intonation, and your technique. You need no further proof than to hear a Selmer played (for instance: Quartet Plus Two, featuring Sam Most), or better yet, play one yourself. Your Selmer dealer will gladly arrange a free trial. See him—today.

Hear before you buy...and be sure

You'll play better
with a Selmer



SAM MOST

Choice of many critics as one of the country's brightest young clarinet talents. Hear him play his Selmer C-T Clarinet on Debut records. (Quartet Plus Two—DLP-11)

Selmer

DEPT. B-21

Elkhart, Indiana

I am interested in knowing more about the new Selmer (Paris) C-T Clarinet. Send me your FREE illustrated brochure. I now play a _____

Name _____

Address _____

City _____ Zone _____ State _____

Gretsch Spotlight

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



Gipsy Markoff and Gretsch—La Tosca

Courage is the added ingredient that makes beautiful, talented, internationally applauded Gipsy Markoff a VIP in everybody's book. The story of her triumph over disaster after her World War II plane crash is show-business history. We're proud that Gipsy plays and praises the new 70th Anniversary Gretsch—La Tosca accordion. Gipsy thinks her La Tosca is tops for the spotlight—in tone as well as appearance. "Vital that I have an accordion I can depend on," says Gipsy. "The La Tosca reputation and performance are so reassuring." Whatever your needs, there's a La Tosca to satisfy them, at a price you can afford. See your dealer or write us for details, on the luxurious new La Tosca line. Fred. Gretsch, 10-255, 60 Broadway, Brooklyn 11, N.Y.

The Haynes Flute



SOLID SILVER FLUTES PICCOLOS

Made by WILLIAM S. HAYNES CO.

Shops: 12 Piedmont Street, Boston 16, Massachusetts
Branch: Wm. S. Haynes Studio, 33 West 51st Street,
New York 19, N. Y.

Another First from Antobal!

MAMBOETTES

For Small Dance Bands

15 AUTHENTIC MAMBOS

arranged by

"Chico" O'Farrill and Rene Hernandez

Mambo Percussion Chart

C BOOK, \$5 BOOK, E5 BOOK, \$1.00 Each.

At your Local Dealer or direct

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

PIANO TUNING PAYS

Learn this Independent Profession
AT HOME



Our patented TONOMETER simplifies learning and assures accuracy with or without knowledge of music. Action Model and tone furnished. Diploma awarded. Great shortage of tuners makes this a PROFITABLE and UNBOWLED job. 50th year. U. I. APPROVED. Write for free booklet. NILES BRYANT SCHOOL, 3731 Shuckton Blvd., Dept. B., Sacramento 28, California.

MUSIC IN TENNESSEE

(Continued from page twenty-four)



Left: Burnet C. Tuthill, composer and eminent musician of Memphis
Right: Walde Cohn, conductor, Oak Ridge Symphony Orchestra

few old-timers, is famous as the initiation point for Handy's far-flung "blues"—the "Beale Street Blues" and "The Memphis Blues," even the "St. Louis Blues." He tells in his autobiography how he came to write the latter: "Outside the lights flickered . . . piano thumpers tickled the ivories in the saloons to attract customers, furnishing a theme for the prayers at Beale Street Baptist Church and Avery Chapel. Scores of powerfully-built roustabouts from river boats sauntered along the pavement, elbowing fashionable browns in beautiful gowns. All that contributed to the color and spell of Beale Street mingled outside, but I neither saw nor heard it that night. I had a song to write."

Blind, bent under the weight of eighty-one years, Handy flew back to Beale Street from New York on December 1, 1954, to "give one note in a minor key to start things jumping" at the Blues Bowl charity football game. It was a note, we warrant, that echoed and re-echoed along the rows of irregular old brick buildings, through the thoroughfare where once dangled enough "golden balls to pave the New Jerusalem" and on down to the shanty boats moored to the willow-tangled banks of Mud Island.

Symphony in Sizes

Nashville, capital of Tennessee and roughly in the north-central portion of the State, offers, as its musical fare, the Nashville Symphony Orchestra, notable for its performances for the first time in the South of the nine symphonies of Beethoven consecutively (two seasons ago), for its youth concerts and summer concerts, for its very portable (twenty-three men) symphonette (tours every season and gives free concerts before student bodies) and for a series in the 1954-55 season which includes not only admirable American works—Griffes' *The White Peacock*, Copland's *An Outdoor Overture*, Dello Joio's *Variations, Chaconne and Finale*—but also such outstanding soloists as Alexander Brailowsky, Nathan Milstein, Gina Bachauer, Jacob Krachmalnick, Lorne Munroe and Nell Tangeman. This orchestra is now in its ninth year, growing from the small ensemble got together on impulse of Walter Sharp on his discharge from the Army after World War II, and coached to symphonic trim by former conductor William Strickland, and its present conductor, Guy Taylor.

The George Peabody College for Teachers upholds a high chamber music tradition for this region. The five chamber concerts presented

Bluff City Concert Band, Louis Werne, conductor



during the current season have led to a public demand for their continuance. Kees Kooper and Mary Louise Boehm (Mrs. Kooper) together with Dr. Vernon Taylor, musicologist, and Dr. Robert E. Bays, instructor in brass instruments, have already announced a comprehensive program for the 1954-55 season.

Other servings at this part of the table should be sampled for the unique contribution they make to the musical scene throughout the whole United States.

Singers and Song

The Fisk Jubilee Singers have sung to audiences all over the world, and for years were featured on an NBC program, "Magnolia Blossoms," originating in Nashville. It was, by the bye, the original Fisk Jubilee Singers who in 1871, during a tour of the large cities of Europe and the British Isles, made enough money to purchase the university campus and build Jubilee Hall.

Then there is the "Grand Ole Opry." Everyone who has listened in on this half hour over NBC on Saturday nights has witnessed a musical manifestation which, in its twanging guitars, plaintive songs, country fiddlers and general free-for-all fun, is as Tennessean as river boats, game hunting, cotton shipping, mules, Andrew Jackson or TVA. For here is hillbilly music at its most typical—and, we may add, at its most lucrative. Bookkeepers' figures fairly prickle the scalp: a \$25,000,000 music industry with the hub WSM's powerful 50,000-watt radio station, now in its thirtieth consecutive year of broadcasting the Grand Ole Opry.

Local 257, Nashville, has 165 guitarists on its roster. The musical marathon these—plus vocalists and other assorted featurists—put on for four and one-half hours every Saturday night, is heard, in the thirty minutes of it relayed over NBC, by an estimated ten million people. Over five million fans have travelled to Nashville since the birth of the "Opry" to see the show in production. Korean fighting men voted this the American radio show they would most like to see; so a group of the cast packed their bags and flew to Korea to entertain the troops there.

WSM has a large staff orchestra. Owen Bradley is the leader of its nineteen top-flight musicians.

Community Concern

Returning from a discussion of hillbilly singers to the Nashville Symphony, we must of necessity tone down our voices, and smooth out the kinks in our thought waves. This orchestra has no endowment, receives no public funds. Ticket sales to the concerts net approximately only one-third of the annual operating budget. It is the contributions of people who care which insure the continuation of symphonic music in Nashville. Luckily to date there have been enough people (but just enough!) who do care.

So with this, its capital city, we round the table of musical life in Tennessee. Of the something of this and something of that which it has offered, two qualities stand out: sincerity and enthusiasm, these, plus variety—as wide a variety of music to please as wide a variety of listeners as any state in the Union. No one who crosses the borders of Tennessee need depart musically unsatisfied.—*Hope Stoddard.*

Below, left: Koyas Kooper, Mary Louise Boehm and Dr. Irving Wolfe, faculty members of George Peabody College. Mr. Kooper (left) is also concertmaster of the Nashville Symphony Orchestra. Below, right: Edward Shalett and his Continental Strings (Edward Shalett, Bernice Shalett and Earl Van Arsdale) in their thirteenth year in the Green Room of the Read House in Chattanooga.



FEBRUARY, 1955

Sano

TOP ACCORDIONISTS prefer

**HIGH FIDELITY
Electric
ACCORDIONS,
AMPLIFIERS
and PICK-UPS**

Al Monti

Harry Lombardo

- **SANO ACCORDIONS**
All Sano Electric Accordions are made with the famous Patented custom Sano High Fidelity Pickup. Convenient "OFF-ON-TREMOLO" 3-way switch.
- **SANO AMPLIFIERS**
A 30 watt completely portable amplifier, designed to provide the utmost in the reproduction of sound.

See Your Nearest Dealer or Write Today for Complete Details

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

Starring WITH BUESCHER

**FRANK WEIR Scores with
THE HAPPY WANDERER—
and his Buescher
Tru-Tone Soprano Sax**

The special sound that has made Frank Weir's recording of **THE HAPPY WANDERER** a hit on both sides of the Atlantic is a Buescher Tru-Tone Soprano saxophone.

An artist of unusually broad experience, ranging from the London Symphony to touring bands, Frank Weir says, "I've played a Buescher Tru-Tone Sax for 15 years and highly recommend it for all types of work." When you try a Buescher, you'll agree. See your dealer today.

TRY A NEW BUESCHER — TODAY

MADE BY MASTERS

PLAYED BY ARTISTS

BUESCHER BAND INSTRUMENT CO.
ELKHART • INDIANA

DONATE YOUR BLOOD TO THE RED CROSS

JEN-Co Choice of LAWRENCE WELK



JEN-Co Tubular Chimes - Fast numbers played with 2 mallets as used by Johnny Klein.
JEN-Co Vibes - For Striking Appearance - Fine Tone.

WRITE - JEN-CO - BOX 168 - DECATUR, ILLINOIS

SHAWL COLLAR JACKETS



DIRECT FROM THE MANUFACTURER

\$16.75

Fine, full-bodied, all-year-round rayon gabardines. **MATCHED HAND-STITCHED** edges, fully lined. Sizes 34-46 longs and regulars. 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 **PLAIDS \$18.75**

SLACKS \$8.75

Free sample materials sent upon request.

TOWNCRAFT CLOTHES 752 Broadway, New York 3, N. Y.
 Telephone: GRamarcy 7-7452

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

60 MODERN TUNINGS

FOR EIGHT STRING STEEL GUITARS

Sent Postpaid Anywhere in the U. S. or Canada on Receipt of \$1.00 Cash or Money Order.
 16 PAGES OF 6THS, 7THS, 9THS, 13THS, MINORS, INVERTEDS, COMBINATIONS, DIMINISHED, AUGMENTED

\$1.00

Copyright 1953 By PAUL A. BIGSBY

8114 East Phlox St., Downey, Calif.

TECHNIQUE

OF PERCUSSION



by George Lawrence Stone

PRACTICE POINTERS ON THE BUZZ ROLL

In the last issue I answered an instructor's question by stating that although our Peck's Bad Boy, the buzz roll, is so easily picked up that elementary pupils invariably drift into it like ducks taking to water, I felt that an instructor should insist upon the rudimental two-beat roll being mastered first, with the buzz coming later. The continuation of this premise follows.

After the pure two-beat roll is under control, let down the bars, if you choose, and concentrate on the buzz. The buzz may be applied to a roll executed at any speed at which a roll may be rebounded.

Whereas a single downward pressure of hand and fingers, as a stick strikes its primary blow, produces the single rebound of the two-beat roll, a further downward pressure will give the two, three or several rebounds of the buzz.

Avoid what may be termed the *scratch roll*, produced by an exaggerated digging down of the sticks double forte into the drumhead, with muscles tensed, and at a ridiculously high rate of speed. This is an abomination to the ears of any musician.

Since the buzz is so comparatively easy to execute, one is apt to play it in a slipshod manner, without paying too much attention to a well-timed hand alternation. As in the two-beat, timing of the buzz should be even, whether rolling in or against the rhythm of the music. I have noticed a tendency among pupils and some professionals as well, to execute their buzz rolls with a slightly faster alternation than with the two-beat variety. This may partly be because the buzz is easier to produce. Then again, a player may unconsciously hurry his alternation of the buzz lest it sound uneven—with noticeable spaces between the hand blows.

Break it Down

Here is another problem in teaching most readily solved by the same type of crude yardstick approach dwelt upon in the last issue—the mathematical breakdown. To begin, the figure below is a common one in binary measure, showing rolls which may be buzzed, matched to single eighth-note beats.



If rolled in the rhythm of the eighths, the buzzes may be broken down to their basic hand movement pattern, viz:

INTERNATIONAL MUSICIAN



Practiced at slow motion speed, the timing of the single beats and the buzzes should be made to follow one another with clocklike regularity. Here is where musically we cringe, for at slow motion our buzzes will sound sad indeed, with great open spaces between them. However, this is as it should be, for at this point the timing is all that matters. When timing is under control, speed of the figure may then be advanced. Naturally, the speed of hand alternation advances correspondingly until, when normal playing tempo is reached, the buzzes have "smoothed up" into that smooth, uninterrupted and unpulsated long tone of the drum, said so aptly to resemble "the patter of raindrops on a tin roof."

The following example shows a further matching of hand movement—that of both the two-beat roll and the buzz, timed by single eighth-notes which set the pattern for either roll.



A similar example, ♩ one in six-eight.



Heavens! I Am Criticized!

John Carlisle, Washington, D. C., intimates that I am all wet in my sense of chronology, per his postcard quoted below:

"Though not a drummer, I always enjoy your column: I think mainly because you so often delve into such interesting sidelights.

"But in the November issue you have misled the callow youth of today very seriously when you say that 'twenty years ago the boys in the back rooms were saying *skiddoo*, oh you kid, and *twenty-three*.'

"Twenty years ago? Why, that was in 1934, man! Even the squarest of the squares had forgotten that kind of jive in 1934. There already were hepcats swinging in the groove then, gate. I was even flattening fifths myself (although only a few men in the band could take this).

"Please, George, no celluloid collars or silver-plated cornet solos in '34. Regards."

Well, says G. L. S., time does fly, and I guess I was indeed careless in not more accurately fixing the date of the *skiddoo* era. I am hazy on the date myself, and maybe it was nearer forty years ago than twenty. However, leaving all pinpointing aside, it was lo, these many years ago. And thanks for your card, John.

Celluloid collars. These things date back a few years too, although I am going to be more careful from here on in mentioning specific dates.

The well-dressed gent of the celluloid era could wear the same shirt (the collarless variety) for weeks, if he wanted to, and hook on a clean collar every day. If he had a celluloid collar he could use the same one every day, a little soap and water once in a while being all that was needed to keep it clean and white. It didn't matter about the shirt so long as our well-dressed friend was careful to keep his coat buttoned up.

Gretsch Spotlight

"That great Gretsch sound" draws rave of still another drum star, Art Blakey



Art Blakey and Gretsch Broadcasters

FAMOUS modern-school drummer Art Blakey says, "Gretsch Broadcasters, greatest drum I ever owned!" Art now is heading his own jazz group playing such spots as Birdland, N.Y.C. and Blue Note Club, Philadelphia, has played with top-notchers like Dizzy Gillespie and Miles Davis. "That Gretsch sound—it's really great," says Art, and proves it on the new Blue Note Album, "A Night at Birdland with Art Blakey." Try Gretsch Broadcasters yourself at your Gretsch dealer, or write for your catalog of Gretsch drum outfits now. It's FREE. Just address Dept. IM255, FRED. GRETSCH, 60 Broadway, Brooklyn 11, N. Y.

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

DRUMMERS . . . The Only Book of Its Kind
Sam Ullano's
"PRACTICAL GUIDE FOR THE WORKING DRUMMER"
48 Pages of MAMBO, SAMBA, RHUMBAS, GREEK FOLK DANCES, JAZZ, DANCEWORK ON THE SET, IDEAS FOR SOLOS, AND 600 Tips and Hints on Practical Work that is up-to-date. A Must for All Drummers.
ONLY \$1.50 — ORDER NOW — Send check or money order or see your local dealer.
LANE PUB. CO. 1739 Boston Rd. Bronx, 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—Flute Mechanisms
25c With Swab Applicator.
30c With Dropper.

BUY IT AT
MUSIC DEALERS EVERYWHERE

Choice of top drummers
Amrawco
AMERICAN RAWHIDE MFG. CO.
TOP QUALITY DRUMHEADS

For the
DRUMMER WHO CARES

Premier DRUMS
SUPREME ENGLISH QUALITY

* Premier of England offer a full range of the finest in percussion. Unequaled for tone, design and life-time construction — see your dealer or write either:

MALL DRUM CO. PACIFIC M. S. CO.
623 URSULINES ST. 7143 S. SENTER ST.
NEW ORLEANS, LA. LOS ANGELES, CAL.

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 10, OHIO

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

NAME _____

ADDRESS _____

CITY _____

ZONE _____ STATE _____

"FILL IN
COUPON AND
MAIL TODAY!"

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

"To make the 'Hot Canary' really fly
I insist on . . .
Pirastro Wandertone Strings!"

Floriano LaBac

Use **PIRASTRO WONDERTONE**
CHROMIUM STEEL . . .
the "Ultra Sensitive" string

PIANISTS!!

Add to your income by teaching the Robert Whitford Modern Piano Method. Write for a free copy of **PIANO TEACHING TODAY** and we will also send you free Mr. Whitford's master lesson on **MUSIC'S MOST UNUSUAL CHORD.**

ROBERT WHITFORD PUBLICATIONS

Dept. M, 204 N. E. 31st St., Miami 27, Fla.



EMCEE The amazingly different Entertainment's publications.

Contains original material. Patter, Skits, Noveltyes, Parodies, Monologues, Dialogues. Special offer of 7 different issues and book of heckler stoppers - comic song titles; a mountain of material. \$4.

EMCEE, Dept 14
Box 903, Chicago 90, Ill.

OTTO CESANA

Correspondence or Studio Instruction in
ARRANGING AND COMPOSITION

Books Available:

Course in Modern Harmony (complete).....\$3.
Course in Modern Dance Arranging (comp.) \$2.
Course in Modern Counterpoint (complete).....\$3.
Voicing the Modern Dance Orchestra.....\$4.

Studio: 29 W. 57th St., New York 19, N. Y.

WIND INSTRUMENT PLAYERS: In Bands,

Orchestras or Hobby Only. Do you tire easily? No time or place to practice? Overcome these handicaps by the **FREDERICH SHORT CUT METHOD OF BREATH CONTROL.** Write for complete free details today. State instrument played.

FREDERICH

1201 Marshall Street Manitowish, Wis.



the *Violin*



IEWS AND REVIEWS

By **SOL BABITZ**

The "Bach Bow" Racket

I have on several occasions pointed out in this column that the increased public interest in 18th-century music makes it increasingly necessary for performers to learn more about 18th-century performance through study and the use of early instruments. For the past several years I have felt rather lonely knowing that, apart from myself, no one was making any effort to learn to play the 18th-century violin, similar to the effort made by pianists to learn the harpsichord.

It was very gratifying therefore to learn recently that Paul Rolland, editor of the *American String Teacher*, had taken steps to import two early violins. It is encouraging to know that finally others are going to help in this important work.

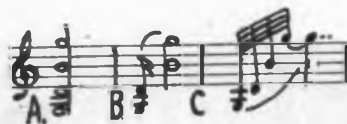
But, together with good news, comes news of a very disturbing nature. It seems that several violinists have appeared in this country and in Europe who are performing the Bach sonatas with weirdly shaped bows which they claim are "Bach bows."

The whole set-up is dishonest. None of these bows resemble any 18th-century violin bow; not one of these players uses an 18th-century violin; not one of them follows the technical and stylistic instructions in the books of L. Mozart, Geminiani and others. They do nothing which is necessary for an authentic performance. They are merely using some strange bows to try to cash in on the interest in early music. This I can only call the "Bach bow racket."

The Myth of the Bow Which Plays on Four Strings at a Time

All of the "Bach bow" racketeers claim to be authentic because with their bows they can sustain chords on four strings at a time. None can offer any historical evidence to prove that in Bach's time chords were played in this way and when one traces the origin of this queer notion the results are comic.

About fifty years ago some musical scholar got it into his head that chords in Bach's time were sustained as written (A) instead of being broken in the modern way (B). Had he taken the trouble to read the instrumental instruction book of Bach's day he would have found out that *neither* of these ways was used. All instructions were to *arpeggiate* (C). *Not one early writer suggests that chords should be sustained as at A.*



In addition to historical facts, two other obstacles stand in the way of sustaining a chord as written: first, no 18th-century bow and no modern bow can sustain a chord; second, even if such a bow existed,

INTERNATIONAL MUSICIAN

172 Different Facings!

There's a
WOODWIND
MOUTHPIECE
for your embouchure



Woodwind is made of Steel Ebonite in exclusive hard mouthpiece rubber, unbreakable yet durable as tough metal, non-warping under high temperatures.

FREE!

The
Woodwind Company

DEPT. B-255
601 WEST 26TH STREET
NEW YORK 1, N. Y.

mouthpiece originators since 1919



PROTECT YOUR FUTURE
Buy Your EXTRA Bonds Now!

FEBRUARY, 1955

there are many chords in 18th-century music which are written in such a way that they cannot be sustained with any bow! Here are some typical ones which cannot be put down to errors because they are identical in all the autographs including that by Bach himself.



In short, "Bach bow" racketeers are less authentic than average modern performers!

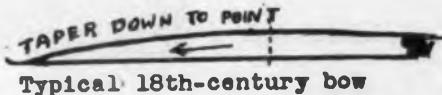
But nothing daunts the fearless "Bach bow" racketeers. The historical facts can be bravely ignored. If no 18th-century bow can sustain chords, they can invent a phony 18th-century bow which will sustain chords. If they come to unplayable chords such as those cited above, they can smear over them as well as their own theories about playing chords "as written." Nor are they afraid of the general public and the music critics. The only encouraging thing about their phonograph records is that they are not only musical but financial disasters as well.

As for their claims to being more authentic than the modern performance, a comparison of the three chord versions above shows that the modern broken chord (B) is closer to the correct arpeggiated chord (C) than the sustained one (A).

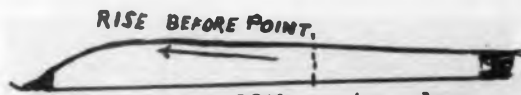
The average modern performer follows Bach's original bowing signs about fifty per cent of the time. The "Bach bow" racketeer usually ignores the original bowings altogether because they go against the nature of his artificial bow. With a real 18th-century bow it is advantageous to follow Bach's bowings practically 100% of the time. The "Bach bow" performance is truly a step backward from the average modern performance with respect to authenticity.

Comparison of Real and Phony 18th-Century Bows

In his article on 18th-century violin technique in the Musical Quarterly (Jan. 1950), David Boyden illustrated various early and modern bows and I must refer the reader to this article for greater details on this subject. Here I can only mention the most important difference between the real and phony 18th-century bows—the fact that the real bow tapers from the middle to the point while the phony one arches upward from the middle to the point in order to leave ample space for playing on several strings at a time.



Typical 18th-century bow



Typical phony 18th-century bow

All surviving specimens of 18th-century bows taper to the point. None, either in specimens or pictures, look like the phony bow. The real 18th-century bow is good not only for authentic arpeggiated (C) performance of chords, but is also the only bow on which the instructions in the early violin books can be followed in actual practice.

It has not been pleasant to write an article of destructive criticism, but, as long as a lie flourishes, it is necessary to expound the truth and expose the lie.

NOW...
60 TEACHING MINUTES
IN EVERY LESSON HOUR!



Thomastik

saves teaching time
speeds student progress

SCHOOL
APPROVED

ACCLAIMED BY EDUCATORS

VIOLIN, VIOLA, CELLO AND BASS

OUTFITS STRINGS
TAILPIECES ROSINS

AT BETTER MUSIC STORES
EVERYWHERE

BRANCH OFFICES, ALL OVER THE U.S. - NEW YORK

GET THE FACTS!
WRITE FOR FREE BOOKLETS
TODAY!

Ernest Hoffner

DEPT. B-255
601 WEST 26TH STREET
NEW YORK 1, N. Y.

Please send Thomastik literature
 Bow holder, expert technical answers to string questions, visual material on strings and tailpiece.
 Students folder illustrating Thomastik Violin, Viola, Cello and Bass instrument outfits in color.

Name _____
Address _____
City _____ State _____
Dealer's Name _____
City and State _____

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



Make Your Band Look Like a Million



Selmer Porta-Desks

Only \$295 each!

DELUXE BLUE PORTA-DESKS give your band that sharp, smart "name-band" look that means so much... at a remarkably low price. Lightweight, yet extra strong thanks to doubly-reinforced construction. Set up easily and quickly. Blue, embossed leatherette finish, sparkled with flashy silver striping on front and sides. Used by famous bands from coast to coast.



REAR VIEW

... music shelf holds 350 double sheets in easiest reading position.



FOLDS
COMPACTLY

Packed in cartons of four. One man can easily carry Porta-Desks for 10-piece band.



SELMER PORTA-LIGHT

Fits Porta-Desks and most flat-front stands. With off-on switch and 8-ft. cord. Made of heavy metal; brown finish. Individually packaged.



\$275 ea.

Buy Porta-Desks and Porta-Lights from your local Music Dealer

H. & A. SELMER Inc.

ELKHART, INDIANA

PROTECT YOUR FUTURE Buy your EXTRA Bonds Now!

THE CHAMBER ORCHESTRA

One of the marked developments in 1954, in the field of music, was a healthy rise in the number of chamber orchestras. A musically satisfying unit, the chamber orchestra also is a practical one. A community, which would be hard put to it to find the requisite number of musicians for a symphony organization, can procure some twenty or so excellent musicians and support them in a reasonable fashion. The question of year-round salaries comes nearer a solution, since it is easier to transport a chamber group and thus to widen the tours. All but undeveloped resources in the works of great composers lie ready for the enterprise of the smaller group. Concert halls, moreover, may be of smaller proportions, and thus the audience-performer relationship is more intimate. For these reasons the chamber orchestra is becoming the answer to many all but insoluble problems of community concert-giving.

Here are a few chamber orchestras which function from coast to coast:

The Los Angeles Chamber Symphony opened its seventh series of concerts on December 4, 1954, with a program conducted by Lukas Foss, which included Charles Ives' "Unanswered Question," in which off-stage strings were heard and answered by the main body of strings on the stage. Its January 16th program included a performance of Mozart's opera *The Impresario* and the American premiere of Zador's opera, *Forever Rembrandt*. This program was conducted by Jan Popper.

At its first concert January 5th, in Carnegie Recital Hall, New York, the Theodore Thomas Orchestra, whose ambitious project it is



Los Angeles Chamber Symphony Society conducted by Lukas Foss



The Finest Artists Use
DIRECTONE
ACCORDIONS

PANCORDION, INC.
DEPT. B-255, 601 WEST 26TH STREET
NEW YORK 1, NEW YORK

only
Pancordion Accordion -- Crucianelli Accordion
have
DIRECTONE

Write for literature



to "take up the task of continuing that great conductor's work," revealed its devotedness and its skill, though it appeared as yet a bit deficient in conjuring up means for publicizing itself, an ability which Thomas, incidentally, possessed in superlative degree. The evening proved the society is out to accomplish its avowed purpose: the authentic portrayal of baroque music. Handel's Concerto in G for oboe, Telemann's Suite in A minor for recorder and strings and the Scarlatti Quartet for recorder and strings were all rendered in the cleanly, decisive, unobtrusive manner of the period. One of the two harpsichords used at this concert was built by Theodora and Richard Schultze, the orchestra's conductors.

The American University Chamber Music Society, under the direction of George Steiner, presented its third concert of the current season January 11th, in Clendenen Hall on the campus of the University. Sponsored in part through the cooperation of Local 161, Washington, D. C., through a grant from the Music Performance Trust Funds of the Recording Industry, the concert was open to the public free of charge.

The Nies-Berger Chamber Orchestra in its concert at Town Hall, New York, January 14th, participated in the eightieth birthday celebration of Dr. Albert Schweitzer by presenting a Bach-Schweitzer program. Assisting instrumentalists were Ruggiero Ricci, violinist; Jacob Lateiner, pianist, and Hugh Giles, organist. Proceeds went for the benefit of Dr. Schweitzer's hospital in Lambarene, French Equatorial Africa.

The American Chamber Orchestra, Robert Scholz, conductor, is primarily devoted to the performance both of classical masterworks antedating the massive symphony orchestras of today and of more recent but rarely heard works written specifically for chamber orchestra. In its concert January 18th at Town Hall, New York, the program opened with a composition by the eighteenth century English composer, William Boyce. The soloist was Rudolf Firkusny.

The Phoenix Chamber Orchestra, under the baton of David Sackson, also gives special attention to the revival of little known but worthy works, and of presentations of works written for the smaller groups. At the concert on December 19th, in New York, Alec Templeton's Gothic Concerto for Piano and Orchestra received its first performance.

The concert was made possible through a grant from the Music Performance Trust Funds of the Recording Industry.

Official Business COMPILED TO DATE

REMOVED FROM FORBIDDEN TERRITORY

The Tavern, Steubenville, Ohio.

WANTED TO LOCATE

William S. Orwig, of Wigmar Productions, Inc., Studio City, Calif.
Edward Merton Reed (Reid), member, Local 353, Long Beach, Calif.
Jay P. Thompson, former member Local 369, Las Vegas, Nev.

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

CHANGES OF OFFICERS

Local 8, Milwaukee, Wis.—Secretary, Harold C. Olsen, 1714 North 12th St. Phone CONcord 4-3334.

Local 46, Oshkosh, Wis.—Secretary, Milton H. Galow, 123 Central Ave.

Local 59, Kenosha, Wis.—President, Anthony J. Ritacca, 7516 28th Ave. Phone OLYmpic 8-8469.

Local 62, Trenton, N. J.—President, Silvio Rossi, 647 Edgewood Ave., Trenton 8, N. J. Phone EXport 2-2206.

Local 63, Bridgeport, Conn.—President, Samuel J. Bronerwein, 89 Vernon St., Stratford, Conn. Phone EDison 7-1962.

Local 76, Seattle, Wash.—President, Leslie R. Martin, 5067 Beach Drive, Seattle 6, Wash.

Local 91, Westfield, Mass.—President, Richard Bennett, 30 South Maple St.

Local 170, Mahanoy City, Pa.—President, John J. Mahulsky, 92 Swatara Rd., Shenandoah, Pa. Phone 2-2184. Secretary, Anthony Liscusky, 6 Weston Place, Shenandoah, Pa. Phone 2-1677.

Local 193, Waukesha, Wis.—Secretary, Elmer C. Neu, 305 West Main St.

Local 197, St. Louis, Mo. (colored)—Secretary, John C. Cotter, 4414 Delmar Blvd., St. Louis 8, Mo.

Local 201, La Crosse, Wis.—President, D. R. Wartinbee, 1444 Wood St.

Local 250, Parsons, Kan.—President, Harold R. Larsen, 3135 Belmont Ave. Secretary, Thomas E. Harkness, 1511 Corning.

Local 275, Boulder, Colo.—President, F. Wayne Scott, 1127 Broadway.

Local 276, Sault Ste. Marie, Ont., Can.—President, R. Koivisto, 346 Bush St. Phone AL 6-8674.

Local 284, Waukegan, Ill.—President, Don Jacoby, Box 485-A, Route 3.

Local 296, Columbia, Pa.—Secretary, John Metzgar, 424 North Sixth St.

Local 322, Red Bluff, Calif.—President, Carl Coleman, 1110 Cedar St. Secretary, Wm. R. Gibson, 1248 Oak St.

Local 360, Renton-Auburn, Wash.—Secretary, Evelyn Allyn, 11815 Renton Ave., Seattle 88, Wash. Phone: in Renton—Olive 5491.

Local 364, Portland, Me.—President, William T. Conley, 10 Morning St.

Local 409, Lewiston, Me.—President, Arthur W. Lee, 101 Allen Ave., Auburn, Me. Phone 4-6592.

Local 425, Monroe, La.—Secretary, Richard A. Green, 1504 Alabama St.

Local 447, Savannah, Ga.—President, Leonard L. King, 21 West 51st St. Phone 2-3274.

Local 482, Portsmouth, Ohio.—President, Robert M. Waddell, 2247 Mabert Road. Phone 6-1663.

Local 490, Owatonna, Minn.—President, Leonard J. Wavrin, 129 Collidge St. Phone 3593.

Local 514, Torrington, Conn.—Secretary, Andrew Dobos, P. O. Box 562.
Local 518, Kingston, Ont., Can.—President, Donald McCallum, 79 Brock St.

Local 531, Marion, Ohio—President, Robert H. McMahon, 299 Homer St. Phone 3-2272.

Local 536, St. Cloud, Minn.—President, Jess Skelton, 723 Seventh Ave. So.

Local 559, Beacon, N. Y.—Secretary, John J. Budney, 15 North Chestnut St.

Local 563, Cairo, Ill.—President, Edward Lewis, 421 33rd St.

Local 564, Altoona, Pa.—President, Joseph E. Knepper, 212 27th Ave. Phone 2-4381.

Local 566, Windsor, Ont., Can.—Secretary, Louis Zawadzki, 4287 Wyandotte St. E. Phone WWhitehall 5-6017.

Local 601, Daytona Beach, Fla.—President, Barrett Stigler, 530 Heineman St.

Local 615, Port Arthur, Texas—President, Arnold Theriot, Box 159, Rt. 2.

Local 616, Salinas, Calif.—President, Howard I. Morrison, 1632 Josselyn Rd., Monterey, Calif.

Local 621, Greenfield, Mass.—Secretary, James K. McCarthy, 3 Newell Court. Phone PR 2-6396.

Local 622, Gary, Ind. (colored)—President, Jesse Evans, 2501 West 21st Ave.

Local 626, Stamford, Conn.—President, E. Richard Zaffino, 69 George St.

Local 641, Wilmington, Del.—Secretary, John Williams, 100 East Eighth St., Wilmington 1, Del.

Local 648, Oconto Falls, Wis.—President, Arthur Meyer, Lena, Wis.

Local 656, Minot, N. D.—President, Richard Doede, 500 Tenth Ave. N. E.

Secretary, Wally Erfert, P. O. Box 627.

Local 663, Escanaba, Mich.—President, Roger Carlson, 308 South 19th St.

Secretary, John DeChantal, 227 South 23rd St.

Local 664, Lewiston, Idaho—President, Ted Lindley, 1712 G St. Secretary, Joe Mayer, 1034 Main St. Phone 3-1284.

Local 676, Hudson, N. Y.—President, Frederick Stark, 33 Virginia Ave.

Secretary, Carmine Cancetta, 220 Union St.

Local 683, Lancaster, Ohio—President, Howard Schaefer, 1241 South Broad St. Phone 4582.

Local 691, Ahland, Ky.—President, Joe Rice, 2329 Sellars St.

Local 703, Oklahoma City, Okla. (colored)—President, Jack Washington, 906 N. E. Seventh St.

Local 764, Vincennes, Ind.—Secretary, Harry D. Halterman, P. O. Box 83.

Lawrenceville, Ill. Phone 1108.

Local 768, Bangor, Me.—President, Donald E. Knowles, 28 Harthorn Ave.

Local 802, New York, N. Y.—Secretary, Aldo Ricci, 261 West 52nd St., New York 19, N. Y.

CHANGES IN ADDRESSES OF OFFICERS

Local 19, Springfield, Ill.—Secretary, Horace Sweet, 314½ South Fourth St.

Local 48, Elgin, Ill.—President, R. F. Frish, 175 East Chicago St. or P. O. Box 498.

Local 138, Brockton, Mass.—Secretary, A. Leon Curtis, 23 Main St., Room 4.

Local 271, Okaloosa, Iowa—Secretary, Bob Gilbert, 215 Third Ave. W.

Local 340, Freeport, Ill.—President, M. A. Bolinger, 607 South Adams Ave.

Local 412, Idaho Falls, Idaho—Secretary, Emery R. Widowson, 471 West 18th St.

(Continued on page thirty-six)

Your Choice
of
TWO OUTSTANDING
REEDS

VIBRATOR

... famous for its melodious tone grooves

DERU

... famous for its brilliant performance

Carefully graded in different strengths to suit every mouthpiece.

Manufactured in France of secretly treated Mediterranean cane by unexcelled experts.

"Select Your Preference"

Ask Your Dealer

H. CHIRON COMPANY, Inc.

1420 Broadway - New York 19, N. Y.

VIBRATOR and DERU REEDS

The FINEST Reeds of MODERN DESIGN for Saxophone and Clarinet

Alan Arkin and his Dixieland Six, Knoxville



Bob Bevington and his Combo, Memphis



Tennessee Bands

"Pappy" Graves and his Orchestra, Memphis



Augie Clevenger and his Band, Nashville



Tommy Knowles and his Orchestra, Nashville



Woody Brown and "The Southerners," Memphis



Freddie Burns and his Ranch Boys, Memphis



John Gordy's Dixielanders, Nashville



Owen Bradley Quintet, Nashville



Above, left: 19th Hole Caddies (Bob Watkins, Paul Wyatt, Freddie Shaw), Chattanooga. Right, top: Bill Justis, band leader, Memphis; bottom: Berl Olswanger, pianist, Memphis.

are tops!

Jimmie Clare Mahannah and his Orchestra, Memphis



Karl Garvin Band, Nashville



WROL Country Playhouse Ensemble, Knoxville



Louis Werne and his Orchestra, Memphis



Jack Gregory Band, Nashville



Jerry Collins Orchestra, Knoxville



ART VAN DAMME

America's Number 1
Swing Combe Accordionist



FEATURED WITH

SANO

HI-FI
ELONGATED PICK-UP
and AMPLIFIER

SANO PICK-UP is attached to grille of any accordion . . . for truest reproduction and amplification of sound.

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

SANO HI-FI AMPLIFIER gives wide range of response with minimum distortion. 20-20,000 cps

Ask about the new SANO CUSTOM-BUILT HI-FI 'ELECTRIC ACCORDIONS!

See your dealer or write us today for literature.
"If you've tried the rest, you'll find SANO best!"

SANO CORP. — 57-59 New Street, Irvington, New Jersey



Learn Arranging

... Give YOUR Band "Personality"

The "difference" that gets you to the top is in personal arrangements . . . a style—a trademark. Learn to make these popularity-building arrangements in 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-612, 2000 S. Michigan, Chicago 16

- DANCE BAND ARRANGING
- Piano, Teacher's Normal Course
- Piano, Student's Course
- Public School Mus.—Beginner's
- Public School Mus.—Supervisor's
- Advanced Composition

- HARMONY
- Ear Training & Sight Singing
- Choral Conducting
- History & Analysis of Music
- Cornet - Trumpet
- Professional Cornet - Trumpet

- Violin
- Guitar
- Mandolin
- Voice
- Clarinet
- Saxophone
- Double Bass/Contrabass

NAME _____ CITY _____ STATE _____

STREET _____

Fellow Flutist - A dream come true !!



The only Flute and Piccolo Combination Case made with all these features!

- All Metal Case.
- Solid Brass Trimmings.
- No Rivets.
- Finest Crushed Plush.
- Concealed Weather Stripping.
- Special Reinforced Double Handles.
- Short Foot Joint Left On.
- Gray Mailand Doran Fabric Covering and Other Colors.

Price \$35.00 — C.O.D.'s Accepted

Palmer Case Co. 302 South West Avenue, Sioux Falls, South Dakota

Official Business

(Continued from page thirty-three)

- Local 442, Yakima, Wash.—Secretary, William L. Barber, Wilson Bldg.
- Local 510, San Leandro, Calif.—Secretary, Joseph P. Rose, P. O. Box 492.
- Local 566, Windsor, Ont., Can.—President, Rex N. Eve, Box 42, Walkerville, Ont., Can. Phone 6-5262.
- Local 610, Wisconsin Rapids, Wis.—President, Emil Beck, 931 Baker St.
- Local 686, Rapid City, S. D.—President, Karl Meier, 260 Brett Road, Ellsworth Air Force Base, S. D.
- Local 688, Wichita Falls, Texas—President, Clint Cozart, 1611 Bland, Phone 7-0971.

DEFAULTERS

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

- Perry Carlisle, Birmingham, Ala., \$185.00.
- Red Barrel, Doric Corp., Jack R. Young, owner, Tommy Thompson, manager, Artesia, Calif., \$70.87.
- Club 22 (Trocadero), Sam Einstoss, Pat Coleman, Turk Prujan, employers, Hollywood, Calif., \$2,500.00.
- Primalton Ballroom, and Carrie O. McCoy, San Francisco, Calif., \$600.00.
- Lemac Supper Club, and Robert A. McGarrity, owner, Albany, Ga., \$150.00.
- Steak Ranch, and Joe Cotton, employer, Atlanta, Ga., \$256.30.
- Lorin Kiely, Evansville, Ind., \$900.00.
- Alta Hotel and Bernard Mendel, owner, North Beach, Md., \$100.00.
- John Kane, Holyoke, Mass., \$576.00.
- Rhythm Inn and James Del Nigro, Jr., Millers Falls, Mass., \$275.00.
- Burgundy Records, Inc., and Art Sutton, general manager, Detroit, Mich., \$85.00.
- Percy N. (Bud) Harris, Detroit, Mich., \$180.00.
- Pacific Northwest Attractions, Inc., and John Kelly, Great Falls, Mont., \$4,650.00.
- Alta Club and Bill Dodson, employer, Miles City, Mont., \$777.16.
- Blue Angel (formerly Shangri La or Wonder Bar), Roy Dixon, Henry Brogden, managers, Charles Randall, proprietor, Atlantic City, N. J., \$3,406.10.
- Little Brown Jug, Frank A. Irby, operator, Atlantic City, N. J., \$95.90.
- Seashell Bar and Restaurant, Milton Odenheimer, owner, Atlantic City, N. J., \$75.40.
- Larry Steele and Larry Steele's Smart Affairs, Atlantic City, N. J., \$129.14.
- Brigantine Hotel Corp., and David Josephson, owner, Brigantine, N. J., \$1,327.52.
- Colonial Cottage, Harry Shinn, owner, Mt. Holly, N. J., \$200.00.
- Lionel Beckels, Brooklyn, N. Y., \$45.00.
- Sigma Tau Delta Sorority, Brooklyn College, and Anita Birke, Brooklyn, N. Y., \$150.00.
- John-on's Restaurant, and J. Arthur Johnson, employer, Elmira, N. Y., \$125.00.
- Mountain Lakes Inn, and Charles Fatigati, employer, Greenwood Lake, N. Y., \$810.50.
- Towpath Inn, and Jerry Romano, employer, Menands, N. Y., \$50.00.
- Domino Cabaret and H. Wm. Tackmann, employer, and 86th St. Assoc., New York, N. Y., \$431.66.
- Stellios Pappas, New York, N. Y., \$198.00.
- Parkway Gardens and John Meggio, Utica, N. Y., \$700.00.

- Gleason's Bar of Music and W. A. Gleason, proprietor, Cleveland, Ohio, \$350.00.
- Amvets Post No. 178, and Norman G. Andrews, Philadelphia, Pa., \$1,000.00.
- Rendezvous Club and C. T. Boyd, operator, Fort Worth, Texas, \$275.00.
- George Baker, Odessa, Texas, \$100.00.
- J & J Bar and James D. Lombardo, owner, Madison, Wis., \$150.00.
- Elm's Supper Club and Seymour Goor, employer, Milwaukee, Wis., \$250.00.
- Scaler's House of Jazz (also known as Scaler's New York Bar), and Mike Albano, Milwaukee, Wis., \$743.36.
- Spizzie Canfield, Montreal, Que., Can., \$3,750.00.
- Mexico Cafe, Montreal, Que., Can., \$28.00.
- Flamingo Club and John Harris and George Walton, proprietors, Fairbanks, Alaska, \$300.00.

DEATH ROLL

- Asbury Park, N. J., Local 399—Jack Mogland.
- Bridgeport, Conn., Local 63—John J. Reynolds, Wm. J. Dixon, Howard White.
- Boston, Mass., Local 9—Frank W. Gurley, Aloyse M. Cummings.
- Chicago, Ill., Local 10—Orville Searcy, Jr., Joseph N. Moos, Joseph Kahouh, Herman Aarons, Guiseppe Alberghini, Paul Ulrich Liesack, Dorothy Bell, Duane Sawyer, David J. Findlay, Harry H. Brooks, Alfred Lindboom.
- Detroit, Mich., Local 5—Edna Jaeger, Frank Jeanaski, John McIntyre.
- Denver, Colo., Local 20—Emil Peterson, A. T. von Lauter, Frank Carlone.
- Elizabeth, N. J., Local 151—Harry Carey.
- Indianapolis, Ind., Local 3 — J. A. Vandaworker.
- Jersey City, N. J., Local 526—Louis Micala.
- Kansas City, Mo., Local 34—Frank A. Sommer.
- Los Angeles, Calif., Local 47—Nikki De La Salle, Fidel Herrera.
- Larchmont, N. Y., Local 38—Joseph Colegrove, Forest Haight.
- Miami, Fla., Local 655—Herbert S. Cook, Howard White.
- Niagara Falls, N. Y., Local 106 — Donald C. Delle, Albert L. Nudo, Natalo A. Paella, Thos. J. Sedlak.
- Norfolk, Va., Local 125 — Charles Giampietro.
- Newark, N. J., Local 16—Philip Torrisi, Thomas DeGennaro.
- Peoria, Ill., Local 26—Martin Coogan.
- Pittsburgh, Pa., Local 60 — Luis Morales, Cornelius A. Zollner, Wm. A. Brennan.
- Rochester, N. Y., Local 66—Henry (Harry) Freeman, Sr.
- Schenectady, N. Y., Local 85—Joseph Hillabrandt.
- Springfield, Ill., Local 19 — Owen Squires.
- San Francisco, Calif., Local 6—Harry A. Powell, Arturo Casiglia, W. H. Lee, J. Dallas Gilmore, B. Friede, Joseph Orsini.
- San Leandro, Calif., Local 510—Efrén Cruz, Evan M. Davis, Cal Harmony, Wm. B. McGlathlan, Richard Don Weir.
- St. Paul, Minn., Local 30 — Crispie Mazzone, James Messeas, Sr.
- Toronto, Ont., Can., Local 149 — Harvey R. Gemmill, Ellis McIntock, Sr.
- Wilkes-Barre, Pa., Local 140 — LeGrand Speece, Joseph Harvestine, Louis Schneek.
- Washington, D. C., Local 161—Louis T. Sokolove.
- Wheeling, W. Va., Local 142—Stanley E. Sniadoski.
- New York, N. Y., Local 802—Cecil A. Van Nordstrand, Emil Mix, Samuel Massenbug, George Kramer, Augusta Goldbaum, Giuseppe Alberghini, Hans Koch.

INTERNATIONAL MUSICIAN

Suspensions, Expulsions, Erasures, Terminations

SUSPENSIONS

Akron, Ohio, Local 24—Gerald R. Bond, Samuel R. Carson, Jr., Robert H. Carter, Leopold Cohn, John Goodson, Algie Graves, Helen Greene, Elbert V. Griggs, Jr., Gene F. Hammers, Barbara A. Hugu, Harry M. Kaylor, Jr., Robert E. Lee, Louis R. Lucas, Peter A. Maslowski, William J. McIntosh, Dorothy E. McKay, Oscar L. Ostlund, Walter H. Owen, Charlet A. Pike, Joseph M. Rinaldo, Gilford W. Roberts, Gordon F. Shaffer, Arthur T. Smith, Richard E. Stuart, Robert E. Stuart, Walter S. Tracy, Paul Varca, Jr., Pete Vukas, John C. Waite, Richard E. Walters, Roscoe L. Woody, Jr.

Boston, Mass., Local 9—Robert Agnew, John G. Ahlman, John D. Alessi, Irving F. Anderson, Arno Arslanian, Albert Badgers, George A. Bamford, Richard F. Banda, Raymond W. Benoit, Leon Biganese, Salvatore J. Blanco, Albert Boudinger, Paul Bugis, Ruth W. Bridges, Joseph Brida, Joseph Bruno, John Buchanan, Leonard Burkart, Rocco Buttigieg, Claire Cane, Joseph S. Capolunco, Michael Capone, Carl J. Carpenito, Alfred L. Centrella, Charles Chaplain, John Henry Chapman, Lawrence K. Chudy, Christy Galand, Ted Cole, Philip Couper, Donald Costa, John M. Couglins, Buddy Courtney, Frank Cremarosa, Lincoln P. Crocker, Whitney Cronan, Patrick Cuccio, Peter J. Cutelis, James V. D'Agostino, Harry DeAngelis, Charlie Delmar, Wm. L. DeVau, Jr., Francis E. Devino, Alfred A. Diaute, Daniel Diaute, Eugene DiStasio, John J. Dumarad, Chester D. Donadio, Edward J. Duinas, Eleanor Eldridge, Joseph F. Fandel, Roy B. Frazer, Warren S. Freccan, Chester W. French, Jr., Thomas A. Furtado.

Peter A. Gatti, Norman G. Gauthier, Richard George, Salvatore Giordano, Louis Glick, Arnold A. Goldman, Martin M. Goldman, Leonard Greenberg, Guy Guarino, George Axel Hagen, Manning W. Hamilton, John M. Hammers, Stephen H. Harrington, Guy R. Hartford, David R. Heinke, Joseph Heller, Robert P. Hooley, George Horwood, John M. Houser, Robert Howlett, Joseph Iannaccone, Ivan S. Jacobs, Richard M. Jaffe, Wm. Welsh Kahakalau, Jr., Juanita Kaiser, Arthur J. Kerr, Esther R. King, Paul G. Kinella, Alexander P. Kostopoulos, Samuel Lee Lamure, Joseph D. Lewis, Gordon Lewis, Louis Magnano, Lawrence Malatesta, Arthur Marathas, William M. Marcus, Max Marler, William C. McDonald, Wm. McFadden, James McHale, Jack L. Medoff, Andronike Mekelatos, Frank R. Messina, Jr., Dora Van Miller, R. W. Montgomery, Mildred Moore, Robert W. Mulcahy, Nina Murdock, George O. Myers, Warren Myers, Frank G. Napolianno, Wm. C. Nordstrum, Kalman Novak, Nellie Novak, George R. Ohlson.

Stanley Olefsky, Murray Onigman, Vincent Paris, Louis Pasucci, Richard A. Perry, Joseph Piatto, Addison E. Pluff, Ralph B. Polk, Fred Popper, Gaetano A. Presutti, Bernard A. Riemer, James E. Roche, George Rogers, Joseph A. Rourke, Henry Rubenstein, Frederick Rubin, Joseph Ryan, John Sager, Raymond Santus, Norma Sapp, Irving Schwarz, Antonio Selvonchik, Richard Simunds, Rena Sloane, Jan Smetlerin, Stanley Spector, John Trainovitch, Richard L. Trautman, John A. Turnbull, Michael Ventre, Luise Vosgerschien, Salvo Voto, James Weiner, James A. White, Herbert A. Woods, Lawrence J. Wrenn, Themi S. Zadeh, John E. Zarick, Peter Zavacky, Anio Joseph Zili.

Clarkburg, W. Va., Local 580—Katherine C. Allen, George H. Cline, Roselean Cone, Alva Jones, Carl Lejuene, Richard K. Nutter, Charles E. Olson, Henry Palmer, Roy J. Powell, Frank Shaffer, Guy T. Ventura, John W. Wolfe.

Colorado Springs, Colo., Local 154—Mary Nell Reiber, Russell Reiber, W. M. Connelly, Eddie Beals, Cora Grote, Wendell Holmsrom, E. C. Mackiewicz, H. J. Novak, J. C. Parker, Floyd Paul, Alfonso Taluya.

Denver, Colo., Local 20—Ivan Barrymore, Harry Rowland, Danny Coyne, Clement Fyare, Mary A. Krana, E. A. Kehm, James Lane, Jesse D. Lewis, Robert C. Lundgren, Lawrence B. Norris, Loftus (Dusty) Payne, Lon Lee Poehler, Wilfred Porter, C. L. Randolph, Wm. Roy, Dorothy Serge, John W. Sharp, Rocky Starr, Glen O. Stocking, Max Swisher, Carlos Taylor, Vern Van Zant, Wallace Wade Wallace, Clarence Ward, Willie Webber.

Hobbs, N. Y., Local 132—Robert Abrams, Frank Castello, John Ferrara, Ernest Horvath, Robert King, Helen Minch, Richard Oakley, Wm. Schunk, Daniel Snyder, Paul Boykin, Forrest Crayford, Rowland Cresswell, John Martirano (Martin), Robert Meade, Robert Michalski, Gerald Rosenthal, David Stotz, Jerold Urdane, Robert Bunnell, John Schorge, Joseph Winnick.

Jamestown, N. Y., Local 134—Delmar Dye, Paul R. Schenck, Jr., Roy Dixon, William J. Lehman, Larchmont, N. Y., Local 38—Charles Taylor, Carmine Albino, William Tison, Charles Wecker, Long Beach, Calif., Local 353—Robert B. Wagoner, Louis A. Valterra, George Strange, Bob C. Stacks, Alex A. Skripilus, Albert F. Quirk, Lucille M. Peterson, Elbert S. Monroe, Roger E. Newman, Walter F. McQuain, Homer O. Loyd, Florence Leedom, Lionel G. Janis, Wm. J. Grant-Hum, Jr., Holden Davis, June M. Crawford, Robert Biele, T. E. Anderson, Fred Akers, Wm. Thomas, Dave Richardson, James Criedna, James Stevenson, Verne Rosen, Walter E. Lockard, Tony Lobo, Norman Jordan.

Miami, Fla., Local 655—Edmund Alberts, Doris Jane Altier, Donald Morey Blair, Anita Lynn

Brown, John W. (Luke) Burns, Kenneth A. Cervi, Edwin R. Charters, Larry Christopher (Christy), Kurt Cieslik, Claire E. Davis, Campbell Hamilton Dean (Peg Crawford), Joseph P. (Duke) DeMay, Louis DeSoto, Robert V. Ferreri, Joseph Wm. Gallagher (Dick Forrest), Robert W. Gausman (Bob Garry), Pat Parnes Goodman, Alfred Arthur Graves, Anthony Hasrucky, Thomas J. Kelleher, Jr., Robert James Kelly, Richard Joseph Kenny, David Kuttner (Don Davis), Sasha Leonoff, Paul W. (Buddy) Lewis, Joseph Lieber, Eviella Romera (Lupita) Lopez, William E. (Flea) Madden, Virginia H. Milliken (Judy Haines), Sydney Henry Mitchell, Vincent (Blue) Mond, Wallace G. McNeill, Jr., Marguerite D. O'Neill, Lanette Heiser Ouellette, Louis V. Pelosi, Dorothy Mae Phillips, James Bryman Preddy, Milton Raynor, Cecil Roney (Mel Cavalier), Max Roth, Richard Clair Scoble, Aaron H. Shifrin, Joseph C. Smith, Mark Darley Stanley, Robert Harry Thew, Paul W. Tichenor, Jr. (Paul Malory), James H. Winstanley (Jim Stanley), Lilly Kovacs Zolt.

Minneapolis, Minn., Local 73—Elmer H. Bohlig, Montreal, Que., Can., Local 406—Louis Gerard Roy, Alphonse Marcel Roy.

Norwood, Mass., Local 343—J. H. Griffin, E. Reardon, C. Trautman, Robert Glynn, G. Roy Walsh.

Orlando, Fla., Local 389—Geo. Beverly Adams, Gaylord Jones, J. E. Whiddon.

Peoria, Ill., Local 26—James C. Beebe, Amos C. Crothers, Randall Robbins, Robert O. Gibson, Geo. E. Muns, Jr., John C. Phillips, Samuel Rose, Lyndell E. Schaper, Robert L. Stankevich, Clyde D. Stenson, Wm. O. Davis (Mecie Davis).

Pittsburgh, Pa., Local 60—Howard J. Alberi, Joseph E. Austin, J. Julius Baird, Eileen G. Bouvy, Louis Changle, Alex Della Valle, Wm. Harold Earls, Vera Gardner, Albert F. Griffith, Harry H. Hellingen, Jr., Richard Kalaba, Fred J. Kofnick, Joseph Kreczkowski, Raymond B. Lucene, George A. Miller, Jr., Wm. J. O'Hara, Julius Palazzi, Johnny Paolucci, Forest M. (Jack) Peck, Leroy A. Riling, Alfred J. Ruck, Richard D. Schroeder, William Shaffer, Robert H. Streicher, Mary Jane Troop, Bohdan Yagello.

St. Paul, Minn., Local 30—Walter E. Anderson, Robert R. Benike, John C. Bullard, James A. Buscher, Harold W. Carlson, Rita Carrillo, Pablo Castillo, Jack B. Cottrell, Arthur L. Dow, Eugene P. Ehlers, Eugene A. Ernst, Rhyr S. Evans, Alvin W. Followill, Eugene O. Frey, Ervin G. Friemuth, Wm. J. Gallas, Joe Gaona, Jr., Clifford Heeden, James G. Heywood, Robt. J. Kissner, Charles E. Krenz, Albert J. Kubicka, Carol E. Lowe, Marvin L. Ludwig, Duane K. Luschen, Jos. R. McIlinch, Robt. J. Nadon, Ray E. Peterson, Paul R. Reinhardt, Jos. A. (Ted) Rester, Patrick J. Ryan, Edw. A. Robinson, Sheldon G. Rockler, Henry J. Schultz, Albert E. Schwartz, Anthony J. Sisini, Lou Skarning, Clarence A. Taylor, Harold L. Walker, Jack E. Weizer (Jack Curtsie), Donald H. Willi.

Toledo, Ohio, Local 286—Arthur Porter.

Toronto, Ont., Can., Local 149—Robert W. Armstrong, Douglas Bodle, Jennie L. Goodman Bouck, Peter Brown, Louise Buchan, A. Burghin, Bernard Bryfield, Hugh J. Clarmont, Alexander Collette, Ralph W. Corrish, Marie Daggert, Albert Dury, V. Exposito, Jack Fallon, Ruth M. Gaynor, Bruce M. Garrow, Natalie Gillies, Tom Giometello (Gimly), Frank C. Humphries, Koryo Isogai, M. Jarrett, Wm. Kemp, Jas. R. Kerr, Irene McLeLLen Kretz, Yvonne Lanauze, Garry Albert Lewis, Ruder T. McGhie, John R. Macdonald, Maxwell F. Macdonald, Donald Mayo, Anthony J. Meringer, Ivon W. (Sonny) Monk, Glenrinn Newsans, Lillian Nickoloff, Helen Purcell, Robert Purcell, Jacob Gordon Reid, W. W. Reid, Gordon Rowe, Colin Saunders, Henry (Hinke) Singer, John Soan, M. Tait, Jorge Vazquez, Bob Victor, Ada Lingham Wagner, Jack Watkins, James L. Wilson, Gordon Witterick, Albert Zippoli.

Worcester, Mass., Local 143—Alan H. Amidon, Madeline M. Bertone, Marie F. Chaput, Donald S. Markey, Lowell E. Preston, Thomas J. Tobin, Reginald H. Walley.

Wheeling, W. Va., Local 142—Mike Cuseto, Wm. H. Godwin, Olga Brunner, Benjamin Powell.

West Lafayette, Ind., Local 162—James Rhoton, K. James Craig, Ray Geiss, Ruby Geiss, Willis Lawson, Joan Lawson, Gene Prather.

EXPULSIONS

Bradford, Pa., Local 84—William Lehman, Leslie Alpar, Douglas Goodrich, Gordon Hadsell, Joseph Vario.

Denver, Colo., Local 20—Kevin Drummond, Geo. Denk, Manuel Gallegos, Effie Ann Ose, Dwight K. Priddy, Barbara Snapp, Francis von Specht, Robert Winslow.

Toledo, Ohio, Local 286—Rufus Anderson, Curtis Purnell.

ERASURES

Bend, Ore., Local 700—Grey Benner, Troy Fowler, Walter Foote, Archie Binam, Al Wyatt, Beulah Paulus, Leo Paulus, Vernon McAllister, Erwin McCuen, Willis Miller, Joe Parrish, Avon N. Rogerson.

Boston, Mass., Local 9—Sal Vasta, Carlton Nash, Conellsville, Pa., Local 417—Charles Groot, Joseph Bisio, Antonio Martin, Joseph R. Richardson, Russell C. Miller.

Connecticut, Ohio, Local 107—Sylvio Verdi, Wm. Kastrum, Pete Kastrum, Ralph Hawkins, Murry Lee, Wm. Elliott.

Clarksburg, W. Va., Local 580—Joe Costa, Jake Dodd, Robert Stanard.

Denver, Colo., Local 20—Lester Beck, Paul Aden, Wm. J. Brown, Robert Clerk, James E. Cook, Virgil Lee Macom, Nolan Phillips, Lee Wokott.

El Paso, Texas, Local 466—Mario Cicchetti, Clifford Durr, Donald Corda, W. C. Roberts,

IT'S NEW! MUSIC LAMP FOR MUSIC STAND OR PIANO

- No Suction Cups Used
- No Clamps Used
- Supports itself perfectly against music rest.
- Set-up time 5 seconds flat!

Standard Model 14 inches long \$9.95

Deluxe Model 20 inches long 12.50

Complete with lamp and 15-foot cord.
Folds into small unit (see illustration).

Carrying case for either size available at \$1.00 each. Reflector adjusts to any angle. Unit uses Lumiline Lamps. It is not fluorescent—No transformer used. Patent Pending.

Satisfaction Guaranteed or Full Refund. Send check or M. O. Sorry, no C. O. D.

MAESTRO MUSIC-LITE CO., 2219 Renfrew Avenue, Elmont, N. Y.

THE MOST UNUSUAL MUSIC IN THE WORLD... AT YOUR FINGERTIPS!

You wave your hand in the air... and the room echoes with spellbinding, fascinating tones. This is the exciting music of the THEREMIN, the amazing instrument that creates the newest sound in the world... electronically. Now, after 25 years of absence from the commercial market, the new, completely perfected THEREMIN is once again available to the musician. Several hours of practice is all it takes to master the THEREMIN and achieve the most extraordinary mood music and unusual effects. Send for FREE, fascinating brochure packed with information.

R. A. MOOG CO. 51-09 PARSONS BOULEVARD
DEPT. M FLUSHING 55, N. Y.

EVERYBODY'S TALKING ABOUT IT!

"DOODLIN" - a really great dance band instrumental arrangement. Scored for 2 Trumpets, Trombone, 2 Altos, Tenor, Bari and 3 Rhythm. Send only \$4.00 check or M. O. today.

COMPOSCRIPT

164 COPLEY AVENUE
TEANECK, N. J.



Free
ELECTRIC
GUITAR
CATALOG
Write Today!

SUPRO & NATIONAL GUITARS

By VALCO MFG CO

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

Buy Your EXTRA Bonds Now!



DALBEY'S OILS

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.

STEEL GUITARISTS

For ease in fast single-note runs and all full chord backgrounds try the ALKIBE TUNING. Increases your technique by reducing left hand motion up to 50%. 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. Put their information on request.
Eddie Alkibe School of Music
BOX 483, EASTON, PA.



PATENTED

Bigsby

TRUE VIBRATO
Price \$30.00

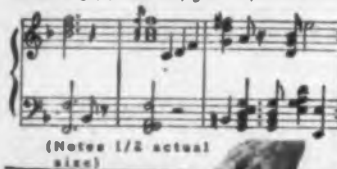
COMPLETE WITH MOUNTING INSTRUCTIONS AND NEW SET OF BIGSBY STRINGS
SPECIAL MODEL FOR FENDER AND OTHER THIN GUITARS

SOLD DIRECT BY

PAUL A. BIGSBY
8114 EAST PHLOX STREET
DOWNEY, CALIFORNIA
SEND FOR FREE FOLDER

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.

TRANSPOSING \$1.00 Postpaid SAVE TIME
If you can read music, you can write TRANPOSITIONS with the new Quinby System, Quick, Convenient, ACCURATE. No longer must you figure out the interval for each note. Simply "slide" music into any new key.
QUINBY MUSIC TRANPOSITION SYSTEM
30 Blackburn Road Summit, N. J.

SESSO OIL
FOR VALVE, TROMBONE, KEYS
30c
Finest Lubricant made for Musical Instruments
Odorless, Smooth and Long-Lasting. The only Oil sold directly to musicians. Price \$2.20 a dozen. Send check, M. O. or bank order to:
Sesso Products Co.
2490 W. 79th Ave., Phila. 38, Pa.

Jeanne E. McGee, Leon Brick, Phillips Doe Stoner.
Fairbanks, Alaska, Local 61—Andrew Anderson, Greenville, S. C., Local 69—Ben Ballenger, Louis Brogno, Bob Calhoun, Lee Cannon, N. H. Caughman, E. M. Esselmyer, L. E. Fensler, Johnny Goudelock, J. R. Hedden, J. P. Henderson, Bobby Hughey, Raymond Jackson, David King, Jerry Powell, Wister Todd, Jay Trachman.
Long Beach, Calif., Local 353—Roscoe L. Stoops (Budd Bruce), Joseph Carcerano, Bruce L. Goade, Los Angeles, Calif., Local 47—James Allen, Calvin L. Dillard, Clyde Clair Helmer, Kermit E. Holven, Hobson O. Mason, Buck Ram, Doyle Salathiel, Harry Babasia, Hadda Brooks, Buddy Bonifacio DeFranco, Nat (King) Cole, Sam Donahue, Stanley Geys, Johnny Grimes (Barton), Daryl K. Harpa, Ken Scott Keminson, Charles N. Miller, Gerry Mulligan, Hadda Brooks, Connie C. Crayton (Pee Wee), Pat Danagan, Hugh W. (Bill) Jacoby, Decita McCormic, Seymour Illinois, Mal J. Irby, Raymond L. Johnson, Robert L. Lindemann, James Magyar, John W. McFall, Anthony Modafari, Carlton F. O'Neil, Marvyn Palzer, Gloria Pasi-Cucci, Frank F. Picone, Phillip Rammacher, Reuben Geo. Walker, Herman J. Monari, Jr.
Miami, Fla., Local 635—Cecil Rooney (Mel Cabellier), Froilan Maya, Jackie King Harding (Jackie King).
Rochester, N. Y., Local 66—Albert Iovino, Alan Abel, Fred Brenner, Roberta Claire, Howard Gilli-
(Continued on page forty-seven)

FOR SALE or EXCHANGE
FOR SALE—Arthur Richardson Viola, Tertis model 1952, 16 1/2 inches; Ewald Haenel Viola, Testore model 1928, 17 inches, in excellent condition. Robert Warburton, 668 Eglinton Avenue, East Toronto, Canada.
FOR SALE—Mason and Hamlin Reed Organ. One manual, range five full octaves, with ten stops. Used, price \$100. Isaac D. Freedman, 832 Midwood St., Brooklyn 3, N. Y. Phone HY 3-7408.
FOR SALE—Selmer centered-tone Clarinet, used; articulated G8, forked Eb, \$225.00. Edward A. Laisy, 722 Perry St., Flint, Michigan.
FOR SALE—Bass, Mittenwald, full size, flat back, big tone; with cover, \$350.00. German bows, \$12.00. All are used. George Torke, 166 Grand Ave., Apt. C-4, Englewood, N. J. Phone LOwell 9-9256.
FOR SALE—Selmer Clarinet (used), serial in 8900's; \$75.00. L. Brown, 6339 Large St., Philadelphia, Pa.
FOR SALE—The wonderful English Horn (made by Lopez) I have used with the Metropolitan Opera Association Orchestra, receiving marvelous comments from music critics; most perfect condition. Attilio Marchetti, 41-10 97th Place, Corona 68, L. I. Phone HA 4-7128.
FOR SALE—String Bass, Italian and French, swell back; French bass Bow and Trunk, also Bbb upright Tuba; all are used. V. DeFulvio, 666 Rhinelander Ave., Bronx 62, N. Y.
FOR SALE—Used Conn Chromatic Stroboscope (Stroboconn), \$300.00. Leo Witte, 201 Wilson St., Fairlawn, N. J. Phone FA 6-0338.
FOR SALE—Cello, Joseph Hill, London 1775, \$450.00; also Cello, F. L. Pique, Paris, 1805, and bows. G. Shaw, 2785 Seaview Road, Cadboro Bay, Victoria, B. C., Canada.
FOR SALE—Used Library, standards and specials, including sax choruses. B. Goefenbauer, 122 St. Stephen St., Boston, Mass.
For Sale—Ant. and Hier. Amati Violin, 14 inches long; two certificates. Would consider less valuable old Italian or French Violin as part payment. Frank Barbary, 63 Washington St., Taunton, Mass.

WANTED
WANTED—Pianist, read and fake; also guitarist for newly forming commercial jazz trio. Willing to travel. Fred Swening, 220 West 49th St., New York, N. Y. Phone Circle 6-0880.
WANTED—Trio for small club. Must play good dance music. Job will run four to five months. Write Woody Hayes, 816 West Johnson Street, Raleigh, N. C.
WANTED—Female accordionist for entertaining duo; best contacts. Miss J. Huth, 701 Flaxmill Road, Huntington, Indiana.
WANTED—Pianist or Organist who can entertain with vocals, male or female. Employer will sign long contract. Work will be in smart cocktail lounge. Good job for right person. Write Woody Hayes, 816 West Johnson St., Raleigh, N. C.
WANTED—Concert pianist for steady engagement, must double accordion and sight read, piano parts to violin concertos, concert tunes, sonatas, concert trios, etc. Accordion ability not too important. Work is in exclusive restaurant. Contact Michel Weiner, 1301 Massachusetts Ave. N. W., Washington 5, D. C.

AT LIBERTY
AT LIBERTY—Bass player, read or fake; dance, Spanish, Cowboy; sings a little. Open for club dates or week ends. M. Kaslow, 616 Dumont Ave., Brooklyn 7, N. Y. Phone HY 5-3195.
AT LIBERTY—Arranger and Copyist, wide experience; will work by mail. Alan Leibowitz, 103 Chancellor Ave., Newark 8, N. J. Phone Waverly 6-2477.
AT LIBERTY—Girl pianist, young, experienced in dance, concert, cut shows; 802 card. Seeks connection with small combo in California or Florida, preferably all-girl. Carmel Alcaro, 1 East Fordham Road, Bronx 68, N. Y. CY 8-3694-F 7-7873.
AT LIBERTY—Organist, has own large Hammond A. C. current organ; will travel. Will work with group, or solo. Age 35. New York and Miami cards. Harry Strat, 1-05 Astoria Blvd., Apt. 2-G, Astoria 2, L. I., N. Y. Phone Yellowstone 2-4235.
AT LIBERTY—Electric Guitarist, doubles Bass; read or fake; 802 card. Prefer Florida. Billy Skipper, 30 Thurston Road, Rochester, N. Y.
AT LIBERTY—Trombone player, Local 10. Familiar with Bass Trombone, Contra-bass Trombone, Baritone and Bass Trumpet; extensive orchestra experience. Available to join symphony orchestra, will audition. Karl Lenk, Miller Road, Barrington, Ill.
AT LIBERTY—String Bass Player; willing to travel; reads and fakes; 406 card. Frank Natave, Box 180, Caughnawaga, Quebec, Canada. Phone Nelson 3-0847-1-3 (Lachine).
AT LIBERTY—String Bass Player; Local 10 card; read or fake; willing to travel. R. L. Carlson, 10857 Avenue L, Chicago 17, Ill. Phone South Chicago 8-0858.
AT LIBERTY—Guitarist; prefers work with small combo. Good in vocals; doubles on string bass and banjo. C. Scroggins, 1424 First Ave., West Kennewick, Wash. Phone 1-2032.
AT LIBERTY—Guitarist, doubling on Violin; 802 card. Experienced in dance, concert; qualified to teach, including the Accordion. Desires work in Florida or California with combo or school. Al Alcaro, 1 East Fordham Road, Bronx 68, N. Y. FO 7-7873-CY 8-3694.
AT LIBERTY—Arranger (Instrumental and vocal); wide experience in all branches of music and entertainment; 802 card. Allan H. Nurse, 34-20 98th St., Corona, L. I., N. Y. Phone HAVemeyer 4-7686.
AT LIBERTY—Vibrist; doubles marimba, drums, piano. Two or four mallets; read or fake; wide experience; age 24; will travel. Cox Sincere, 50 Felch Road, Natick, Mass. Phone Olympic 3-3670.
AT LIBERTY—Versatile conductor wishes to contact an agent; has best references. LeRoy Reeser, P. O. Box 84, Kirkman, Iowa.

Reed Factory For Sale
Complete reed factory for the manufacture of Clarinet and Saxophone reeds—Production 16,000 per week—three-year supply of fine cane. Will teach buyer the business.
R. E. HULBERT
2605 Lincoln Avenue, Altadena, California

TROMBONISTS
RM TROMBONE CREAM is the best lubricant for new or old trombone slides. Used and recommended by leading trombonists and teachers everywhere. Packed in a tube for easy carrying and application.
Send 30c, Check or Money Order to:
RE TROMBONE CREAM CO.
BOX 157 HARMON-ON-HUDSON, N. Y.
Sorry, no C. O. D.s. Dealers' inquiries invited.

Choice of top drummers
Amrawco
AMERICAN RAWHIDE MFG. CO.
TOP QUALITY DRUMHEADS

Designed to meet demands of the PROFESSIONAL!

LINTON
THE PRESTIGE

Foremost woodwind artists for years have recognized the undisputed excellence of Linton Bassoons and Oboes. The entire Linton woodwind family is engineered to meet the exacting requirements of the professional musician. We urge you to convince yourself... by a Linton!

LINTON Bb CLARINETS
FROM \$124.50 to \$300.00
Including case, accessories and Federal Excise Tax.

★ CLARINETS
★ BASSOONS
★ OBOES
★ SAXOPHONES
★ ENGLISH HORNS

FREE CATALOG Write today for informative new catalog of complete line of Linton Prestige Woodwinds and name of your dealer.

Linton
MANUFACTURING CO., INC.
ELKHART INDIANA

Finest Quality Hard Rubber
Most careful workmanship. Accuracy of intonation. Great variety of facings and chambers, add up to THE WORLD'S FINEST

meYER
BASSOONS

Ask your dealer to show you these fine mouthpieces for clarinet and saxophone.

For Free Circulars Write to:
P. O. BOX 367, NORTHPORT, N. Y.

Write for . . .
Catalog of English BRASS BAND MUSIC
New available from
ROBERT KING MUSIC COMPANY
North Easton Massachusetts

Buy Your EXTRA Bonds Now!
INTERNATIONAL MUSICIAN

Bookers' Licenses Revoked

State	City	Booker Name	Agency	Phone		
CALIFORNIA	Beverly Hills	Gervis, Bert	National Booking Corp.	763 2409		
		Hollywood	Ainsworth-Box Agency	2512		
			Artists Corp. of America	4244		
	Dempster, Ann		776			
	Finn, Jay		3977			
	Federal Artists Corp.		5091			
	Fishman, Ed		3557			
	Herring, Will		3302			
	Lening, Evelyn, Agency		741			
	Montague, Percival S.		1922			
	Rinaldo, Ben, Agency, Inc.		899			
	Skeels, Lloyd L.		2010			
	Taylor, Harry S., Agency		262			
	Los Angeles	San Diego	Johnson, Frank	1754		
			Stutz, Walter R., Enterprises	1275		
Willis & Hickman			3919			
San Jose			Fuller, Frank H.	5895		
			Hamilton, Jack	1020		
			COLORADO	Denver	Jones, William	139
Grand Junction					Harvey, R. S.	1857
					Sterling	Southwestern Orchestra Service
CONNECTICUT				Bridgeport	McCormack and Barry	50
					Rex Orchestra Service	1386
					Bristol	Wilks, Stan
Danbury				Falzone Orchestra Bookings		1037
				East Hartford		American Artist Association
Hartford				Doolittle, Don	1850	
				McClusky, Thorp L.	718	
	New England Entertainment Bureau	4580				
Vocal Letter Music Publishing & Recording Co.	4193					
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			
DISTRICT OF COLUMBIA	Washington	Alliance Amusements, Inc.	339			
		LaLarre, Jules	323			
		FLORIDA	Fort Lauderdale	Chamberlin, Geo. H.	6103	
Jacksonville	Associated Artists, Inc.			3263		
	Earl Newberry			3400		
Miami	Chrisman Productions	1831				
	Mason, Lee	3858				
	Steele Arrington, Inc.	1451				
Miami Beach	Interstate Theatrical Agency	2914				
	Pensacola	National Orchestra Syndicate	3134			
St. Petersburg		Atkins, L. E.	2691			
		West Palm Beach	Squire, Lawton N.	3771		
GEORGIA	Augusta		Minnick Attractions	4842		
		Joe Minnick	3224			
		Neely, J. W., Jr.	3224			
ILLINOIS	Beardstown	Stocker, Ted	2902			
		Bloomington	Four Star Entertainment Co.	1024		
			Calumet City	Janas, Peter	3240	
Wayne, Ted, Associated Services	87					
Carlinville	Lutger, Ted	1280				
	Centralia	Owen, Mart	361			
		Chicago	Chicago Artists Bureau	468		
Donaldson, Bill	1341					
Graham Artists Bureau, Inc.	1305					
Lewis, Mable Sanford	2666					
Ray, Ken, and Associates	56					
Vagabond, Charles	1682					
Effingham	Greuel, E. A.	319				
	Joliet	Universal Orchestra Co.	1411			
		Kankakee	Devlyn, Frank	582		
Mounds	Johnson, Allan, Agency		3231			
	Murphyboro	Paramount Orchestra Service	976			
Peoria		Wagner, Lou	5794			
	Princeton	Russell, Paul	999			
Rockford		Harry G. Cave	314			
	INDIANA	Bloomington	Camil Artists Bureau	3207		
Evansville			Universal Orchestra Service	554		
			Indianapolis	Elliott Booking Co.	76	
Ferguson Bros. Agency	3158					
Greater United Amusement Service	3394					
Powell, William C. (Bill)	4150					
Hammond	Stern's Orchestra Service	3154				
	Paul Stern	3154				
Kokomo	Hoosier Orchestra Service	256				
	Knox	Helms, Franky	4554			
South Bend		Redden, Earl J.	281			
	United Orchestra Service of South Bend	2263				
IOWA	Council Bluffs	Continental Booking Service	1413			
		Des Moines	Howard, Toussaint L.	632		
			Radio and Theatre Program Producers	863		
Mason City	Bierkamp, Kermit	3078				
	Red Oak	Cox, Lee, Enterprises	955			
Webster City		Beightol, D. A.	1290			
	Bonsall, Jace		1659			
	Continental Attractions		506			
KANSAS	Atchison	Gilmore, Ted	443			
		Wichita	Midwest Orchestra Service	118		
			KENTUCKY	Paducah	Vickers, Jimmie	2611
Shreveport	Tompkins, Jasper	2755				
	MAINE	Kittery			New England Entertainment Bureau	1688
MARYLAND			Baltimore	Associated Colored Orchestras	1256	
				Barton, Jack	61	
	Dixon's Orchestra Attractions Corp.	278				
Forty Club, Inc.	1173					
Nation-Wide Theatrical Agency	3768					
MASSACHUSETTS	Boston	Baker, Robert R.	2349			
		Brudnick, Louis J.	5873			
		Hub Theatrical Agency, Gertrude Lagoullis	3698			
Leonard, Lou, Theatrical Enterprises	4131					
Shepherd, Buddy	2456					
Sullivan, J. A., Attractions	150					
Danvers	Larkin, George	2614				
	Hatfield	Newcomb, Emily L.	1218			
		Holyoke	Cahm, Robert J.	2352		
Donahue, Charles B.	1977					
New Bedford	Parmont Booking Office	3495				
	Pittsfield	Bannick, Paul	5944			
Marcella, N.		307				
Salem	Larkin, George J.	8327				
	Springfield	Hagan Theatrical Enterprises	2806			
MICHIGAN		Bridgman	Hillman, Bill	6099		
	Detroit		Austin, Shan (Amusement Booking Service)	558		
			Benner, William R.	395		
Colored Musicians & Entertainers Booking & Service Bureau, Inc.	1335					
Detroit Artists Bureau, Inc.	23					
Gladstone	Foster, Robert D.	648				
	Grand Rapids	Seth, Don, Theatrical Attractions	5228			
Jacob Donald Seth		5228				
Jackson	Roach, Robert E.	1942				
	Kalamazoo	Osborne Theatrical Booking Exchange	2500			
Pontiac		Bowes, Arthur G.	694			
	Fine Arts Producing Co.	267				
MINNESOTA	St. Paul	Clausen, Tomy	4406			
		Conlon, Thomas J.	4356			
		Fleck, Ed.	3196			
Raynell's Attractions	2022					
Vilendrer, Lawrence A.	4357					
Winona	Interstate Orchestra Exchange	L. Porter Jung	626			
		Kramer Music Service	358			

**SEND FOR
FREE COPY
OF 1955
ILLUSTRATED
CATALOG
AND
NEW PRICE
LIST**

**THE MOST COMPLETE
AND FINEST LINE
OF ITS KIND**

Spiral Books Rec-Paks
Musicals Int Pens
Loosettes Transo
Midgets Score Papers
Manuscript Paper
Music Blank Books
Correction Tapes
Student Pads

● ASK FOR THESE WELL-KNOWN
PRODUCTS AT YOUR LOCAL
MUSIC SHOP OR DIRECT FROM US.

PASSANTINO BRANDS
250 West 47th St., New York 19, N.Y.

MUSICIANS, LOOK!

The new, easiest and
quick way to build chords.
No fuss, no bother, let
'The CHORD BUILDER'
do the work.

TEACHERS USE IT!

Send \$1.50 Money Order to
The Chord Builder
372 CREED STREET STRUYERS, OHIO

**EPIPHONE
MASTERBILT
STRINGS** Made in U.S.A.

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.

TRUMPET PLAYERS

Sensational is the word for the new 9-inch
low pitch Bb POCKET CORNET. Has ex-
cellent tone and action, uses a trumpet
mouthpiece and is ideal for doubling. The
instrument is beautifully lacquered and
makes a wonderful collector's item. Priced
low at \$79.00 plus P.T.

Further information on request.
WEST MANOR MUSIC CENTER
1590 Westchester Ave., New York 72, N.Y.

Buy Your EXTRA Bonds Now!

MISSISSIPPI		Berns, Harry B. 2238	Pomeroy		Dallas	
Jackson		Bradley Williams Entertainment Bureau, R. Bradley Williams 1415	Wildermuth, Ted 3042	Beck, Jim 1517	Portia, Cal 4245	
Perry, T. G. 3516		Brown, Harry 2626	Salem		Southwestern Amusement Service 233	
VIKESBURG		Bryson, Arthur 3507	Gunesch, J. B. 1217	Watson, S. L. 2337	Windsor, Walter, Attractions 1144	
Delta Orchestra Service 2420		Campbell, Norman E. 2844	Steubenville		Houston	
MISSOURI		Carlson, Ralph T. 2266	Di Palma, Charles 1109	Orchestra Service of America 151		
Columbia		Chartrand, Wayne 1530	Toledo		Kingsville	
Missouri Orchestra Service 1735		Coffey, Jack 4233	Tripoli, Joseph A. 5400	Cole, Roy 2466		
KANSAS CITY		Continental Amusements 1775	Entertainment Bureau		San Antonio	
Cox, Mrs. Evelyn S. 653		Cooper, Ralph 5223	Cubamerica Music Corp. 2840		Erwin, Joe 331	
Drake, Tom 354		Crane, Ted 217	Curran, Tommy 123		UTAH	
Municipal Booking Agency 3151		Croydon's Theatrical Agency 297	Currie, Robert W. 2595		Salt Lake City	
Southland Orchestra Service 1180		Durand & Later 423	Dauscha, Billie 2082		Coast-to-Coast Agency 3194	
Stevens, V. Thompson 275		Edson, Robert H., Inc. 667	Edson, Robert H., Inc. 667		Intermountain Theatrical Exchange 883	
Wayne's Theatrical Exchange 636		Eva Artists Assoc., HI Steger 2325	Evans & Lee 1896		Schults Booking Agency 2354	
NORTH KANSAS CITY		Finck, Jack, Agency 3658	Filamilli Enterprises, Inc. 99		VERMONT	
Schulte-Krocker Theatrical Agency 5956		Galt, John R. 2357	Galt, John R. 2357		Barre	
ST. LOUIS		Oll, Howard 3013	Oll, Howard 3013		Freeland, John 1907	
Associated Orchestra Service 1115		Johnson, Arthur A. 2309	Johnson, Arthur A. 2309		VIRGINIA	
Bellieves Music Service 225		Godfrey, George 2132	Godfrey, George 2132		Richmond	
Cooper, Ted 232		Greene, Beverly, Theatrical Agency 500	Greene, Beverly, Theatrical Agency 500		Hicks, Roy M. 2399	
MONTANA		Orfenhagen, Wilber H. 1448	Orfenhagen, Wilber H. 1448		Hill, Lindley B. 3990	
Butte		Harlem Musical Enterprises, Inc. 3603	Harlem Musical Enterprises, Inc. 3603		Roanoke	
J. B. C. Booking Service 3044		Hart, Jack 3016	Hart, Jack 3016		Radio Artists Service 1490	
NEBRASKA		Howard, Lu, Radio Productions 2000	Howard, Lu, Radio Productions 2000		WASHINGTON	
Alliance		King, Gene, Theatrical Agency 3444	King, Gene, Theatrical Agency 3444		Bellingham	
Alliance Booking Agencies, Paul E. Davee, Harold D. Hackor 5420		Lastfogel, Daniel T., Agency (Daniel T. Lastfogel) 2100	Lastfogel, Daniel T., Agency (Daniel T. Lastfogel) 2100		Portias, George 231	
LINEA		Lila Theatrical Enterprises 2287	Lila Theatrical Enterprises 2287		Seattle	
Central Booking Service 1054		Lipakin, Jerry 2434	Lipakin, Jerry 2434		Casura-Leigh Agency, James L. 207	
OMAHA		Lustman, J. Allan 381	Lustman, J. Allan 381		Casura (alias Jimmie Leigh) 207	
Amusement Service 229		Teddy McLa Theatrical Agency 2352	Teddy McLa Theatrical Agency 2352		Field, Scott, Enterprises 2393	
George, Gabriel 6128		Mel Theatrical Enterprises 1544	Mel Theatrical Enterprises 1544		Harvison, R. S., & Assoc. 2053	
Swanson, Guy A., Midwest Booking Agency 2062		Morales, Crus 1561	Morales, Crus 1561		Thomas, B. Miles 1951	
Tri-States Entertainment Service 5124		National Entertainment Service 849	National Entertainment Service 849		Wheeler, Bob 1221	
NEVADA		National Swing Club of America 2322	National Swing Club of America 2322		Spokane	
Las Vegas		Navarro Theatrical Enterprises (Eather Navarro) 2002	Navarro Theatrical Enterprises (Eather Navarro) 2002		Lyndel Theatrical Agency, Lynn Lyndel 8077	
Gordon, Ruth 4383		Nat Nazarro Management (Personal Mgr.) 953	Nat Nazarro Management (Personal Mgr.) 953		WEST VIRGINIA	
NEW HAMPSHIRE		Navarro Theatrical Enterprises (Eather Navarro) 2002	Navarro Theatrical Enterprises (Eather Navarro) 2002		Huntington	
Manchester		Parker & Ross 293	Parker & Ross 293		Brewer, D. C. 4533	
Knickerbocker Agency, Edw. F. Fitzgerald 2574		Perry, Lou 1028	Perry, Lou 1028		Kingwood	
Lou Pratt Orchestra Service 1061		Rheingold, Sid, Agency 3274	Rheingold, Sid, Agency 3274		Hartman, Harland, Attractions 478	
NEW JERSEY		Robinson, Thomas (Atlas Theatrical Agency) 69	Robinson, Thomas (Atlas Theatrical Agency) 69		Martinsburg	
Asbury Park		Rogers and Ruggerio Trixie Rogers, Rose Ruggerio 1964	Rogers and Ruggerio Trixie Rogers, Rose Ruggerio 1964		Miller, George E., Jr. 1129	
Hagerman, Ray 2424		Rogers, Max 3513	Rogers, Max 3513		Parkersburg	
ATLANTIC CITY		Romm, Gene 4098	Romm, Gene 4098		Lowther, Harold R. 3758	
Universal Enterprises Co., Inc. 703		Scanlon, Matt 3043	Scanlon, Matt 3043		WISCONSIN	
Williamatos, Jimmie 1349		Sheridan, Kay 1198	Sheridan, Kay 1198		Fond Du Lac	
BELLEVILLE		Silvan Entertainment Bureau 1774	Silvan Entertainment Bureau 1774		Dowland, L. B. 1187	
Matt, John 5483		Singer, John 3236	Singer, John 3236		Madison	
Jersey City		Summers and Tennebaum 2540	Summers and Tennebaum 2540		Stone, Leon E. 1474	
Daniels, Howard J. 4021		Harry Weisman 1305	Harry Weisman 1305		Milwaukee	
Newark		Talent Corporation of America, Times Square Artists Bureau 1801	Talent Corporation of America, Times Square Artists Bureau 1801		Bethia, Nick Williams 5914	
Mandala, Frank 4526		Trent, Bob 4345	Trent, Bob 4345		Sheboygan	
PATERSON		United Artists Management 4198	United Artists Management 4198		Schmidt, Frederick W., Jr. 601	
Joseph A. Clamprone (New Jersey's Music Agency) 960		Universal Amusement Enterprises 1619	Universal Amusement Enterprises 1619		Stevens Point	
NEW YORK		Wells, Abbott 3738	Wells, Abbott 3738		Central State Music Association 507	
Albany		White, Lew, Theatrical Enterprises 1526	White, Lew, Theatrical Enterprises 1526		Tomahawk	
Jack O'Meara Attractions 2618		ROCHESTER		McClernon Amusement Co. 276		
Bob Snyder 1904		Barton, Lee 924	Barton, Lee 924		Watertown	
AUBURN		Utica		Nielsen's Entertainment Mart 3039		
Dickman, Carl 502		Niles, Benjamin E. 5140	Niles, Benjamin E. 5140		CANADA	
BUFFALO		NORTH CAROLINA		Calgary, Alberta		
Axelrod, Harry 2202		Charlotte	T. D. Kemp, Jr., Southern Attractions 1237		Simmons, G. A. 4090	
Empire Vaudeville Exchange 350		Charlotte	Pitmon, Earl 1759		Ottawa, Ontario	
Farell, Ray J., Amusement Service 2275		Greensboro	Trianon Amusement Co. 487		Carrigan, Larry L. 6360	
Gibson, M. Marshall 238		Akron	OHIO		Edmonton, Alberta	
King, George, Productions 1457		Cambridge	Trapas, T. A. 6214		McKenzie, Blake (Prairie Concerts) 5106	
Smith, Carlyle "Tick" 549		Celina	Emery, W. H. 164		Toronto, Ontario	
Smith, Egbert G. 524		Cincinnati	Martin, Harold L. 1492		Kudlets, Harold 1657	
FORT PLAIN		Cleveland	Anderson, Albert 2956		Mifford, Bert, Agency 4001	
Union Orchestra Service 1539		Columbus	Carpenter, Richard 63		Whetham, Katherine and Turnbull, Winnifred 4013	
LINDENHURST		Dayton	Rainey, Lee 915		Montreal, Quebec	
Fox, Frank W. 1815		Hixson, Paul 552	Sive and Acomb 591		Artistes de Montreal, Reg'd. (Madame Albert Gosselin) 63	
New Rochelle		Wills, Tommy, Midwest Entertainment Service 882	TEXAS		Montreal Artists Bureau, Michel Leroy 900	
Harris, Douglas 2945		Cincinnati	Beaumont		Vancouver, B. C.	
NEW YORK CITY		Cleveland	Bartlett, Charles 2186		Gaylorde Enterprises 5440	
Alexander, Morley 622		Columbus	Boling		L. Gaboriau	
Allen Artists Bureau 3711		Dayton	Spotlight Band Booking Cooperative 4181		R. J. Gaylorde	
Foch P. Allen 4488		Elyria	SOUTH CAROLINA			
Allied Entertainment Bureau, Inc. 2323		Jewell, A. W. (Dance Theatre, Inc.) 4768	Beaufort			
Baldwin, C. Paul 2393			Dilworth Attractions, Frank A. Dilworth, Jr. 2979			
Berney, Paul L., Productions 3099			Charleston			

Defaulters List of the A. F. of M.

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

BIRMINGHAM:
Carlisle, Perry
Little Southern Restaurant, and Ralph Saliba
Umbach, Bob

DOTHAN:
Colored Elks Lodge (Club), and O. B. Purifoy, Employer
Smith, Mose

FLORENCE:
Valentine, Leroy

MOBILE:
Am Vets Club, Inc., Garret Van Antwerp, Commander, George Faulk, Manager
Cavalade of Amusements
Moore, R. E., Jr.
Williams, Harriid

MONTGOMERY:
Club Flamingo, and Ancil Singleton, Manager
Montgomery, W. T.
Perdue, Frank

NORTH PHENIX CITY:
Banjoo Club, and W. T. "Bud" Thurmond

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

PHENIX:
241 Club, and H. L. Freeman

ARIZONA

FLAGSTAFF:
Sunnyside Lounge, and George Nackerd

PHOENIX:
Chi's Cocktail Lounge (Chi's Beverage Corp.), and J. A. Keilly, Employer
Drunkard Show, Homer Hoyt, Producer
Gaddis, Joe
Hosher, John
Jones, Calvin R.
Malouf, Leroy B.
Smith, Claude V., Sec.-Treas.
Artists Booking Corp. (Hollywood, Calif.), Phoenix, Ariz.
Willett, R. Paul
Zanzibar Club, and Lew Klein

TUCSON:
Griffin, Manly
Hutton, Jim
Mitchell, Jimmy
Rio Rita Cocktail Lounge, Joe Garbach, Manager, Louise Bryce, Owner
Severn, Jerry
Williams, Marshall

ARKANSAS

BLYTHEVILLE:
Brown, Rev. Thomas J.

HOT SPRINGS:
Hammon Oyster House, and Joe Jacobs
Petts, L. C.
Smith, Dewey

HOT SPRINGS NATIONAL PARK:
Mack, Bee

LITTLE ROCK:
Arkansas State Theatre, and Edward Stanton, and Grover I. Bauler, Officers
Bennet, O. E.
Civic Light Opera Company, Mrs. Rhee Saxon Price, Producer
Stewart, J. H.
Weckla, S. C.

MCGEHEE:
Taylor, Jack

MOUNTAIN HOME:
Robertson, T. E., Robertson Rodeo, Inc.

NORTH LITTLE ROCK:
Cotton Club, and Johnny Thomas, S. L. Kay, Co-owners

PINE BLUFF:
Arkansas State College Casino, and A. R. D. Thompson Johnson, Eddie Lowery, Rev. J. R. Robbins Bros. Circus, and C. C. Smith, Operator (Jackson, Miss.)
Scott, Charles E.

TEXARKANA:
Oak Lawn Theatre, and Paul Keichum, Owner and Operator

WALNUT RIDGE:
Howard Daniel Smith Post 4457 VFW, and R. D. Burrow, Commander

CALIFORNIA

ALAMEDA:
Sheets, Andy

ANTIOCH:
Keene, Gene (Eugene Schweichler)
Village, and Wm. Lewis, Owner

ARIES:
Carver, Ross
Doric Corporation, Jack R. Young, Owner, Tommy Thompson, Manager
Red Barrel

AZUSA:
Pesce, Vance
Rocco, Joe

BAKERSFIELD:
Bakersfield Post 808, American Legion, and Emanuel Edwards
Conway, Stewart
Curtner, George

BERKELEY:
Rogger, Edward T., Palm Grove, Hallroom

BERKELEY:
Bur-Ton, John
Davis, Clarence
Jones, Charles
Wilson, Jimmy, Promoter

BEVERLY HILLS:
Bert Gervia Agency
Matusa, Paris
Rhapsody on Ice, and N. Edward Beck, Employer
Savage, Bob

BIG BEAR LAKE:
Cressman, Harry E.

BURBANK:
Elbow Room, and Roger Coughlin, Manager
Irvin, Frances

CATALINA ISLAND:
Club Brazil, and Paul Mirabel, Operator

COMPTON:
Records

COULTON, SAN BERNARDINO:
Kennison, Mrs. Ruth, Owner
Pango Pango Club

DECOTO:
Howard, George

DUNSMUIR:
McGowan, J. B.

EUREKA:
Paradise Steak House, and O. H. Bass
York Club, and O. H. Bass

FAIRFIELD:
Guardhouse Tavern, and Walter Jarvis, Employer

PONTANA:
Seal Bros. Circus, Dorothy Anderson, Employer

FRESNO:
Plantation Club, and Joe Cannon
Valley Amusement Association, and Wm. B. Wagon, Jr., President

GARVEY:
Rich Art Records, Inc.

HOLLYWOOD:
Alison, David
Artists Booking Corp., and Craig Smith, Pres. (San Francisco, Calif.), Wilford Hobbs, Vice-Pres. (Dallas, Tex.), Claude V. Smith, Sec.-Treas. (Phoenix, Ariz.)
Babb, Kroger
Birwell Corp.
Brace, Leonard, Leonard, Yannerson
California Productions, and Edward Kovacs
Club 22 (Trocadero), and Sam Einsteos, Pat Coleman, Turk Prujan, Employers
Coiffure Guild, and Arthur E. Teal, and S. Tex Rose
Entore Productions, Inc.
Federal Artists Corp.
Finn, Jay, and Artists Personal Mgt., Ltd.
Fishman, Edward I.
Gayle, Tim
Gray, Lew, and Magic Record Company
Haymes, Dick
Kappa Records, Inc., Raymond L. Kraus
Kolb, Clarence
Morros, Boris
National Booking Corporation
Patterson, Treat
Robitchek, Kurt (Ken Robey)
Six Bros. Circus, and George McCall
Harry S. Taylor Agency
Trocadero, and Sam Einsteos, Employer
Universal Light Opera Co., and Association
Vogue Records, and Johnny Anz, Owner, and Bob Stevens, P. L. Harper
Wally Kline Enterprises, and Wally Kline
Western Recording Co., and Douglas Venable

LONG BEACH:
Anderson, John Murray, and Silver Screen, Inc.
Backlin, Frank, and Beatrice Jack Lasley's Cafe, and Jack Lislely

Long Beach Exposition, and D. E. Kennedy, Pres., Horace Black, Director and General Manager, James Vermazo, Assistant Director, May Filippo, Sec., Evalyn Rinchart, Asst. Office Mgr., Charles D. Spangler, Public Relations and Publicity Dept., George W. Bradley, Advance Ticket Director

McDougal, Owen
Spangler, Public Relations and

LOS ANGELES:
Aqua Parade, Inc., Buster (Clarence L.) Crabbe
Arizona-New Mexico Club, Roger Rogers, Pres., and Frank McNeil, Treasurer
Blue Light Ballroom, and Bill Jory
Briak Enterprises
Coiffure Guild, Arthur E. Teal and S. Tex Rose
Coleman, Fred
Cotton Club, and Stanley Amusements, Inc., and Harold Stanley
Dalton, Arthur
Edwards, James, of James Edwards Productions
Fontaine, Don & Lon
Gradney, Michael
Halfont, Nate
Henneghan, Charles
Maxwell, Claude
Merry Widow Company, and Eugene Hasckel, Raymond E. Mauro
Milton Recording Co., and War Perkins
Moore, Cleve
Morris, Joe, and Club Alabama
Mobby, Evan
New Products Institute of America, and Joseph H. Schulte
Pierce, Pops
Royal Record Co.
Ryan, Ted
Villon, Andre
Vogel, Mr.
Ward Bros. Circus, George W. Pugh, Archie Gayer, Co-Owners, and L. F. Stolz, Agent
Welcome Records, Recording Studio, and Rusty Welcome
Williams, Cargie
Wilshire Bowl

LOS GATOS:
Fuller, Frank

MARIN CITY:
Pickins, Louis

MONTREY:
Roberts Club, and A. M. Kohn, Owner

NEVADA CITY:
National Club, and Al Irby, Employer

NEWHALL:
Terry, Tex

NORTH HOLLYWOOD:
Hat and Cane Supper Club, and Joe Wood and J. L. Pender, Owners
Lohmuller, Bernard

OAKLAND:
Arrow Club, and Joe Bronk, Frank Merton and Joy Shest, Owners
Bill's Rondevu Cafe, and Wm. Matthews
Moore, Harry
Morkin, Roy
Pedroni, Frank

OCEAN PARK:
Frontier Club, and Robert Moran

OROVILLE:
Rodgers, Edward T., Palm Grove Ballroom

OXNARD:
McMillan, Tom, Owner, Town House

PALM SPRINGS:
Bering, Lee W., Lee Bering Club Hall, Donald H.

PASADENA:
Hazelton, Mabel
Ware, Carolyn A.

PERRIS:
McCaw, E. E., Owner, Horse Folies of 1946

FITTSBURG:
Delta Club, and Barbara Bliss Simmons
Jenkins, Freddie

SACRAMENTO:
Casa Nello, Nello Malerbi, Owner
Leingang, George
O'Connor, Grace

SAN DIEGO:
Blues and Rhythm Attractions Agency
Brigham, Proebel Astor
Carnival Room, and Jack Millsbaugh
Cotton Club, Benay Curry and Otis Wimberly

Crown Club and Wm. E. (Bill) Wilson
Hudson, Aline
Logan, Manly Eldwood
Lost Frontier Cafe, and Eugene O. Hicks
Miller, Warren
Mitchell, John
Passo, Ray
Rancho Cafe and Frank Bombeniero
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.
Cable Car Village Club, and Barney DeSena, Owner
Cafe Society Uptown (now known as Emanoa Breakfast Club)
Champagne Supper Club and Mrs. Mildred Mosby
Club Drift Inn, and Dan McCarthy
Deasy, J. B.
Fox, Eddie
Giles, Norman
Oronato, Vincent
Pago Pago Club, and Laci Layman and Kellok Catering, Inc.
Paradise Gardens, and John A. Gentry and William Carthen
Palmon Ballroom, and Carrie O. McCoy
Reed, Joe, and W. C. Rogers and Chase Co.
Say When Club, and G. J. Nieman
Shelton, Earl, Earl Shelton Productions
Sherman and Shore Advertising Agency
Smith, Craig, Pres., Artists Booking Corp. (Hollywood, Calif.)
The Civic Light Opera Committee of San Francisco.
Francis C. Moore, Chairman
Waldo, Joseph

SAN JOSE:
Arriotti, Peter and Peggy McAdoo, Mr. and Mrs. George Melody Club, Frank and Theresa Oliver, Employers
Paz, Fred

SANTA BARBARA:
Bryce, Don
Canel Enterprises, Inc.
Castello, Mario

SANTA CRUZ:
Righetti, John

SANTA MONICA:
Lake, Arthur, and Arthur (Dagwood) Lake Show
McRae, H. D.

SEASIDE:
Corral Night Club, and Al Leroy

SHERMAN OAKS:
Gillon, Lee
Kraft, Ozzie

SIGNAL HILL:
Mochler, Al, Signal Hill

SOLANO BEACH:
Fire Pit, and Darrel Wilson and O. Mac McKinney

SOUTH GATE:
Silver Horn Cafe, and Mr. Silver

STOCKTON:
Sunset Macaroni Products, Fred Stagnaro

VAN NUYS:
Lehr, Raynor

VENTURA:
Cheney, Al and Lee

WATSONVILLE:
Ward, Jeff W.

WINTERHAVEN:
Mueller, J. M.

COLORADO

DENVER:
Bennell, Edward
Jones, Bill
Turf Club and Bill Bayers, Manager

JULESBURG:
Cummins, Kenneth

LAMAR:
Main Cafe, and Robert Dunn, Prop.

MORRISON:
Clarke, Al

TRINIDAD:
El Moro Club, and Pete Langoni

BRIDGEPORT:
Lunin, Edward

EAST HAMPTON:
Hotel Gerraamusgus

EAST HAVEN:
Carnevale, A. J.

HARTFORD:
Dubinsky, Frank

NEW HAVEN:
Madigan Entertainment Service

NEW LONDON:
Andrews, Harold

Biscotti, Anthony, Jr.
Marino, Mike
Schwartz, Milton
Williams, Joseph

NIANTIC:
McQuillan, Bob
Russell, Bud

POQUONNOC BRIDGE:
Johnson, Samuel

STAMFORD:
Gicna Acres Country Club and Charlie Blue, Pres., Mr. Soumers, Sec.-Treas.

STONINGTON:
Hangar Restaurant and Club, and Herbert Pearson
Whewell, Arthur

WESTPORT:
Goldman, Al and Marty

DELAWARE

DOVER:
Apollo Club, and Bernard Paskins, Owner
Veterans of Foreign Wars, LeRoy Kench, Commander
Williams, A. B.

GEORGETOWN:
Gravel Hill Inn, and Preston Hutchens, Proprietor

MILFORD:
Fountain, John

NEW CASTLE:
Lamon, Edward
Murphy, Joseph

WILMINGTON:
Allen, Sylvester
Burt, Mrs. Mary (Warren)
Cooper, Mr. and Mrs. Alexander

FLORIDA

BRADENTOWN:
Strong, Merle, Bernice and Ronald

CLEARWATER:
Bardon, Vance

CLEARWATER BEACH:
Normandy Restaurant, and Fay Howse

DANIA:
Paradise Club, and Michael F. Slavia

DAYTONA BEACH:
Bethune, Albert
Trade Winds Club, and Virgil (Vic) Summers

DELAND:
Club Aloha and E. C. Phillips, Owner

FLORENCE VILLA:
Don Laramore Lodge No. 1097, Garfield Richardson

FOOT MEYERS:
Bailey, Bill—All Star Minstrels, Inc., and Si Rubens
McCutcheon, Pat

GULF BREEZE:
Surf Club, and Ernest W. Wright, Operator

HALLANDALE:
Caruso's Theatre Restaurant, and Maxon Kaufman and Robert Marcus

JACKSONVILLE:
Blanc, Paul
Blumberg, Albert
Florida Food and Home Show, and Duval Retail Grocers Association, and C. E. Winter, President; Paul Bica, Managing-Agent
Forrest Inn, and Florida Amusement, Inc., and Ben J. Mary and Joel Spector, and Joe Allen
Jackson, Otis
Newberry, Earl, and Associated Artists, Inc.
Zumpt Huff Associates

KEY WEST:
Club Mardi Gras, and A. G. Thomas, Employer
Habana Madrid
Regan, Margo
Weavers Cafe, Joseph Bucks and Joseph Stabinski

LAKELAND:
King, R. E.

MIAMI:
Brooks, Sam
Club Jewel Box, Charles Nasio, 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, Ramon
36 Club, and Tony Aboyoun, Employer

MIAMI BEACH:
Amron, Jack, Terrace Restaurant
Coldwell, Mac,
Ches Parce, Mickey Grasso, and Irving Rivkin
Circus Bar, and Charles Bogan
Edwards Hotel, and Julius Nathan, Manager
Fielding, Ed
Friedlander, Jack
Haddon Hall Hotel
Harrison, Ben

Island Club, and Sam Cohen, Owner-Manager
Lehnack, Max
Macomba Club
Mocambo Restaurant, and Jack Freidlander, Irving Miller, Max Lehnack, and Michael Rosenberg, Employers
Miller, Irving
Morrison, M.
Perlmutter, Julius J.
Poinciana Hotel, and Berrie Frastrand
Roosevelt Theatre
Scott, Sandy
Strauss, George
Weills, Charles

ORLANDO:
Club Cabana, and Elmer and Jake Gunther, Owners
Club Surocco, and Ray Baldeck Fryor, D. S.
Redman, Arthur J.
Sunbrack, Larry, and his Rodeo Show, and Sunbrock Speedway

ORMOND BEACH:
Jul's Club, and Morgan Jul

PALM BEACH:
DeManio, Mrs. J.
Leon and Eddie's Nite Club, Leon and Eddie's, Inc., John Widmeyer, Pres., and Sidney Orlia, Secretary

PANAMA CITY:
Daniels, Dr. B. R.

PENSACOLA:
Hodges, Earl, of the Top Hat Dance Club
Keeling, Alex (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. Olive Tidwell

QUINCY:
Monroe, Reg

ST. PETERSBURG:
Ciro's, and John A. Davis, Employer

SARASOTA:
Muller, Fred

SMYRNA:
Kent Conroy Democratic Club, and Solomon Thomas, Chairman

STARKE:
Camp Blanding Recreation Center
Goldman, Henry

STUART:
Sutton, G. W.

TALLAHASSEE:
Gaines Patio, and Henry Gaines, Owner
Two Spot Club, Caleb E. Hannab

TAMPA:
Brown, Russ
Carousal Club, and Abe Burkow, and Norman Kern, Employers
Merry-Go-Round Club, and Larry Ford
Rich, Don and Jean
Williams, Herman

VENICE:
Clarke, John, Pines Hotel Corp.
Pines Hotel Corp., and John Clarke
Sparks Circus, and James Edgar, Manager (operated by Florida Circus Corp.)

WEST PALM BEACH:
Ballierina Club, and Bill Harris, Operator
Larocco, Harry L.
Parrish, Lillian P.

GEORGIA

ALBANY:
Guale Corporation
Lemac Supper Club, and Robert A. McGarrity, Owner

ATLANTA:
Greater Atlanta Moonlight Opera Co., Howard C. Jacoby, Manager
Spencer, Perry
Steak Ranch, and Joe Cotton, Employer

AUGUSTA:
Baxter, Joe
Bill and Harry's Cabaret, Fred W. Taylor, Manager, and G. W. (Bill) Prince
Dawson, Robert H., and Caribe Lounge in Plaza Hotel
Foster, Mr.
Kirkland, Fred
Minnick Attractions, Joe Minnick
J. W. Neely, Jr.
Revel, Bob

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.
Swabe, Leslie

SAVANNAH:
Cebu Club, and Andrew Brady
Hayes, Ges
Model Shows, Inc., and David
Eady, Owner, Charles Barson,
Manager

Thompson, Lawrence A., Jr.
ST. SIMONS ISLAND:
Golden Isles Club, and Clayton
Vance (Vancelette), Mgr.,
and Gaule Corporation
(Aibay, Ga.)

THOMASVILLE:
Club Thomas, and Terry
Mancy, Operator

VALDOSTA:
Dye, J. D.

VIDALIA:
Pal Amusement Co.

WAYCROSS:
Cooper, Sherman and Dennis

IDAHO

COSBY VALLEY:
Crandall, Earl
Lachman, Jesse

IDAHO FALLS:
Griffiths, Larry, and Big Chief
Corp., and Upwona Lounge

LEWISTON:
Canner, Sam
Rosenberg, Mrs. R. M.
Via Villa, and Prad Walker

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

POCATELLO:
Berk, Nelson
Cummings, Bob
Wurba, Stan
Pellon, Dan
Reynolds, Bud

SPIRIT LAKE:
Fire-side Lodge, and E. E. Berg

ILLINOIS

BELLEVILLE:
Anderson, P. D.
Drew, C. M.

BLOOMINGTON:
McKinney, James R.
Thompson, Earl

CAIRO:
Sergeant, Eli

CALUMET CITY:
Mitchell, John

CHAMPAIGN:
Robinson, Beanie

CHICAGO:
Adams, Delmore and Eugene
Beige Room, and Philip Mass-
field
Brydon, Ray Marsh of the Dan
Rice 3-Ring Circus
Cadillac Bob's Toast of the
Town
Chicago Casino, and Harry
Weiss, Owner
Coke, Elsie, General Manager,
and Chicago Artists Bureau
Colosimo's Theatre Restaurant,
Inc., Mrs. Ann Hughes,
Owner
Danach, Jimmy
Donaldson, Bill
Elders, Cleo
Evans, Jess
Fino, Jack, Owner "Play Girls
of 1938," "Victory Politics"
Gayle, Tim
Glen, Charlie
Haw, Walter, Promoter
Hill, George W.
Knob Hill Club, and Al Pearson
McKib, Robert, of Savoy Ball-
room
Majestic Record Co.
Mason, Leroy
Mal, Stanley
May, Chester
Mickey Weinstein Theatrical
Agency
Monte Carlo Lounge, Mrs. Ann
Hughes, Owner
Moore, H. B.
Musarta Concert Management,
and George Wildeman
Music Bowl, and Jack Perets
and Louis Cappanola, Em-
ployers
Music Bowl (formerly China
Doll), and A. D. Blumenthal
Nob Hill Club, and Al Pearson
O'Connor, Pat L., Pat L. O'Con-
nor, Inc.
Silhouette Club, and Joe Saletta
Snoyer, Harlan T.
Teicher, Charles A., of
T. N. T. Productions
Whiteside, J. Preston
Ziggie's Gridiron Lounge, and
Ziggie Csarobski, Owner

DECATUR:
Facco, James (Buster)

EAST ST. LOUIS:
Davis, C. M.
Playdium, and Stuart Tamboer,
Employer, and Johnny Per-
kins, Owner

FREESPORT:
Marabel, George

GULFPORT:
Sunset Night Club, and Farris
Shambour

KANKAKEE:
Haveser, Mrs. Theresa

LA GRANGE:
Harr-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:
Pianists Club, Archie M.
Haines, Owner

PEKIN:
Candlelight Room, and Fred
Romane

PROBIA:
Humane Animal Association
Rutledge, R. M.
Stanson, Eugene
Streeter, Paul
Thompson, Earl
Wagner, Lou

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

ROCK ISLAND:
Baraca, Al
Greyhound Club, and
Tom Davella

SOUTH DELOTT:
Derby, and Henry Piazza,
Owner and Operator

SPRINGFIELD:
Face, James (Buster)

TERRE HAUTE:
Baraca, Cal
Terra Plaza, and Elmer Bartolo,
Employer

WASHINGTON:
Thompson, Earl

ZEGLAR:
Zeiglar Nite Club, and Dwight
Allsup, and Jason Wilkoe,
Owners

INDIANA

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

BEECH GROVE:
Mills, Bud

CENTERSVILLE:
Hagen-Wallace Circus, and
Frank Martin, Owner

EAST CHICAGO:
Baraca, Tiny Jim
East Chicago American Enter-
prises, and James Dawkins

ELWOOD:
Yankee Club, and Charles
Sullivan, Manager

EVANSVILLE:
Adams, Jack C.
Rush, Levin

PORT WAYNE:
Brummel, Emmett

GARY:
Johnson, Kenneth

GREENSBURG:
Club 46, Charles Holabouse,
Owner and Operator

INDIANAPOLIS:
Benbow, William, and his All-
American Burlesque Models
Carter, A. Lloyd
Dickerson, Matthew
Donaldson, Bill
Entertainment Enterprises, Inc.,
and Frederick G. Schatz
Lazar, Eugene and Ale
Roller Rondo Skating Rink,
and Perry Flick, Operator
Sho-Bar, and Charles Walker
William C. Powell Agency

LAFAYETTE:
Club 52, Charles Gibson, Prop.

MUNCIE:
Bailey, Joseph
Harding, Stanley W.

NEWCASTLE:
Newcomer, Charles
Puckett, H. H.

SOUTH BEND:
Childers, Art (also known as
Bob Capney)
Charles E. Thompson Post 9733,
V.P.W., H. A. Johnson,
Commander

SPENCERVILLE:
Kelly, George M. (Marquis)

SYRACUSE:
Waco Amusement Enterprises

IOWA

CARROLL:
Brown Derby and Mabel Brown

CLARION:
Miller, J. L.

CLINTON:
Abbe, Virgil

DENISON:
Larby Ballroom, and Curtis
Larby, Operator

DES MOINES:
Brookins, Tommy

HARLAN:
Gibson, C. Rex

POWERSVILLE:
Dance Hall, and Henry Post-
schall

SHENANDOAH:
Aspinwall, Hugh M. (Chick
Martin)

SPENCER:
Free, Ned

VALE:
Hollywood Circus Corp., and
Charles Jacobina

WATERLOO:
Septor, Benton L.

WOODBINE:
Danceland, J. W. (Red) Brum-
mer, Manager

KANSAS

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

COFFEYVILLE:
Ted Blake

DOGE CITY:
Graham, Lyle

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

KANSAS CITY:
White, J. Cordell

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

LOGAN:
Graham, Lyle
Marion

MANHATTAN:
Stuart, Ray

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

RUSSELL:
Russell Post 6240, VFW, Gus
Zercher, Dance Manager

SALINA:
Brown, Harry E.
Kern, John

TOPEKA:
Mid-West Sportsmen Association

WICHITA:
Aspinwall, Hugh M. (Chick
Martin)
Holiday, Art
Key Club, and/or G. W. Moore

KENTUCKY

BOWLING GREEN:
Rountree, Upton
Taylor, Roy

LEXINGTON:
Harper, A. C.
Rankin Enterprises, and Pres-
ton P. Rankin

LOUISVILLE:
Bramer, Charles
Imperial Hotel, Jack Woolens,
Owner
King, Victor
Spaulding, Preston

PADUCAH:
Vickers, Jimmie

RICHMOND:
Golden Horseshoe, and Mrs.
Flora Hudson, Operator

LOUISIANA

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

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

GONZALES:
Johas, Camille

LAFAYETTE:
Hadacol Caravan
LeBlanc Corporation of Louisiana
Veltin, Toby
Veasables Cocktail Lounge

LAKE CHARLES:
Village Bar Lounge, and
C. L. Barker, Owner

LEEVILLE:
Capell Brothers Circus

MONROE:
Club DeLicia, Robert Hill
Keith, Jessie
Thompson, Son

NATCHITOCHE:
Burton, Mrs. Pearl Jones

NEW ORLEANS:
Barker, Band
Berna, Harry B., and National
Artists Guild
Callico, Ciro
Dog House, and Grace Mar-
tinez, Owner
Gilbert, Julie
Hurracane, The, Percy Stovall
LeBlanc, Dudley J.
Monnie, George

OPELOUSAS:
Cedar Lane Club, and Milt
Delmas, Employer

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

SPRINGHILL:
Cagers, C. L.

MAINE

BIDDEFORD:
Old Orchard Beach Playhouse,
and Edward Gould

PORT FABRIE:
Paul's Arcas, Gibby Seaborne

MILFORD:
Birchmead Inn, and Charles
Annatos, Prop.

SACO:
Gordon, Nick

MARYLAND

BALTIMORE:
Blue Danube, and Wm. Kasar-
sky, Proprietor
Byrd, Olive J.
Carter, Charles
Cox, M. L.
Forbes, Kenneth (Skin)
Gay 50's Club, Lou Belmont,
Proprietor, Henry Epstein,
Owner
Greber, Ben
Jolly Post, and Armand Moe-
sienger, Prop.
LeBlanc Corporation of Maryland
Perkins, Richard, of Associated
Enterprises
Weiss, Harry

CORAL HILLS:
Hilltop Restaurant, and Theo-
dore J. Schendel

CUMBERLAND:
Waingold, Louis

EASTON:
Hannah, John

FENWICK:
Repich, Albert

HAGERSTOWN:
Bauer, Harry A.
Glass, David

HAVE DE GRACE:
Bond, Norvel

NORTH BEACH:
Alta Hotel, and Bernard Men-
del, Owner

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

SALISBURY:
Twin Lantern, Elmer B.
Dashiell, Operator

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

MASSACHUSETTS

AMHERST:
Murphy, Charles
Russell, William

BLACKSTONE:
Stefano, Joseph

BOSTON:
Bay State News Service, Bay
State Amusement Co., Bay
State Distributors, and James
H. McIlwaine, President
Bronshaus, James J.
Crawford House Theatrical
Lounge
Hargold Concerts, and Harry
Goodman
L. J. B. Productions, and Lou
Blackick
E. M. Loew's Theatres
Regency Corp., and Joseph R.
Weisser
Sunbrock, Larry, and his Rodeo
Show
Waldron, Billy
Walker, Julian
Younger Citizens Coordinating
Committee, and George
Mourou

BUZZARDS BAY:
Blue Moon, and Alexander and
Chris Bryon, Owners
Mutt's Steak House, and Henry
M. K. Arenovski, and Canal
Enterprises, Inc.

CAMBRIDGE:
Selvato, Joseph

FALL RIVER:
Andrade, William

FITCHBURG:
Baldridge, Henry
Haverhill, Asas, Joe

HOLYOKE:
Holyoke Theatre, Bernard W.
Levy
Kelle, John

HYANNIS:
Casa Madrid, and Pat Particelli

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

MILLES FALLS:
Rhythm Inn, and R. M. Tha-
beault and James Del Negro,
Jr.

MONSON:
Canegallo, Leo

NEW BEDFORD:
The Derby, and Henry Correia,
Operator

NEWTON:
Thiffault, Dorothy (Mimi
Chevalier)

SALEM:
Larkin, George and Mary

SHREWSBURY:
Veterans Council

WAYLAND:
Steck, Chauncey Dewey

MICHIGAN

ANN ARBOR:
McLaughlin, Max

BATTLE CREEK:
Smith, David

BAY CITY:
Walther, Dr. Howard

BRIGHTON:
Blue Lantern, Rex Charles
(Rex C. Esmond), Employer

CRYSTAL:
Palladium Ballroom, and M. R.
Winkelman, Owner

DETROIT:
Adler, Caesar
Bel Aire (formerly Lee 'N Ed-
die'), and Al Wellman, Ralph
Wellman, Philip Flax, Sam
and Louis Bernstein, Owners
Bibb, Allen
Blake, David R.
Brigg, Edgar M.
Burgundy Records, Inc., and
Art Sutton, General Mgr.
Claybrook, Adolphus
Club 4'er, and Oscar Pruitt
Connors Lounge, and Joe Palla-
zolo, Operator
Daniels, James M.
Dustin Steamship Company,
N. M. Constans
Gay Social Club, and Eric
Scriven
Greene, Goldman
Harris, Percy N. (Bud)
Hoffman, Sam
Johnson, Ivory
Kosmas, Hyman
Minando, Nono
Papadimas, Babis
Payne, Edgar
Pyle, Howard D., and Savoy
Robinson, Wm. H.
Thomas, Matthew B.

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

FERNDALE:
Club Plantation, and Doc
Washington

FLINT:
Barnes, Jimmy
Platter Lounge, and Earl West

GRAND RAPIDS:
Club Chez-Ami, Anthony
Scalice, Proprietor
Powers Theatre
Universal Artists and Phil Simon

KAWKAWLIN:
Old Mill Dance Hall, Ernest
Fortin, Owner

MUSEGON HEIGHTS:
Griffin, James
Wilson, Leslie

PONTIAC:
Henry's Restaurant, and Charles
Henry

SISTER LAKES:
Rendezvous Bowl, and Bend-
zevous Inn (or Club), Gordon
J. "Buz" Miller

TRAVERSE CITY:
Lawson, Al

UTICA:
Spring Hill Farms, and Andrew
Sneed

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

MISSOURI

BOONEVILLE:
Bowden, Rivers
Williams, Bill

CHILLICOTHE:
Hawes, H. H.

CLAYTON:
Anderson, F. D.

FORT LEONARD WOOD:
Lawson, Sgt. Harry A.

INDEPENDENCE:
Allen's Barn, and Harry Allen
Casino Drive Inn, J. W. John-
son, Owner

JOPLIN:
Silver Dollar, Dick Mills, Man-
ager-Owner
Promoters

KANSAS CITY:
Am-Vets and Bill Davis, Com-
mander
Babbitt, William H. (Bill)
Canton, L. R.
Esquire Productions, and Ken-
neth Yates, and Bobby Hen-
shaw
Main Street Theatre
Red's Supper Club, and
Herbert "Red" Drye
Zelma Roda Club, Emmett J.
Scott, Prop., Bill Christian,
Manager

MACON:
Macon County Fair Association,
Mildred Sanford, Employer

NORTH KANSAS CITY:
Schult-Kreutz Theatrical
Agency
Goodie
Koster, Little
Irby,
Lockm,
Olshon
Pilgrim
Seahell
Mittie
Steele,
Smo

OAKWOOD (HANNIBAL):
Club Belvedere, and Charles
Matlock

POPPLAR BLUFFS:
Brown, Meric

ST. LOUIS:
All American Speed Derby and
King Brady, Promoter, Steve
Kelly
Barnabitz, Mac
Beaumont Cocktail Lounge, Ella
Ford, Owner
Brown Bomber Bar, James
Caruth and Fred Guinyard,
Co-owners
Caruth, James, Operator, Club
Rhumboogie, Cafe Society,
Brown Bomber Bar
Caruth, James, Cafe Society
(Centerfield Bar, and Sam Baker
D'Agostino, Sam
Graft, George
Markham, Doyle, and Tunc
Town Ballroom
New Show Bar, and John W.
Green, Walter V. Lay
Nieberg, Sam
Shapiro, Mel

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

MINNESOTA

DETROIT LAKES:
Johnson, Allan V.

EASTON:
Hannah, John

HARBOR:
Niagara Ballroom and Manford
Carson, Operator

MANKATO:
Rathbeller, and Carl A. Becker

MINNEAPOLIS:
International Food and Home
Shows
Northwest Vaudeville Attrac-
tions, and C. A. McEvoy

PIPESTONE:
Coopman, Marvin
Stolzmann, Mr.

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

ROBINS DALE:
Crystal Point Terrace

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

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

WINONA:
Interstate Orchestra Service, and
L. Porter Jung

MISSISSIPPI

BILOXI:
Joyce, Harry, Owner, Pilot
House Night Club
Ralph, Lloyd
Wesley, John (John W. Rainey)

CLEVELAND:
Hardin, Drenel

GREENVILLE:
Pollard, Flenrod

GULFPORT:
Plantation Manor, and Herman
Burger

HATTIESBURG:
Jazzy Gray's (The Pines), and
Howard Homer Gray (Jazzy
Gray)

JACKSON:
Carpenter, Bob
Poor Richards, and Richard K.
Head, Employer
Smith, C. C., Operator, Rob-
bins Bros. Circus (Pine Bluff,
Ark.)

KOSCIUSKO:
Fisher, Jim S.

LELAND:
Lillo's Supper Club and Jimmy
Lillo

MERIDIAN:
Bishop, James E.

NATCHEZ:
Colonial Club, and Ollie Koerber

VICKSBURG:
Blue Room Nite Club, and
Tom Wince

MISSOURI

BOONEVILLE:
Bowden, Rivers
Williams, Bill

CHILLICOTHE:
Hawes, H. H.

CLAYTON:
Anderson, F. D.

FORT LEONARD WOOD:
Lawson, Sgt. Harry A.

INDEPENDENCE:
Allen's Barn, and Harry Allen
Casino Drive Inn, J. W. John-
son, Owner

JOPLIN:
Silver Dollar, Dick Mills, Man-
ager-Owner
Promoters

KANSAS CITY:
Am-Vets and Bill Davis, Com-
mander
Babbitt, William H. (Bill)
Canton, L. R.
Esquire Productions, and Ken-
neth Yates, and Bobby Hen-
shaw
Main Street Theatre
Red's Supper Club, and
Herbert "Red" Drye
Zelma Roda Club, Emmett J.
Scott, Prop., Bill Christian,
Manager

MACON:
Macon County Fair Association,
Mildred Sanford, Employer

NORTH KANSAS CITY:
Schult-Kreutz Theatrical
Agency
Goodie
Koster, Little
Irby,
Lockm,
Olshon
Pilgrim
Seahell
Mittie
Steele,
Smo

OAKWOOD (HANNIBAL):
Club Belvedere, and Charles
Matlock

POPPLAR BLUFFS:
Brown, Meric

ST. LOUIS:
All American Speed Derby and
King Brady, Promoter, Steve
Kelly
Barnabitz, Mac
Beaumont Cocktail Lounge, Ella
Ford, Owner
Brown Bomber Bar, James
Caruth and Fred Guinyard,
Co-owners
Caruth, James, Operator, Club
Rhumboogie, Cafe Society,
Brown Bomber Bar
Caruth, James, Cafe Society
(Centerfield Bar, and Sam Baker
D'Agostino, Sam
Graft, George
Markham, Doyle, and Tunc
Town Ballroom
New Show Bar, and John W.
Green, Walter V. Lay
Nieberg, Sam
Shapiro, Mel

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

MONTANA

ANACONDA:
Reno Club, and Mrs. Vidich,
Owner

RAINVILLE:
State Line Club, and Emil
Christianson, Manager

BUFIE:
Webb, Ric

GLENDEVE:
Montana Inn, and Milton Golch,
Owner

GREAT FALLS:
J. A. Roller, and
James Austin
Pacific Northwest Attractions,
Inc., and John Kelly

MILES CITY:
Alca Club, and Bill Dodson,
Employer

NEBRASKA

ALEXANDRIA:
Alexandria Volunteer Fire Dept
and Charles D. Davis

INTERNATIONAL MUSICIAN

FREMONT:
Wes-Ann Club, and Tanya June Barber

KEARNEY:
Field, H. E.

LOGGOLLI:
American Legion, and American Legion Hall, and Robert Sprengel, Chairman

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

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

PENDER:
Pender Post No. 55, American Legion, and John F. Kai, Dance Manager

NEVADA

LAS VEGAS:
Gordon, Ruth
Holtzman, Ruby
Lawrence, Robert D.
Patio Club, and Max Stettner, Sid Slate, Joe Cohen
Ray's Cafe
Stoney, Milo E.
Warner, A. H.

LOVELOCK:
Fischer, Harry

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

RENO:
Blackman, Mrs. Mary
Twomey, Don

NEW HAMPSHIRE

FABIAN:
Zaks, James (Zackers)

JACKSON:
Nelson, Eddy
Sheiry, James

NEW JERSEY

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

ASBURY PARK:
Gilmore, James E.
Richardson, Harry

ATLANTIC CITY:
Blue Angel (formerly Sings La or Wonder Bar), Roy Dixon, Henry Brogden, Managers, Charles Randall, Prop.
Bobbins, Abe
Casper, Joe
Cheatham, Shelby
Danizler, G.
Fama, G.
Goodman, Charles
Koner, Henry
Little Brown Jug, and Frank A. Irby, Operator
Lockman, Harvey
Olson, Max
Pilgrim, Jacques
Seashell Bar and Restaurant, Milton Odenheimer, Owner
Steele, Larry, and Larry Steele's Smart Affairs
Yacht Club, and Nate Goldberg

BAYONNE:
Club 21

BLOOMFIELD:
Thompson, Patti

BRIGANTINE:
Brigantine Hotel Corp., and David Josephson, Owner

BURLINGTON:
American Legion Home and Oscar Hutchins, Chairman

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

CAPE MAY:
Anderson, Charles, Operator

CLIFTON:
August E. Buchner
Mike and Nick's Bar, and Mike Olivieri, Owner
Hutchins, William

EAST RUTHERFORD:
Club 199, and Angelo Pucci, Owner

FORT LEE:
Bell Club, and Lillian Newbauer, Pres.

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

JESAY CITY:
Bonito, Benjamin
Burco, Ferruccio
Triumph Records, and Gerry Quenna, present Owner, and G. Statira (Grant) and Bernie Levine, former Owners

LAKE HOPATCONG:
Dunham, Oscar

LAKEWOOD:
Seldin, S. H.

LITTLE FERRY:
Scarne, John

LODI:
Frisco Club, and Tony Cortez

LONG BRANCH:
Hoover, Clifford
Kinay, Marvin
Rappaport, A., Owner, The Blue Room
Wright, Wilbur

McKEE CITY:
Turf Club, and Nellie M. Grace, Owner

MONTCLAIR:
Cox-Hay Corporation, and Thos. Haynes, and James Costello

MORRISTOWN:
Richard's Tavern, and Raymond E. Richard, Proprietor

MT. HOLLY:
Colonial Cottage, Harry Shinn, Owner

NEWARK:
Beadle, Janet
Circus Bar and Nicholas Forte, Owner
Coleman, Melvin
Graham, Alfred
Hall, Emory
Harris, Earl
Hays, Clarence
Holiday Corner, and Jerry Foster, Employer
Johnson, Robert
Jones, Carl W.
Kline, Terri
Levine, Joseph
Lloyds Manor, and Smokey McAllister
Marrano, Tom
"Panda," Daniel Straver
Pecos City, Olde Pecos City, Inc., Philip Cortazzo and Charles Politano
Preswood, William
Red Mirror, and Nicholas Grande, Proprietor
Kollison, Eugene
Simmons, Charles
Jucker, Frank
Wilson, Leroy
Zaracardi, Jack, Galanti A. A.

NEW BRUNSWICK:
Andy's Hotel, and Harold Klein, Proprietor

NORTH ARLINGTON:
Petrucci, Andrew
Cook, Wm. (Bill)

ORANGE:
Loyal Order of Moose Lodge 399, and Anthony Checchia, Employer

PASSAIC:
Tico Tico Club, and Gene DiVirgilio, Owner

PATERSON:
Hatab, Sam
Pyatt, Joseph
Yentimiglia, Joseph

PENSAUCKEN:
Weller, Jack

PENNS GROVE:
Club Muelco, and Joe Rizzo, Owner

PLAINFIELD:
McGowan, Daniel
Nathanson, Joe

SOMERVILLE:
Three Towers Inn, and Raymond Tyler
Harrison, Bob

SPRING LAKE:
Broadwaters and Mrs. Josephine Ward, Owner

SUMMIT:
Alton, Mitchell

TEANECK:
Suglia, Mrs. Joseph

TRENTON:
Cadillac Club, and Johnny Pann, Owner

UNION CITY:
Torch Club, and Philip Masteloni, Employer

VAUX HALL:
Carillo, Manuel R.

VINELAND:
Gross, David

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

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

NEW MEXICO

ALBUQUERQUE:
Mary Green Attractions, Mary Green and David Time, Promoters
Halliday, Finn
LaLoma, Inc., and Margaret Ricard, Employer
White, Parnell

CLOVIS:
Lenton, J. Earl, Owner, Plaza Hotel

HOBS:
Devonian Supper Club and Pete Straface, Employer

REYNOSA:
Monte Carlo Gardens, Monte Carlo Inn, Ruben Gonzales

ROSWELL:
Russell, L. D.

RUIDOSO:
Davis, Denny W.

SANTA FE:
Emilia's Night Club, and Emil Mignardo, Owner
Valdes, Daniel T.

NEW YORK

ALBANY:
Johnson, Floyd
O'Meara Attractions, Jack Richard's Bar-B-Que, David Richards
Spyder, Robert
Staten, Jonathan

ALDER CREEK:
Burke's Manor, and Harold A. Burke

AUSABLE CHASM:
Antler, Nat
Young, Joshua F.

BINGHAMTON:
Stover, Bill

BRONX:
Aloha Inn, Pete Mancuso, Proprietor and Carl Ranford, Manager
Arman, Martin
Club Delmar, Charles Marcelino and Vincent Deloitte, Employers
Jugarden, Jacques I.
Katz, Murray
Metro Anglers 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
Santoro, E. J.
Sinclair, Carlton (Carl Parker)
Williams, J. W.

BROOKLYN:
Aurelia Court, Inc.
Beckels, Lionel
Borriello, Carmine
Bryan, Albert
Ferdinand's Restaurant, and Mr. Ferdinand
Globe Promoters of Huckleback Reue, Harry Dixon and Elmo Obe
Hall, Edwin C.
Johnston, Clifford
Kingsborough Athletic Club, George Chandler
Morris, Philip
Ocean Grotto Restaurant, and Albert Santaripio, Proprietor
Reade, Michael
Rosenberg, Paul
Rosman, Gus
Sigma Tau Delta Sorority, Brooklyn College, and Anita Burke
Steurer, Eliot
Sussman, Alex
1024 Club, and Albert Friend
Thompson, Ernest
Villa Antique, Mr. P. Antico, Proprietor
Williams, Melvin
Zaslow, Jack

BUFFALO:
Bourne, Edward
Calato, Joe and Teddy
Cosmano, Frank and Anthony
Harmon, Lissa (Mrs. Rosemary Humphrey)
Jackson, William
Nelson, Art and Mildred
Ray's Bar-D. and Raymond C. Demperio
Sportsdown Bar, and Vern Stevenson, and Mr. and Mrs. Les Simon
Twentieth Century Theatre

DRYDEN:
Dryden Hotel, and Anthony Vavra, Manager

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

ELMIRA:
Johnson's Restaurant, and J. Arthur Johnson, Employer

FERNDALE:
Gross American House, and Hannah Gross, Owner
Pollack Hotel, and Elias Pollack, Employer
Sriest's Hotel, and Philip Steer, Owner

FLEISCHMANN'S:
Churs, Irene (Mrs.)

FRANKFORT:
Reise, Frank
Tyler, Lenas

GLENS FALLS:
Gottlieb, Ralph
Newman, Joel
Sleight, Don

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

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

GRAND ISLAND:
Williams, Ossian V.

GREENWOOD LAKE:
Mountain Lakes Inn, and Charles Fatigati, Employer

HUDSON:
Goldstein, Benny
Gutto, Samuel

ILION:
Wick, Phil

ITHACA:
Bond, Jack

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

LAKE LUZERNE:
Munck, Svend A.

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

LIMESTONE:
Steah House, and Dave Oppenheim, Owner

LOCH SHELDRAKE:
Chester, Abe
Jewel Hotel, and Michael Stuzberg and Hyman Weinstein, Props.
Marsdenfeld, Isadore, Jr., Estate

LONG BEACH:
Rusty's, and Sal Rocco

MALONE:
Club Restaurant, and Louis Goldberg, Manager

MENANDS:
Towpath Inn, and Jerry Romano, Employer

MT. VERNON:
Rapkin, Harry

NEW YORK CITY:
A-440 Recording Co., and Thomas Yosef
Alexander, Wm. D., and Associated Producers of Negro Music
Allegro Records, and Paul Piner
Andu, John R. (Indonesian Consul)
Arnold, Sheila
Bachelor's Club of America, and John A. Talbot, Jr., and Leonard Karmzar
Bamboo Room, and Joe Burn
Beatrubi, Ben
Beverly Green Agency
Blue Note, and J. C. Clarke, Employer, 227 Restaurant Corp.
Bradley Williams Entertainment Bureau
Broadway Hofbrau, Inc., and Walter Kirsch, Owner
Broadway Swing Publications, L. Frankel, Owner
Brown, Bridget
Bruley, Jesse
Cafe La Mer, and Phil Rosen
Calman, Carl, and the Calman Advertising Agency
Caneta, Rocco
Carne, Raymond
Castelholz Swedish Restaurant, and Henry Ziegler
Chanon, Inc., Monte Gardner and Mr. Rodrigues
Charles, Marvin, and Knights of Magic
Coffey, Jack
Cohen, Mary
Collectors' Items Recording Co., Maurice Spivack and Katherine Gregg
"Come and Get It" Company
Common Cause, Inc., and Mrs. Payne
Cook, David
Fico Cooper Agency
Courtney, Robert
Crocher, Mr.
Cross, James
Crossen, Ken, and Ken Crossen Associates
Michael Croydon Theatrical Agency
Currie, Lou
Delta Productions, and Leonard M. Hurton
Irby Records, and Larry Newlin
Domino Cabaret, and H. Wm. Tackmann, Employer, and 46th St. Assoc.
Dubois-Friedman Production Corporation
Dubonnet Records, and Jerry (Jerome) Lipkin
Dynamic Records, Ulysses Smith
E-8 Club, Kent Restaurant Corp., Anthony Kourtos and Joe Russo
Fontaine, Lon & Don
Fraternity House, and John Pica
Goldberg (Carrett), Samuel
Golden Gate Quarter
Goldstein, Robert
Gordon, Mrs. Margaret
Granoff, Budd
Gray, Lew, and Magic Record Company
Gross, Gerald, of United Artists Management
Heminway, Phil
Howe's Famous Hippodrome
Circus, Arthur and Hyman Sturmak
Inley, William
Jonsson, Donald E.
Kaye-Martin, Kaye-Martin Production
Kenny, Herbert C.
Kent Music Co., and Nick Kentros
Kessler, Sam, and Met Records
King, Gene
Knight, Raymond
La Rue, James
Lastofgel Theatrical Agency, Dan T. Lastofgel
Law, Jerry
LeBow, Carl
Levi, John
Lew Leslie and his "Blackbirds"

Little Gypsy, Inc., and Rose Hurachler and John Lobel
Manhattan Recording Corp., and Walter H. Brown, Jr.
Manning, Sam
Markham, Dewey (Pigmeat)
Mayo, Melvin E.
McCarthy, Neill
McMahon, Jess
Metro Coat and Suit Co., and Joseph Lupia
Meyers, Johnny
Millman, Mort
Mogle, Wm., & Assoc.
Montanez, Pedro
Moody, Philip, and Youth Monument to the Future Organization
Murray's
Nassau Symphony Orchestra, Inc., Benjamin J. Fiedler and Clinton P. Sheehy
Navarro Theatrical Enterprises and Esther Navarro
Neill, William
New Friends of Music, and Hortense Monah
Newman, Nathan
New York Civic Opera Company, Wm. Reutemann
New York Ice Fantasy Co., James Blizard and Henry Robinson, Owners
Orpheus Record Co.
Ostend Restaurant, Inc.
Pappas, Stellois
Pargas, Orlando
Parmentier, David
Phillips, Robert
Place, The, and Theodore Costello, Manager
Prince, Hughie
Rain Queen, Inc.
Regan, Jack
Ricks, James (leader of The Ravens)
Riley, Eugene
Robinson, Charles
Rogers, Harry, Owner, "Frisco Follies"
Roach, Philip, Owner and Operator Penthouse Restaurant
Sandy Hook S. S. Co., and Charles Gardner
Sawdust Trail, and Sid Silvers
Singer, Mrs. Morris
Singer, John
Sloer, Mrs.
Smalls, Tommy
Southland Recording Co., and Rose Santos
South Seas, Inc., Abner J. Rubien
Spotlight Club
Steve Murray's Mahogany Club
Stromberg, Hunt, Jr.
Strouse, Irving
Sunbrook, Larry, and his Rodeo Show
Tackman, William H., and Domino Club, and Gloria Palast Corporation
Talent Corp. of America, Harry Weissman
Teddy McRae Theatrical Agency, Inc.
Television Exposition Productions, Inc., and Edward A. Cornez, President
Thomson, Sava and Valenti, Incorporated
United Artists Management Variety Entertainers, Inc., and Herbert Rubin
Venus Star Social Club, and Paul Earlington, Manager
Walker, Aubrey, Manonette Social Club
Wanderman, George
Watercapers, Inc.
Wee and Leventhal, Inc.
Wellish, Samuel
Wildor Operating Company
Zaks (Zackers), James

NIAGARA FALLS:
Greene, Willie
Kliment, Robert F.
Palazzo's (formerly Flory's Melody Bar), Joe and Nick Flory, Props.

NORWICH:
McLean, C. F.

OLEAN:
Old Mill Restaurant, and Daniel and Margaret Ferraro

PATCHOGUE:
Kay's Swing Club, Kay Angloro

RAQUETTE LAKE:
Antlers Hotel, Abe Weinstein, Employer

ROCHESTER:
Boston Harbor Cafe, and Mr. Casey
Quinset Inn, and Raymond J. Moore
Valenti, Sam
Willows, and Milo Thomas, Owner

ROCKAWAY PARK:
Wilner, Leonard

ROME:
Marks, Al

SABATTIS:
Sabattis Club, and Mrs. Verma V. Coleman

SARANAC LAKE:
Birches, The, Mose LaFountain, Employer, C. Randall, Mgr.

Durgans Grill
SARATOGA SPRINGS:
Clark, Stevens and Arthur White Sulphur Springs Hotel, and Frank Summa, Employer

SCHENECTADY:
Edwards, M. C.
Fretzo, Joseph
Rudds Beach Nite Klub or Cow Shed, and Magnus E. Edwards, Manager
Silverman, Harry

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

SUFFERN:
Armitage, Walter, President, County Theatre

SYDACEUSE:
Bagozzi's Fantasy Cafe, and Frank Bagozzi, Employer

TANNERSVILLE:
Germano, Basil

UTICA:
Block, Jerry
Burke's Log Cabin, Nick Burke, Owner
Parkway Gardens, and John Meggio

VALHALLA:
Twin Palms Restaurant, John Mast, Proprietor

WATERTOWN:
Duffy's Tavern, Terrace Duffy

WATERVLIET:
Corles, Rita, James E. Strates Shows
Kille, Lyman

WHITEHALL:
Jerry-Anns Chateau, and Jerry Rumania

WHITE PLAINS:
Brod, Mario

WOODBURGE:
Waldorf Hotel, and Morris Signer

YONKERS:
Babner, William
Sinclair, Carl

LONG ISLAND (New York)

ASTORIA:
Hirschler, Rose
Lobel, John

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

BAYSHORE:
Moore, James J.

BAYSIDE:
Mirage Room, and Edward S. Friedland

BELEMORE:
Babner, William J.

GLENDALE:
Warga, Paul S.

MANHASSET:
Caro's Restaurant, and Mark Caro

SAYVILLE:
Sayville Hotel and Beach Club, Edward A. Horowitz, Owner, Sam Kalb, Manager

NORTH CAROLINA

BEAUFORT:
Marley, Charles

BURLINGTON:
Mayflower Dining Room, and John Loy

CAROLINA BEACH:
Stokes, Gene

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

DURHAM:
Gordon, Douglas

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

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

GREENVILLE:
Hagans, William
Ruth, Therman
Wilson, Sylvester

HENDERSONVILLE:
Livingston, Buster

KINSTON:
Hines, Jimmie
Parke, David

MAXTON:
Dunn's Auto Sales and Jack Dunn

RALEIGH:
Club Carlyle, Robert Carlyle

REIDSVILLE:
Ruth, Therman

WALLACE:
Strawberry Festival, Inc.

WILSON:
McCann, Roosevelt
McCann, Sam
McLachlan, Sam

NORTH DAKOTA

BISMARCK:
Dome Nite Club and Lee E. Anderson (Buckley)
Lefor Tavern and Ballroom, Art and John Zenker, Operators

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

WARREN:
Wragg, Herbert, Jr.

LaCasa Del Rio Music Publishing Co., and Don B. Owens, Jr., Secretary
National Athletic Club, Roy Fion and Archie Miller
Nightingale, Homer
Rutkowski, Ted, T. A. R. Recording Company

VIENNA:
Hull, Russ

WARREN:
Wragg, Herbert, Jr.

YOUNGSTOWN:
Freeman, Virgil (Vic)
Summers, Virgil (Vic)

ZANESVILLE:
Vencer, Pierre

OKLAHOMA

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

ENID:
Norris, Gene

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

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

OKLAHOMA CITY:
Leonard's Club, and Leonard Randolph
Randolph, Taylor
Simms, Aaron
Southwestern Attractions, M. E. Boldman and Jack Swiger

OKMULGEE:
Masonic Hall (colored), and Calvin Simmons

SHAWNEE:
DeMarco, Frank

TULSA:
Barns, Harry B.
Love's Cocktail Lounge, and Clarence Love
Williams, Carl

OREGON

EUGENE:
Granada Gardens, Shannon Shaeffer, Owner
Weinica, Archie, Commercial Club

GARIBALDI:
Mary de Joe Agency
Pirates' Den, and Sue Walker

HEMISTON:
Rosenberg, Mrs. R. M.

LABEED:
Raymond, Don G., of Creative Entertainment Bureau

PORTLAND:
Acme Club Lounge, and A. W. Denton, Manager
Harry's Club 1500 and Wm. McClelland
Oak's Supper Club, and Fred Yank Club of Oregon, Inc., and R. C. Bartlett, President

ROGUE RIVER:
Arnold, Ida Mae

ROSEBURG:
Duffy, R. J.

SALEM:
Lofe, Mr.

SHERIDAN:
American Legion Post No. 75, Melvin Agee

PENNSYLVANIA

ALTIQUIPPA:
Guina, Otis

ALLENTOWN:
Hugo's and George Fidler and Alexander Altieri, Props.

BERWYN:
Main Line Civic Light Opera Co., Nat Burns, Director

BLAIRSVILLE:
Moore Club, and A. P. Sundry, Employer

BRAEBURN:
Mazur, John

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

CARRIAGE:
Grand View Hotel, and Arthur Nydick, Employer

CHESTER:
Blue Heaven Room, Bob Lager, Employer

DEVON:
Jones, Martin

DONORA:
Belford, C. D.

ERIE:
Hamilton, Margaret
Pope Hotel, and Ernest Wright

EVERSON:
King, Mr. and Mrs. Walter

FARMOUNT PARK:
Riverside Inn, Inc., Samuel Otensberg, President

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

HARRISBURG:
Ickes, Robert N.
Kauppke, Ollie, and Ollie Kauppke's Lounge

P. T. K. Fraternity of John Harris High School, and Harry Spittler, Chairman
Reeves, William T.
Waters, B. N.

HAVERSFORD:
Fielding, Ed.

JOHNSTOWN:
Boous and Saddle Club, and Everett Allen
The Club 12, and Burrell Henschig

KINGSTON:
Johns, Robert

LANCASTER:
Freed, Murray
Samuels, John Parker
Sunset Carson's Ranch, and Sunset (Michael) Carson

LANSFORD:
Richardo's Hotel and Cafe, and Richard Artuso

LEWISTOWN:
Temple, Carl E.

MEADVILLE:
Noll, Carl
Power, Donald W.
Simmons, Al., Jr.

MIDLAND:
Mason, Bill

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

NEW CASTLE:
Natalie, Tommy

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

PHILADELPHIA:
Allen, Jimmy
Amvets Post 178, and Norman G. Andrews
Associated Artists Bureau
Bicycle Hotel, and Wm. Clure, Operator
Boots, Tubby
Buback, Carl F.
Click Club
Davis, Russell
Davis, Samuel
Dupree, Hiram K.
DuPree, Reese
Erlanger Ballroom
Gordon, Mrs. Margaret
Loyal Order of Moose, Lodge No. 54, and George Aien, Secretary

SCRANTON:
Mason, Benjamin P.
McLardy Records, Inc.
Montalvo, Santos
Muziani, Joseph
Philadelphia Lab. Company, and Luis Colantunno, Manager
Pinsky, Harry
Raymond, Don G., of Creative Entertainment Bureau
Stanley, Frank
Stiefel, Alexander
Ukrainian Junior League, Branch 52, and Helen Strait, Sec.
Victoria Melnick, Chairman of Music

WARREN:
Lee W.

PHOENIXVILLE:
Melody Bar, and George A. Mole

PITTSBURGH:
Ficklin, Thomas
Matthews, Lee A., and New Artist Service
Oasis Club, and Joe DeFrancisco, Owner
Reight, C. H.
Sala, Joseph M., Owner, El Chico Cafe

POTTSTOWN:
Schmoyer, Mrs. Irma

SCRANTON:
McDonough, Frank

SHENANDOAH:
Mikita, John

SLATINGTON:
Flick, Walter H.

STRAFFORD:
Poinette, Walter

TANNERSVILLE:
Tofel, Adolph

UNIONTOWN:
Polish Radio Club, and Joseph A. Zelasko

WASHINGTON:
Athens, Pete, Manager Washington Cocktail Lounge
Lee, Edward

WEST CHESTER:
202 Musical Bar, and Joseph A. Barone, Owner (Glenolden, Pa.), and Michael Izzari, Co-Owner

WILKES-BARRE:
Kahan, Samuel

WILLIAMSPORT:
Pinella, James

WORTHINGTON:
Conwell, J. R.

YORK:
Daniels, William Lopez

RHODE ISLAND

WOONSOCKET:
O'Clock Club, and Charles E. Nicholson, Manager

SOUTH CAROLINA

CHARLESTON:
Hampton Supper Club and John Ballasikas

CHFFSTER:
Mack's Old Tyme Minstrels, and Harry Mack

COLUMBIA:
Block C Club, University of South Carolina

FLORENCE:
City Recreation Commission, and James C. Putnam

GREENVILLE:
Forces Hills Supper Club, R. K. and Mary Ricker, Lessem, J. K. Mosley, and Sue Ellison, former Owner and Manager
Harlem Theatre, and Joe Gibson

MARIETTA:
"Bring on the Girls," and Don Meadors, Owner

MOULTREEVILLE:
Wurtzbann, George W., Jr. (of the Pavilion, Isle of Palms, South Carolina)

MYRTLE BEACH:
Hewlett, Ralph J.

SPARTANBURG:
Holcombe, H. C.

UNION:
Dele Bros. Circus

SOUTH DAKOTA

SIOUX FALLS:
Haar, E. C.
Mays, Irene

TENNESSEE

CLARKSVILLE:
Harris, William

HUMBOLDT:
Ballard, Egbert

JOHNSON CITY:
Burton, Theodore J.

KNOXVILLE:
Cavalcade on Ice, John J. Denton
Greal Enterprises (also known as Dixie Recording Co.)
Henderson, John

MEMPHIS:
Goodenough, Johnny

NASHVILLE:
Brentwood Dinner Club, and H. L. Wazman, Owner
Carretters, Harold
Chavez,
Counant Lounge Club, and Mrs. Pearl Hunter
Cours, Alexander
Fessick, Bill
Grady's Dinner Club, and Grady Floss, Owner
Hayes, Billie and Floyd, Club
Zanzibar
Jackson, Dr. R. B.
Roberts, John Porter

PARTS:
Cavette, Eugene

AMARILLO:
Carter, Percy
Mays, Willie B.

AUSTIN:
El Morocco
Flamingo Cocktail Lounge and E. M. Funk
Von, Tony
Williams, James
Williams, Mark, Promoter

BEAUMONT:
Bishop, E. W.

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

BROWNWOOD:
Junior Chamber of Commerce, and E. 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
Hobbs, Wilford, Vice-President, Artists Booking Corp. (Hollywood, Calif.)
Lee, Don, Owner of Script and Score Productions and Operator of "Sawdust and Swingtime"
Linskie (Shippy Lynn), Owner of Script and Score Productions and Operator of "Sawdust and Swingtime"
May, Oscar P. and Harry E. Morgan, J. C.

DENISON:
Club Rendezvous

EL PASO:
Bowden, Rivers
Gateway Lodge No. 855
Kelly, Everett (Rusty)
Marlin, Coyal J.
Walker, C. P.
Williams, Bill

PORT WORTH:
Clemens, James E.
Famous Door, and Joe Earl, Operator
Florence, P. A., Jr.
Jenkins, J. W., and Parrish Inn

TEXAS

UTAH

SALT LAKE CITY:
Sutherland, M. F.

VERMONT

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

VIRGINIA

ALEXANDRIA:
Commonwealth Club, Joseph Burko, and Seymour Spelman

BUENA VISTA:
Rockbridge Theatre

DANVILLE:
Fulmer, J. H.

EXMORE:
Downing, J. Edward

HAMPTON:
Mazey, Terry

LYNCHBURG:
Bailey, Clarence A.

MARTINSVILLE:
Hutchens, M. E.

NEWPORT NEWS:
Isaac Burton
McClain, B.
Terry's Supper Club

NORFOLK:
Big Trzech Diner, Percy Simon, Proprietor
Cashman, Irwin
Meyer, Morris
Rohanna, George
Winfree, Leonard

PETERSBURG:
Williams Enterprises, and J. Harriet Williams

PORTSMOUTH:
Rountree, G. T.

RICHMOND:
American Legion Post No. 151
Black, Oscar
Knight, Allen, Jr.

SUFFOLK:
Clark, W. H.

VIRGINIA BEACH:
Bass, Milton
Fox, Paul J., Jim and Charles
Melody Inn (formerly Harry's The Spot), Harry L. Sizer, Jr., Employer
White, William A.

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

Rendezvous Club, and C. T. Boyd, Operator
Snyder, Chic
Stripling, Howard

GALVESTON:
Evas, Bob
Shiro, Charles

GONZALES:
Bailey Bros. Circus

GRAND PRAIRIE:
Club Bagdad, R. P. Bridges and Mirian Weaver, Operators

HENDERSON:
Wright, Robert

HOUSTON:
Coats, Paul
Jenson, Oscar
McMullen, E. L.
Revis, Bouldin
Singletary, J. A.
World Amusements, Inc., Thos. A. Wood, President

LEVELLAND:
Collins, Dee

LONGVIEW:
Club 26 (formerly Rendezvous Club), and B. D. Holiman, Employer
Ryan, A. L.

MEXIA:
Payne, M. D.

ODESSA:
Baker, George
The Rose Club, and Mrs. Harvey Keller, Bill Grant and Andy Rice, Jr.

PALESTINE:
Earl, J. W.
Griggs, Samuel
Groves, Charles

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

PORT ARTHUR:
Demland, William

SAN ANGELO:
Specialty Productions, Nelson Scott and Wallace Kelton

SAN ANTONIO:
Forrest, Thomas
Leathy, J. W. (Lee), Rockin' M Dude Ranch Club
Obledo, F. J.
Rockin' M Dude Ranch Club, and J. W. (Lee) Leathy

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

WACO:
Cooper, Morton

WICHITA FALLS:
Dibles, C.
Johnson, Thurmon
Whately, Mike

WASHINGTON

SEATTLE:
Grove, Sirkles
Harvison, R. S.

SPOKANE:
Lyndel, Jimmy (James Delage)

WEST VIRGINIA

CHARLESTON:
Club Congo, Paul Daley, Owner
El Patio Boat Club, and Charles Powell, Operator
White, Ernest B.

CHARLES TOWN:
Bishop, Mrs. Sylvia

HUNTINGTON:
Brewer, D. C.

INSTITUTE:
Hawkins, Charles

LOGAN:
Coats, A. J.

MARTINSBURG:
Miller, George E.

MORGANTOWN:
Niner, Leonard

WELLSBURG:
Club 67 and Mrs. Shirley Davis, Manager

WHEELING:
Mardi Gras

WISCONSIN

BEAR CREEK:
Schwacker, Leroy

BOWLER:
Reinke, Mr. and Mrs.

GREEN BAY:
Franklin, Allen
Galst, Erwin
Peasley, Charles W.

GREENVILLE:
Reed, Jimmie

HAYWARD:
The Chicago Inn, and Mr. Louis O. Runner, Owner and Operator

HURLEY:
Club Francis, and James Francis Fontecchjo, Mrs. Elcey, Club Fiesta

LA CROSSE:
Flamingo Club and Ruby Dolan

MADISON:
J & J Bar, and James D. Lombardo, Owner

MILWAUKEE:
Bethia, Nick Williams
Continental Theatre Bar
Cupps, Arthur, Jr.
Dimaggio, Jerome
Elm's Supper Club, and Seymour Goof, Employer
Gentilli, Nick
Manianni, Vince
Rio Club, and Samuel Douglas, Manager, Vernon D. Bell, Owner
Rizzo, Jack D.
Ron de Voo Ballroom, and Ray Howard
Singers Rendezvous, and Joe Sorce, Frank Balistrieri and Peter Orlando
Weinberger, A. J.

NEOPIT:
American Legion, Sam Dickson, Vice-Commander

OWEN:
Merry O' Gardens, and H. Bender, Operator

BACINE:
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

TOMAH:
Veterans of Foreign Wars

WYOMING

CASPER:
S & S Enterprises, and Sylvester Hill

CHEYENNE:
Kline, Hazel

EVANSTON:
Jolly Roger Nite Club, and Joe D. Wheeler, Owner and Manager

ROCK SPRINGS:
Smoke House Lounge, Del K. James, Employer

DISTRICT OF COLUMBIA

WASHINGTON:
Adelman, Ben
Alvis, Ray C.
Archer, Pat
Cabana Club, and Jack Staples
Celebrity Club, and Lewis Clark

INTERNATIONAL MUSICIAN

Cherry
Cente
Cherr
Bass
Chian
Corte
Clare's
Clare
Club A
Libur
Club C
Von
Pavel
Club T
and J
Cosmop
Wind
D. E. C.
Previd
Dyer
Dyler
duVal,
Fite O'
Staple
Gold, Sr
Hobern
Washi
Club
Hofman
3 Rini
Kirch,
Little U
Brook
Lorea, F
Manafek
Moore, I
Club
Murray,
Alex C
Perruso
Perrus
Purple J
and Jo
Robinson
Romany
Operat
Manag
Rosa, TI
Rumpus
Coolie
Bunte C
Operat
Smith, J
Spring R
Caime
T. & W
Simons
Walters,
Wilson,
Wong, I

A
CALGARY:
Fort Br
Impri
ber: the Er
Simmons
EDMONTON
Eckertley

INDIVIE
HO
This LI
cally arr
Cana
CO
MOBILE:
Cargyle, I
Parks, Ar

A
DOUGLAS:
Top Hat
PHOENIX:
Prateral I
Aerie 25
Plantation
TUSCON:
H. Tanque
Gerrard, E

AR
HOT SPRIN
Forest Cl
age, Pro
CAI
MARESPIN
Jurez Salo
BEVERLY H
White, Wi
BIG BEAR I
Cresman,
MOLLEWOO
Norris, Jo

FEBRU

Cherry Foundation Recreation Center and Rev. Robert T. Cherry, Pres., and Oscar Russell
China Clipper, Sam Wong, Owner
Clare's Musical Bar, and Jean Clare
Club Afrique, and Charles Liburd, Employer
Club Cimarron, and Lloyd Von Blaine and Cornelius R. Powell
Club Trinidad, Harry Gordon and Jeanne Whalen
Cosmopolitan Room of the Windsor-Park Hotel
D. E. Corporation, Herb Sachs, President
Dykes Stockade, and John Dykes, Owner
DuVal, Anne
Five O'Clock Club, and Jack Staples, Owner
Gold, Sol
Hoberman, John Price, Pres., Washington Aviation Country Club
Huffman, Edward F., Hoffman's 3 Ring Circus
Kirsch, Fred
Little Dutch Tavern, and El Brookman, Employer
Loren, Frederick
Mansfield, Emanuel
Moore, Frank, Owner, Star Dust Club
Murray, Lewis, and Lou and Alex Club, and Club Bengasi
Perruso's Restaurant, and Vito Perruso, Employer
Purple Iris, Chris D. Cassimus and Joseph Cannon
Robinson, Robert L.
Romany Room, Mr. Weintraub, Operator, and Wm. Biron, Manager
Rosa, Thomas N.
Rumpus Room, and Elmer Cooke, Owner
Rustic Cabin, and Bert Motley, Operator
Smith, J. A.
Spring Road Cafe, and Casimer Zera
T. & W. Corporation, Al Simonds, Paul Mann Walters, Alfred Wilson, John Wong, Hung

CANADA ALBERTA

CALGARY:
 Fort Brabois Chapter of the Imperial Order Daughters of the Empire
 Simmons, Gordon A.
EDMONTON:
 Eckersley, Frank J. C.

BRITISH COLUMBIA

VANCOUVER:
 Gaylore Enterprises, and L. Carrigan, Manager
 H. Singer and Co. Enterprises, and H. Singer
 Stars of Harlem Revue, and B. Lyke Baker and Joseph Kowan Attractions, Operators

NOVA SCOTIA

GLACE BAY:
 McDonald, Marry

ONTARIO

CHATHAM:
 Taylor, Dan
COBURG:
 International Ice Revue, Robt. White, Jerry Rayfield and J. J. Walsh
GALT:
 Duval, T. J. (Dubby)
GRAVENHURST:
 Webb, James
GUELPH:
 Naval Veterans Association, and Louis C. Janke, President
HAMILTON:
 Nutting, M. R., Pres., Merrick Bros. Circus (Circus Productions, Ltd.)
HASTINGS:
 Basman, George, and Riverside Pavilion
LONDON:
 Merrick Bros. Circus (Circus Productions, Ltd.), and M. R. Nutting, President
SOUTH SHORE:
MUSSELMAN'S LAKE:
 Glendale Pavilion, Ted Bingham
NEW TORONTO:
 Leslie, George
OTTAWA:
 Parker, Hugh
OWEN SOUND:
 Thomas, Howard M. (Doc)
PORT ARTHUR:
 Curtis, M.
TORONTO:
 Ambassador and Monogram Records, Messrs. Darwyn and Sokoloff
 Habler, Peter
 Kesten, Bob
 Langford, Karl
 Local Union 1452, CIO Steel Workers Organizing Committee
 Melton, V.
 Midford, Bert
 Radio Station CHUM
 Weinberg, Simon
 Wetham, Katherine

WEST TORONTO:

Ugo's Italian Restaurant
WINCHESTER:
 Bilow, Hiliare

QUEBEC

CHICOUTIMI:
 Chicoutimi Coliseum, Ltd., Herbert Roland, Manager
DRUMMONDVILLE:
 Grenik, Marshall
GRANDBY:
 Ritz Hotel, and Mr. Fontaine, Owner

HUNTINGDON:
 Peters, Hank
MONTREAL:
 Association des Concerts Classiques, Mrs. Edward Blouin, and Antoine Dufor
 "Auberger du Cap" and Rene Deschamps, Owner
 Auger, Henry
 Beraud, Maurice, and LaSociete Artistique
 Canfield, Spizzie
 Carmel, Andre
 Coulombe, Charles
 Daoust, Hubert and Raymond
 Edmond, Roger
 Gypsy Cafe
 Haskett, Don (Martin York)
 Lussier, Pierre
 Mexico Cafe
 Sunbrook, Larry, and his Rodeo Show
 Vic's Restaurant
POINTE-CLAIRE:
 Oliver, William

QUEBEC:
 Sunbrook, Larry, and his Rodeo Show

QUEBEC CITY:
 LaChance, Mr.

ST. EMILE:
 Monic Carlo Hotel, and Rene Lord

THREE RIVERS:
 St. Maurice Club
 Station CHLN

SASKATCHEWAN

REGINA:
 Judith Enterprises, and G. W. Haddad

CUBA

HAVANA:
 Sans Souci, M. Triay

ALASKA

ANCHORAGE:
 Capper, Keith
 Open House Club, and Bill Brown and L. D. McElroy, Owners
FAIRBANKS:
 Casa Blanca, and A. G. Muldoon

Coastown Club, and Thornton R. Wright, Employer
Flamingo Club, and John Harris and George Walton, Props.
 Glen A. Elder (Glen Alvin) Johnson, John W.

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, Baltazar

MISCELLANEOUS

Abernathy, George
 Alberts, Joe
 Al-Dean Circus, F. D. Freeland
 All American Speed Derby and King Brady and Steve Kelly
 Andros, George D.
 Anthe, John
 Arnett, Eddie
 Arwood, Sam
 Augler, J. H.
 Augler Bros. Stock Co.
 Bacon, Paul, Sports Enterprises, Inc., and Paul Bacon
 Ball, Ray, Owner, All Star Hit Parade
 Baugh, Mrs. Mary
 N. Edward Beck, Employer
 Rhapsody on Ice
 Blumenfeld, Nate
 Bologhino, Dominick
 Bolster, Norman
 Bosserman, Herbert (Tiny) Brandhorst, E.
 Braunstein, E. Frank
 Bruce, Howard, Manager, "Crazy Hollywood Co."
 Brydon, Ray Marsh, of the Dan Rice 3-Ring Circus
 Buffalo Ranch Wild West Circus, Art Mix, R. C. (Bob) Grooms, Owners and Managers
 Burns, L. L., and Partners
 Bur-Ton, John
 Capell Brothers Circus
 Carlson, Ernest
 Carroll, Sam
 Cheney, Al and Lee
 Chew, J. H.
 Collins, Dee
 Conway, Stewart
 Cooper, Morton
 Dale Bros. Circus
 Davis, Clarence
 deLys, William

Deviller, Donald
 DiCarlo, Ray
 Drake, Jack B.
 Eckhart, Robert
 Edwards, James, of James Edwards Productions
 Feehan, Gordon F.
 Ferris, Mickey, Owner and Mgr., "American Beauties on Parade"
 Field, Scott
 Finklestein, Harry
 Forrest, Thomas
 Fox, Jesse Lee
 Fritz, Joe C.
 Friendship League of America, and A. L. Nelson
 Garness, C. M.
 George, Wally
 Gibbs, Charles
 Goldberg (Garrett), Samuel
 Goodenough, Johnny
 Gould, Hal
 Gutter, John A., Manager, Kodak Show, connected with Grand National of Muskogee, Okla.
 Hall, Mr.
 Hewlett, Ralph J.
 Hoffman, Edward F., Hoffman's 3-Ring Circus
 Hollander, Frank, D. C. Restaurant Corp.
 Horan, Irish
 Horn, O. B.
 Hoskins, Jack
 Howard, LeRoy
 Howe's Famous Hippodrome Circus, Arthur and Hyman Sturmak
 Huga, James
 International Ice Revue, Robert White, Jerry Rayfield and J. J. Walsh
 Jarrett, W. C.
 Johnson, Sandy
 Johnston, Clifford
 Jones, Charles
 Kay, Bert
 Kellen, Wallace
 Kumball, Dude (or Romaine)
 Kirk, Edwin
 Kline, Hazel
 Kosman, Hyman
 Larson, Norman J.
 Law, Edward
 Leveson, Charles
 Levin, Harry
 Lew Leslie and his "Blackbirds"
 Mack, Bee
 Magee, Floyd
 Magen, Roy
 Mann, Paul
 Markham, Dewey (Pigment)
 Matthews, John
 Maurice, Ralph
 McCarthy, E. J.
 McCaw, E. E., Owner, Horse Follies of 1946
 McGowan, Everett
 Meeks, D. C.
 Merry Widow Company, Eugene Haskell, Raymond E. Masuro, and Ralph Paonessa, Managers

Miller, George E., Jr., former Bookers License 1129
 Ken Miller Productions, and Ken Miller
 Miquelon, V.
 Montalvo, Santos
 New York Ice Fantasy Co., Scott Chalfant, James Blizard and Henry Robinson, Owners

Olsen, Buddy
 Oxborn, Theodore
 O'Toole, J. T., Promoter
 Otto, Jim
 Ouellette, Louis
 Patterson, Charles
 Peib, Iron N.
 Plus, William H.
 Pinter, Frank
 Pope, Marion
 Ramey, John W.
 Rayburn, Charles
 Rayfield, Jerry
 Rea, John
 Redd, Murray
 Reid, R. R.
 Rhapsody on Ice, and N. Edw. Beck, Employer
 Roberts, Harry E. (Hap Roberts or Doc Mel Boy)
 Robertson, T. E., Robertson Rodeo, Inc.
 Rogers, C. D.
 Ross, Hal J., Enterprises
 Salsman, Arthur (Art Heary)
 Sargent, Selwyn G.
 Scott, Nelson
 Shuster, Harold
 Shuster, H. H.
 Singer, Leo, Singer's Midgets
 Six Brothers Circus, and George McCall
 Bert Smith Revue
 Smith, Ora T.
 Specialty Productions
 Stevens Bros. Circus, and Robert A. Stevens, Manager
 Stone, Louis, Promoter
 Stover, Bill (also of Binghamton, N. Y.)
 Stover, William
 Straus, George
 Summerlin, Jerry (Marra)
 Sunbrook, Larry, and his Rodeo Show
 Tabar, Jacob W.
 Taylor, R. J.
 Thomas, Mac
 Thomas, Ward
 Travers, Albert A.
 Walters, Alfred
 Waltner, Marie, Promoter
 Ward, W. W.
 Watson, N. C.
 Wells, Charles
 Wesley, John
 White, Robert
 Williams, Bill
 Williams, Cargile
 Williams, Frederick
 Wilson, Ray
 Young, Robert

UNFAIR LIST of the American Federation of Musicians

INDIVIDUALS, CLUBS, HOTELS, Etc.

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

MOBILE:
 Cargile, Lee and his Orchestra
 Parks, Arnold

ARIZONA

DOUGLAS:
 Top Hat Club
PHOENIX:
 Fraternal Order of Eagles Lodge, Aerie 2957
 Plantation Ballroom
FUCSON:
 El Tanque Bar
 Gerrard, Edward Barron

ARKANSAS

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

CALIFORNIA

BAKERSFIELD:
 Jurez Salon, and George Benton
BEVERLY HILLS:
 White, William B.
BIG BEAR LAKE:
 Crewman, Harry E.
HOLLYWOOD:
 Norris, Jorge

IONE:

Watts, Don, Orchestra
JACKSON:
 Watts, Don, Orchestra
LAKE COUNTY:
 Cobb Mountain Lodge, Mr. Montmarquet, Prop.
LEMON GROVE:
 Michael's Cafe
LONG BEACH:
 Cinderella Ballroom, John A. Burley and Jack P. Merrick, Proprietors
 Red Mill Cafe, and Dale C. Workman, Prop.
 Tabone, Sam
LOS ANGELES:
 Fouze Enterprises, and Million Dollar Theatre and Mayan Theatre
NATIONAL CITY:
 National City Maytime Band Review
OCEANSIDE:
 Town House Cafe, and James Guenzia, Owner
PACHECO:
 Silver Saddle Night Club
PINOLE:
 Pinole Brass Band, and Frank E. Lewis, Director
PITTSBURG:
 Bernie's Club
 Licrenta, Bennie (Tiny)
PORT CHICAGO:
 Bank Club, and W. E. Williams, Owner
 Bungalow Cafe
RICHMOND:
 Calloway, Kenneth, Orchestra
SACRAMENTO:
 Capps, Roy, Orchestra
SAN DIEGO:
 Black and Tan Cafe
 Carl's Cafe

Cobra Cafe, and Jerome O'Connor, Owner
Kona-Kai Club
 Mission Valley Country Club
 Town and Country Hotel
SAN FRANCISCO:
 Fretter, Carl (also known as Anthony Carle)
 Jones, Cliff
 Kelly, Noel
SAN LUIS OBISPO:
 Seaton, Don
SANTA ROSA, LAKE COUNTY:
 Rendezvous
TULARE:
 T D E S Hall
UKIAH:
 Forest Club
 Vichy Springs
VALLEJO:
 Vallejo Community Band, and Dana C. Glaze, Director and Manager

DELAWARE

WILMINGTON:
 Brandwynne Post No. 12, American Legion
 Cousin Lee and his Hill Billy Band

FLORIDA

CLEARWATER:
 Crystal Bar
 Flynn's Inn
 Sea Horse Grill and Bar
CLEARWATER BEACH:
 Sandbar
DAYTONA BEACH:
 Martiniique Club
 Tabou Club, and Maurice Wagner, Owner
DELAND:
 Lake Beresford Yacht Club
PORT MYERS:
 Rendezvous Club
HALLANDALE:
 Ben's Place, Charles Dreisen
JACKSONVILLE:
 Sandbar Bar and Cocktail Lounge
KEY WEST:
 Cabana Bar
 Cecil's Bar
 Downtowner Club
 Duffy's Tavern, and Mr. Stern, Owner
 Jack and Bonnie's
 La Concha Hotel

Sloppy Joe's
 Starlight Bar
MIAMI:
 Calypso Club, and Pasquale J. Meola
MIAMI BEACH:
 Fried, Erwin
ORLANDO:
 Esquire Club
PARKER:
 Fuiler's Bar
PENSACOLA:
 Stork Club, and F. L. Doggett, Owner
PINECASTLE:
 Scotchman's Beach
ST. ANDREW:
 Mattie's Taverna
SARASOTA:
 "400" Club
TAMPA:
 Diamond Horseshoe Night Club, Joe Spicola, Owner and Manager
 Grand Oregon, Oscar Leon, Manager

GEORGIA

MACON:
 Jay, A. Wingate
 Lowe, Al
 Weather, Jim
SAVANNAH:
 Shamrock Club, and Gene A. Dean, Owner and Operator

IDAHO

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

LEWISTON:

Bollinger Hotel, and Sportman Club
 Circle Inn
MOUNTAIN HOME:
 Hi-Way 30 Club
OROPINO:
 Veterans of Foreign Wars Club
TWIN FALLS:
 Radio Rendezvous
WEISER:
 Sportsman Club, and P. L. Barton and Mussy Braun, Owners

ILLINOIS

BEECHER:
 Beecher Community Hall and surrounding grounds
BENTON:
 Clover Club, and Sam Sweet, Owner
CAIRO:
 The Spot, Al Dennis, Prop.
CHICAGO:
 Kryl, Bobumir, and his Symphony Orchestra
 Sancyk, Casimir, Orchestra
CHICAGO HEIGHTS:
 Swing Bar
EAST ST. LOUIS:
 Sportsman's Night Club
DARMSTADT:
 Sinn's Inn, and Sylvester Sinn, Operator
FAIRFIELD:
 Eagles Club
GALESBURG:
 Carson's Orchestra
 Mecker's Orchestra
 Townsend Club No. 2
JACKSONVILLE:
 Chalet Tavern, in the Illinois Hotel

MARISSA: Trifonbach Brothers Orchestra
MT. VERNON: Joe Tavern, and Frank Bond
MASSACHUSETTS: Smith, Arthur
OLIVE BRANCH: 44 Club, and Harold Bab
ONIDA: Bova Amvet Hall
PEORIA: Mocca Restaurant, and Gladys and Joe Giacynski, Mgrs.
SCHELLER: Andy's Place, and Andy Kryger
STERLING: Bowman, John E. Sugman, Artie

INDIANA

ANDERSON: Adams Tavern, John Adams Owner
Romany Grill
INDIANAPOLIS: Uddell Club, and Hardy Edwards, Owner
MISHAWAKA: VFW Post 360
SOUTH BEND: Bendis Post 284, American Legion
Chas O'Leary Conversation Club
Downtown Cafe, and Richard Cogan and Glen Lates, Owners
PNA Group B3 (Polish National Alliance)
St. Joe Valley Boat Club, and Bob Zed, Manager

IOWA

BOONE: Miner's Hall
BURLINGTON: Des Moines County Rural Youth Organization
CEDAR FALLS: Armory Ballroom
Women's Club
COUNCIL BLUFFS: Smoky Mountain Rangers
DUBUQUE: Hanigan Family Orchestra (formerly Ray Hansen Orchestra of Key West, Iowa)
FILLMORE: Fillmore School Hall
FROST: Frost Hall
SIOUX CITY: Eagles Lodge Club
ZWINGLE: Zwingle Hall

KANSAS

CONCORDIA: VFW Ballroom and Laura Ball, Dance Chairman
MANHATTAN: Fraternal Order of the Eagles Lodge, Artie No. 2468
TOPEKA: Bely, Don, Orchestra
Downs, Red, Orchestra
Vinewood Dance Pavilion
SALINA: Rainbow Gardens Club, and Leonard J. Johnson
Wagon Wheel Club, and Wayne Wise
Woodman Hall, and Kirk Van Cleef

KENTUCKY

ASHLAND: Emerald Room, PBK Grill, and Clarence Otworth, Manager
BOWLING GREEN: Jackman, Joe L.
Wade, Golden O.
PADUCAH: Copa Cabana Club, and Red Thrasher, Proprietor

LOUISIANA

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

MAINE

LEWISTON: Pastime Club
WATERVILLE: Jefferson Hotel, and Mr. Shire, Owner and Manager

MARYLAND

BALTIMORE: Knowles, Nolan F. (Aston Music Corp.)
BLADENBURG: Bladensburg Arena (American on Wheels)
LANTON: Startt, Lou, and his Orchestra
FREDERICK: Fraternal Order of Eagles
Local Order of Moose

MASSACHUSETTS

(MICHIGAN: Phisus D'Or Social and Civic Club
FALL RIVER: Durler Theatre
GARDNER: Florence Rangers Band
Hollywood-Wakefield Band
HOLYOKE: Welch's Inn
LYNN: Pickfair Cafe, Rinaldo Chevrolet, Prop.
METHUEN: Central Cafe, and Messrs. Yankonias, Driscoll and Gagnon, Owners and Managers
NEW BEDFORD: Polha, The, and Louis Garston, Owner
SHIRLEY: Rice's Cafe, and Albert Rice
SOUTHBRIDGE: Pilsudski Polish Hall
SPENCER: Spencer Fair, and Herman Rocardon
WEST WARREN: Hoboken Hotel, Ernest Drum-dell, Operator
WORCESTER: Gedymin, Walter
Theatre-in-the-Round, and Alan Gray Holms

MICHIGAN

ALGONA: Sid's Place
INTERLOCHEN: National Music Camp
ISHPEMING: Congress Bar, and Guido Bonetti, Proprietor
MARQUETTE: Johnston, Martin M.
MUSKOGON: Circle S. Ranch, and Theodore (Ted) Schmidt
NEGAUNEE: Bianchi Bros. Orchestra, and Peter Bianchi

MINNESOTA

DEER RIVER: Hi-Hat Club
MINNEAPOLIS: Miller, C. C.
Twin City Amusement Co., and Frank W. Patterson
ST. PAUL: Burk, Jay
Twin City Amusement Co., and Frank W. Patterson

MISSISSIPPI

VICKSBURG: Rogers' Ark

MISSOURI

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

MONTANA

SHELBY: Alibi Club, and Alan Turk

NEBRASKA

KEARNEY: Fraternal Order of Eagles
LINCOLN: Arena Roller Skating Club
Dance-Mat
OMAHA: Dick Walters Attractions
Famous Bar, and Max Detroit, Proprietor
Marb, Al
Melody Ballroom

NEVADA

ELY: Little Casino Bar, and Frank Pace

NEW HAMPSHIRE

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

NEW JERSEY

ATLANTIC CITY: Bogatin Cafe
Moussam Cafe
Surf Bar
BAYONNE: Sonny's Hall, and Sonny Montanez
Starke, John and his Orchestra
CAMDEN: Polish-American Citizens Club
St. Lucius Choir of St. Joseph's Parish
CLIFTON: Boeckmann, Jacob
DENVILLE: Young, Buddy, Orchestra
ELIZABETH: Reilly's Lounge, and John Reilly
HACKENSACK: Mancini's Concert Band,
M. Mancini, Leader
HACKETTSTOWN: Hackettstown Fireman's Band
HOBOKEN: Swing Club
JERSEY CITY: Band Box Agency, Vince Glacino, Director
MAPLEWOOD: Maplewood Theatre
MONTCLAIR: Montclair Theatre
NETCONG: Kiernan's Restaurant, and Frank Kiernan, Prop.
NEWARK: Falcon Ballroom
House of Brides
Liberty Hall
Slovak Sokol Hall
NEW BRUNSWICK: Cariano, John
George S.
OLD BRIDGE: Van Brundt, Stanley, Orchestra
PASSAIC: Blue Room, and Mr. Jaffe
Haddon Hall Orchestra,
J. Baron, Leader
PATERSON: American Legion Band,
B. Seltini, Leader
Pateron Symphonic Band
St. Michael's Grove
ROCHELLE PARK: Swiss Chalet

NEW MEXICO

ANAPRA: Sunland Club
CARLSBAD: Lobby Club
CLOVIS: Williamson Amusement Agency,
Howard Williamson
RUTOS: Davis Bar

NEW YORK

BINGHAMTON: Regni, Al, Orchestra
BRONX: Aloha Inn, Pete Mancuso, Proprietor, and Carl Randolph, Manager
Revolving Bar, and Mr. Alexander, Prop.
BROOKLYN: All Ireland Ballroom, Mrs. Paddy Griffin and Mr. Patrick Gillespie
BUFFALO: Hall, Art
Lafayette Theatre
Wells, Jack
Williams, Buddy
Williams, Omas
CATSKILL: Jones, Stevie, and his Orchestra
COHOES: Sports Arena, and Charles Gup-till
COLLEGE POINT, L. L. Muehler's Hall
ELMIRA: Hollywood Restaurant
ENDICOTT: The Casino
PIEKILL: Cavacini's Farm Restaurant,
Edw. and Daniel Cavacini,
Managers
GENEVA: Atom Bar

HARRISVILLE: Cheesman, Virgil
HUDSON: New York Villa Restaurant,
and Hazel Unson, Proprietor
KENMORE: Basil Bros. Theatres Circuit,
including Colvin Theatre
KINGSTON: Killmer, Paul, and his Orches-tra (Lester Marks)
MARATONOCK: Seven Pines Restaurant
MECHANICVILLE: Cole, Harold
MOHAWK: Hurdic, Leslie, and Vineyard
Dance Hall
MT. VERNON: Hartley Hotel
NEW YORK CITY: Disc Company of America
(Asch Recordings)
Embassy Club, and Martin Na-take, Vice-Pres., East 57th St.,
Amusement Corp.
Norman King Enterprises, and Norman King
New York Co., and Irving N. Bernan
Morales, Cruz
Paramount Theatrical Agency
and A. & B. Dow
Richman, William L.
Solidaires (Eddy Gold and Jerry Isaacson)
Willis, Stanley
NORFOLK: Joe's Bar and Grill, and Joseph Briggs, Prop.
OLEAN: Wheel Restaurant
RAVENA: VFW Ravenna Band
ROCHESTER: Low's Rochester Theatre, and Lester Pollock
Mack, Henry, and City Hall Cafe, and Wheel Cafe
SALAMANCA: Lime Lake Grill
State Restaurant
SCHENECTADY: Top Hat Orchestra
SYRACUSE: Miller, Gene
UTICA: Russell Ross Trio (Salvatore Corrale, leader, and Frank Picarro)
VALATIE: Martin Glynn High School
Auditorium
VESTAL: Vestal American Legion Post 89
WAVE: Iron Kettle Inn, John Conley,
Owner
YORKTOWN HEIGHTS: Chalet Restaurant, and Eric Mier, Prop.

NORTH CAROLINA

ASHEVILLE: Propes, Fitzhough Lee
KINSTON: Parker, David
WILMINGTON: Village Barn, and K. A. Lehto,
Owner

OHIO

AERON: American Slovene Club
ALLIANCE: Lexington Grange Hall
AUSTINBURG: Jewel's Dance Hall
CANTON: Palace Theatre
CINCINNATI: Cincinnati Country Club
Highland Country Club
Steamer Avalon
Summit Hills Country Club
Twin Oaks Country Club
DAYTON: The Ring, Maura Paul, Operator
ELYRIA: Palladium Ballroom
ORNEVA: Blue Bird Orchestra, and Larry Parke
Municipal Building
HARRISBURG: Harrisburg Inn
Hubba-Hubba Night Club
JEFFERSON: Larko's Circle L Ranch
LIMA: Allen County Fair Board, and Allen County Agricultural Assoc.
Billger, Lucille
MASSILLON: VFW
MILON: Andy's, Ralph Ackerman, Mgr.
NEW LYME: Fava Ballroom
PIERPONT: Lake, Danay, Orchestra
RAVENNA: Ravenna Theatre

RUSSEL'S POINT: Indian Lake Roller Rink, and Harry Lawrence, Owner
TOLEDO: Blue Heaven Night Club
VAN WERT: B. P. O. Elks
Underwood, Don, and his Orchestra
WAPAKONETA: Veterans of Foreign Wars
YOUNGSTOWN: Shamrock Grille Night Club,
and Joe Stuphar

OKLAHOMA

OKLAHOMA CITY: Bass, Al, Orchestra
Ellis, Harry B., Orchestra
Hughes, Jimmy, Orchestra
Orwig, William, Booking Agent
Palladium Ballroom, and Irvin Parker
GRANTS PASS: Fruit Dale Grange
SAMS VALLEY: Sams Valley Grange, Mr. Peffley,
Grange Master

OREGON

AMBRIDGE: Loyal Order of Moose No. 77
VFW Post 165
ANNVILLE: Washington Band
ASHLAND: Eagles Club
VFW Home Association,
Post 7654
BADEN: Byersdale Hotel
BEAVER FALLS: Sportsman's Bar, and Rhythm Room
VFW Post No. 48
White Township Inn
BIG RUN: Big Run War Memorial
Gymnasium
BRADFORD: Evan's Roller Rink, and John Evan
BUTLER: Castle Roller Rink
McGrade, Marcella
Nick's Inn
Skateland
CARBONDALE: Loftus Playground Drum Corps,
and Max Levine, President
CENTERPORT: Centerport Band
CLARINGTON: Schmidt Hotel, and Mr. Harris,
Owner, Mr. Kilgore, Mgr.
FALLSTON: Valley Hotel
POND CITY: Atlantic City Inn
FREEDOM: Sully's Inn
GIRARDVILLE: St. Vincent's Church Hall
HOMER CITY: Slovenian Club
LATROBE: White Eagles
NEW WASHINGTON: Gable Inn
PHILADELPHIA: Allen, James, Orchestra
Hortense Allen Enterprises
Dupree, Hiram
PITTSBURGH: New Penn Inn, Louis, Alex and Jim Passarella, Proprietors
READING: Baer, Stephen S., Orchestra
ROCHESTER: Loyal Order of Moose No. 331
ROULETTE: Brewer, Edgar, Roulette House
SHAMOKIN: Maine Fire Co.
SIGEL: Sigel Hotel, and Mrs. Tillie Newhouse, Owner
SUNBURY: Shamokin Dam Fire Co.
TARENTUM: Fraser Township Fire Hall
Italian-American Beneficial Club
Hall
WHITNEY: Pipetown Hotel
WILKINSBURG: Lunt, Grace
YORK: 14 Karat Room, Gene Spangler,
Proprietor
Reliance Cafe, Robert Klime-kiest, Proprietor

RHODE ISLAND

NEWPORT: Frank Simmons and his Orchestra
WOONSOCKET: Jacob, Valmore

TENNESSEE

BRISTOL: Knights of Templar
NASHVILLE: Hippodrome Roller Rink

TEXAS

ALICE: La Villita Club
CORPUS CHRISTI: Brown, Bobby, and his Band
The Lighthouse
Santikos, Jimmie
Tinan, T., and his Band
FORT WORTH: Crystal Springs Pavilion, H. H. Cunningham
GALVESTON: Sons of Herman Hall
PORT ARTHUR: DeGrasse, Lenore
SAN ANGELO: Club Acapulco
SAN ANTONIO: Hancock, Buddy, and his Orchestra
Rodriguez, Oscar

UTAH

SALT LAKE CITY: Avalon Ballroom
Sutherland, M. F.

VIRGINIA

ALEXANDRIA: Alexandria Arena (America on Wheels)
Nightingale Club, and Geo. Davis, Prop., Jas. Davis, Manager
BRISTOL: Knights of Templar
NEWPORT NEWS: Heath, Robert
Off Beat Club
Victory Supper Club
ROANOKE: Kriech, Adolph

WASHINGTON

SEATTLE: Tuedo Club, C. Battee, Owner

WEST VIRGINIA

CHARLESTON: Savy Club, "Flop" Thompson
and Louis Risk, Operator
FAIRMONT: Amvets, Post No. 1
Fireside Inn, and John Boyer
Gay Spot, and Adda Davis and Howard Weekly
West End Tavern, and A. B. Ullom
KEYSTONE: Calloway, Franklin

WISCONSIN

APPLETON: Koehne's Hall
AVOCA: Avoca Community Hall
BEAVER DAM: Beaver Dam American Legion Band, Frederick A. Parfrey
BLOOMINGTON: McLane, Jack, Orchestra
BOSCOBEL: Miller, Earl, Orchestra
Peckham, Harley
Sid Earl Orchestra
BROOKFIELD: Log Cabin Cafe and Ball Room
COTTAGE GROVE: Cottage Grove Town Hall, John Galvin, Operator
CUSTER: North Star Ballroom, and John Bembenek
Truda, Mrs.
DURAND: Weiss Orchestra
MENASHA: Trader's Tavern, and Herb Trader, Owner
MILWAUKEE: Moede, Mel, Band
MINERAL POINT: Midway Tavern and Hall, Al Lavery, Proprietor
NEENAH: Eagles Club
NORTH FREEDOM: American Legion Hall
OREGON: Village Hall
PARDESVILLE: Fox River Valley Boys Orchestra
BEWEY: High School
SOLDIER'S GROVE: Gorman, Ken, Band
STOUGHTON: Stoughton Country Club, Dr. O. A. Gregerson, President
TREVOR: Stork Club, and Mr. Aide

INTERNATIONAL MUSICIAN

WASH: Club 1
Nator
Whe
Star U
Prof
Job C
and
Wells.
ANCHOR: Golden
MONOL: 4th S
Karela
Kane
BRIT: VANCOL
ing /
BRANDO: Palladi
Conti
lad, The
er, Neil
4th St
Robert Ki
rique Got
Mary Agr
Aranson,
Bracy, W
Norman
George Al
ken, Hira
Harry Gi
Baron H
Hood, Ru
Kragle, R
Leigh, St
Franz J
Moore, Si
Pearce, M
Ramirez,
CHA: "Nan
New
Stree
City
Local
Phon
"if a
Old /
Street
City
NOI
cou
Stre
addi
FEBR

DISTRICT OF COLUMBIA

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

ALASKA

ANCHORAGE:
Golden Nugget Club

HAWAII

HONOLULU:
4th State Recording Co.
Kaneda's Food, and Seishi Kaneda

CANADA BRITISH COLUMBIA

VANCOUVER:
International Musicians Book- ing Agency, Virgil Lane

MANITOBA

WINNIPEG:
Palladium Dance Hall

ONTARIO

AYR:
Ayr Community Centre
Hayseed Orchestra
BRANTFORD:
Silver Hill Dance Hall
CUMBERLAND:
Maple Leaf Hall
GREEN VALLEY:
Green Valley Pavilion, Leo Lajoie, Proprietor
KINGSTOWN:
Lakeshore Terrace Gardens, and Messrs. S. McManus and V. Barrie

KITCHENER:
Park Haven Lake Casino and Allison Brothers, Props.

LINDSAY:
Embassy Pavilion, and Peter Bakageorge

NIAGARA FALLS:
Radio Station CHVC, Howard Bedford, President and Owner

OSGOODE:
Lighthouse

OWEN SOUND:
Scott, Wally, and his Orchestra

ST. CATHARINES:
Polish Hall
Polish Legion Hall

SARNIA:
Polish Hall
Polymer Cafeteria

TORONTO:
Crest Theatre
Lambert, Laurence A., and Na- tional Opera Co. of Canada
Mitford, Bert
Three Hundred Club

WOODSTOCK:
Capitol Theatre, and Thomas Naylor, Manager
Pellow, Ross, and Royal Vaga- bonds Orchestra
Park Haven Lake Casino, and Allison Brothers, Props.

QUEBEC

BERTHIER:
Chateau Berthelet
BERTHIERVILLE:
Manoir Berthier, and Bruce Cardy, Manager

GRANBY:
Windsor Hotel

MONTREAL:
Gagnon, L.
Gaucher, O.
Gypsy Cafe
Moderne Hotel

QUEBEC:
Canadian and American Book- ing Agency

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

MEXICO

MEXICO CITY:
Marin, Pablo, and his Tipica Orchestra

MISCELLANEOUS

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

A. Severino, L. Con Smith, Clifford L. Souza, Walter Spolar, Roger Staton, Antonia B. Stefani, Daryl C. Simes, Jr., James C. Storie, E. Franklin Tabb, Eugene Toles, Frank L. Williams, Don Cox, Kent H. Stow, Gene C. Dow, Jack P. Edwards, Springfield, Ill., Local 19—Otto Butchek, Russell Kalb, Loren D. Raspica.
San Jose, Calif., Local 153—Donald Hobson, Doc Adams, Phil Becker, Frank Corda, Richard Espino, Jose Gaonzaes, Leonard Ramirez, Joe Rihardo, Joe Trienza, Barney Tucker, Jim West, Ray Williams, Claude B. Wilson, Jr., Gladys Winther.
Toronto, Ont., Can., Local 149—Donald Bras- seur, Victor W. Brinkman, Chas. P. Chinchin, Louis Wm. Farley, Jas. S. Hall, Orville M. John- ston, Alex Kruss, Vernon L. Lindo, John (Jack) Long, Stewart McNaughton, W. Jas. Mighton, Reinald Nochakoff, Jas. Robinson, John G. Van Evera, Don Varella, O. W. Hamilton Weller, Wm. Weutegard, Ernest White, Robert J. White, Leonard Witterick.
Washington, D. C., Local 161—Louis Muschell.
New York, N. Y., Local 802—Humberto Morales.
Frank Culley, Julien Preston Brown, Billy W. Bowen.

ERASURES

(Continued from page thirty-eight)

Lord, Thomas Gleason, Mel Hargrave, Walter How- ser, Neil Marvel, Al Metchick, Louis Murray.
San Francisco, Calif., Local 6—Steven D. Hall, Robert Klugel, Carl Richards, Victor Felicano, En- rique Gomez, Juan D. Gonzales, William Hardin, Mary Agnes Ah See, Andrew C. Anderson, Melvin Atkinson, Zeke Ajag, William H. Bardin, Paul Bracy, Warren L. Brill, Wm. Akaloka Brooks, Norman Bylin, Jerry M. Carter, Ethan Caston, George M. Chames, Queen Cox, William T. Cul- len, Hiram L. Davis, James Sawton, Phil Ford, Harry Gibson, Sylvester Gueveia, Avon Hansen, Baron Hartsough, Bernice Hood, Franklin E. Hood, Richard N. Hopkins, Peter Nivnes, Jack R. Keagle, Robert Kinard, Roscoe Kingman, Leonard Leigh, Stanley A. Marszalek, Selwin McManis, J. Franz Miller, Asher G. Montgomery, Robert A. Moore, Sylvia Neyler, Sannce Palmer, Russell L. Pearce, Margaret E. Perkins, Eddie Pope, Filemon Ramirez, Clyde Robertson, K. W. Ruth, Albert

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 _____ Cord 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.

Announcing
THE NEW BALDWIN Electronic Organ MODEL 45

- Two full 61 note manuals, 25 pedals
- Self-contained amplification—completely portable
- Standard controls
- 19 independent stops, four couplers, selective vibratos
- Traditional Baldwin tone quality
- New modest cost



MODEL 45



MODEL 3



MODEL 10



ORGA-SONIC MODEL 40

An innovation in organ building, almost unbelievable in versatility and scope of true organ tones, the new BALDWIN Model 45 commands an unusu- ally broad selection of stops in all four organ tone families—Diapason, Flute, String and Reed. Although self con- tained, requiring no special installation, the Model 45 is so designed that it can be used with Baldwin's standard aux- iliary tone equipment where desirable. See this amazing instrument today!

Is Financing a Problem?

The Baldwin Piano Company will finance your purchase of any Baldwin-built piano or organ.

Thousands of churches are now taking advantage of this unique manufacturer-customer Finance Plan.

For complete details ask your Baldwin dealer, or write us.

NOW BALDWIN COVERS THE FIELD WITH FOUR SUPERB ELECTRONIC ORGANS
... An Instrument for Every Purpose, Every Budget!

BALDWIN PIANO COMPANY

Organ Division, Cincinnati 2, Ohio

BUILDERS OF:
BALDWIN GRAND PIANOS
ACROSONIC SPINET AND
CONSOLE PIANOS
HAMILTON STUDIO PIANOS
BALDWIN ELECTRONIC
ORGANS
ORGA-SONIC SPINET ORGANS

The Baldwin Piano Company
Organ Division, Department 1M-25
Cincinnati 2, Ohio

Send us Home Institutional information on:
 The new Model 45 Baldwin Electronic Organ
 Other electronic organs built by Baldwin.
 Baldwin's unique manufacturer-customer Finance Plan.

ORGANIZATION _____
BY _____
ADDRESS _____
CITY _____ ZONE _____ STATE _____

CLASSIFIED ADVERTISEMENT
can be found on page thirty-eight

Martin artists are



TOP POLL WINNERS AGAIN!



CHET BAKER

First in both
Down Beat and
Metronome Polls.



**DIZZY
GILLESPIE**

Second in both
Down Beat and
Metronome Polls.



ROY ELDRIDGE

Fourth in both Down Beat and
Metronome Polls.



SHORTY ROGERS

Third in Metronome Poll,
Fifth in Down Beat Poll.

...the extra range trumpet

YEAR after year, the top poll winners are those
artists who play a Martin . . . the extra range
trumpet. Isn't it high time you tried a Martin,
too?

For name of your nearest Martin dealer and free literature, write
The Martin Band Instrument Company, Elkhart, Indiana

Martin

