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International Musician

official journal of the american federation of musicians of the united states and canada

April 1951

published in the interest of music and musicians

ROOM 108

PHIL SPITALNY AND FEATURED PLAYERS IN HIS ORCHESTRA

Story on page 15

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INTERNATIONAL • MUSICIAN •

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

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MINUTES OF SPECIAL MEETING

OF THE INTERNATIONAL EXECUTIVE BOARD OF THE AMERICAN FEDERATION OF MUSICIANS

MARCH 10-13, 1951, Incl.

570 Lexington Avenue,
New York, N. Y.
March 10, 1951

The meeting is called to order by President Petrillo at 1:00 P. M.

Present: Bagley, Cluesmann, Steeper, Kenin, Clancy, Ballard, Murdoch.

Absent: Parks, excused due to illness.

President Petrillo reports on the negotiations which were held during the past several weeks with the radio and television interests, together with representatives of Local 47, Los Angeles, Calif., and 802, New York, N. Y.

Further discussion is postponed until later in the meeting.

Treasurer Steeper makes a report on the general condition of the finances of the Federation.

He also makes several recommendations in connection with the coming Convention.

A letter from the World Congress for Professional, Administrative, Commercial and Supervisory Employes (organized by the International Confederation of Free Trade Unions), and another from De Algemene are read, inviting the Federation to have a representative at meetings of these organizations in Brussels, Belgium, on April 18-21, and April 16-17, 1951, respectively.

After a discussion, it is on motion made and passed decided that President Petrillo attend these meetings or appoint a representative to take his place.

Case No. 830, 1945-46 Docket: Claim of the Filmcraft Productions against member Trummy Young for $2,429.68 alleged expenses sustained through his failure to appear at photography session, which claim was allowed in the sum of $1,116.70, is considered. The claim has been paid in full and the claimant cannot be located.

Case 305, 1949-50 Docket: Claim of Local 70, Omaha, Nebr., against member Will Osborne of Local 47, Los Angeles, Calif., for $390.00 alleged to be due covering minimum number of men ruling, is considered. This matter is again before the Board on a reopening.

After considering the matter it is on motion made and passed decided to reaffirm the former decision in which the claim was allowed.

Case 767, 1950-51 Docket: Appeal of member H. A. Delcellier of Local 180, Ottawa, Ont., Canada, from an action of that local in according him honorary membership, is considered. The matter is discussed.

On motion made and passed the appeal is denied.

Case 667, 1950-51 Docket: Appeal of member David Freed of Local 802, New York, N. Y., from an action of that local in enforcing new By-laws affecting the elections to be held on December 7, 1950, is considered. The matter is discussed.

On motion made and passed it is decided to deny the appeal with the exception of the following: (1) The by-law disqualifying a candidate for election due to membership in certain organizations is hereby declared to be invalid; (2) The by-law requiring ten years of membership in Local 802 before being eligible to hold office is hereby declared to be invalid.

Case 783, 1950-51 Docket: Charges preferred by Local 770, Hagerstown, Md., against members Don Peebles and Allen Shearer of Local 269, Harrisburg, Pa., Al Shirey and Walter Carl of Local 472, York, Pa., William Jones and Harry Oyler of Local 49, Hanover, Pa., Charles Bowers and Phil Lester of Local 770, Hagerstown, Md., for alleged violation of Article 25, Section 4 of the A. F. of M. By-Laws, is considered. In this case the Board had recommended that the President be requested to have an investigation made of the entire situation. This was done and indicates that the position of the Federation in not granting a booking license in this instance is justified. The report further suggests that the band leaders involved be given a reprimand with a warning of more drastic action in case of any future violation.

On motion made and passed the recommendation of the President is approved.

A letter is read from Local 153, San Jose, Calif., suggesting that the plan adopted by that local for taking care of the social security situation be publicized in the International Musician.

It is felt that inasmuch as there are various plans in operation among our locals, the publishing of this plan might indicate that it was the one officially approved by the International Executive Board. Therefore the request is not approved.

Case 440, 1950-51 Docket: Claim of member George M. Smith against the 20th Century-Fox Film Corp., Hollywood, Calif., for $1,143.80 alleged monies due him and counterclaim of the 20th Century-Fox Film Corp. against Smith for $3,991.97 alleged to be due them, is considered.

The matter is laid over for further information.

Other matters of interest to the Federation are discussed.

The session adjourns at 6:30 P. M.

---

570 Lexington Avenue,
New York, N. Y.
March 12, 1951

The Board reconvenes at 8:00 P. M. President Petrillo in the chair.

All present except Executive Officer Parks.

President Petrillo reports on the fund to be derived from television

(Continued on page sixteen)

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PRESIDENT PETRILLO EXPLAINS NEGOTIATIONS JUST CONSUMMATED WITH RADIO AND TELEVISION NETWORKS.

After eight weeks of negotiations we have consummated a radio and television contract with the four radio and television networks, namely, National Broadcasting Company, American Broadcasting Company, Columbia Broadcasting System, and the originating program stations of the Mutual Broadcasting System.

THE MOST IMPORTANT PART OF THIS CONTRACT IS THE 5 PER CENT THAT THE NETWORKS HAVE AGREED TO PAY TO THE MUSIC PERFORMANCE TRUST FUND, BASED ON THEIR GROSS REVENUES DERIVED FROM THE USE OF TELEVISION FILM. I say most important part because all locals of the American Federation of Musicians will benefit by the 5 per cent payment to the Music Performance Trust Fund.

In my opinion it is one of the best contracts the American Federation of Musicians has ever signed. This means the signing up of everyone who wants to go into the business of making television films, and is the first time the networks have given recognition to any organization such as the Music Performance Trust Fund.

The signatories selected Samuel R. Rosenbaum as trustee under these agreements; he is the trustee selected by the recording industry for the trust agreements in that industry.

Following are the national television contract, the national radio contract, the television film labor agreement, and the television trust agreement with the Music Performance Trust Fund:

National Radio Agreement

New York, N. Y.
March 16, 1951

American Federation of Musicians
570 Lexington Avenue
New York, N. Y.

Attention Mr. James C. Petrillo, President

Dear Sirs:

We are in the process of completing arrangements under which musicians in New York, Chicago and Los Angeles will render their services for us in radio for the period from the expiration of our last agreements with the locals in such cities until February 1, 1954, and are also negotiating or will negotiate with other locals regarding arrangements under which musicians in other cities will render similar services for periods expiring on January 31, 1954.

In addition to these agreements, agreement has been reached between you and us relating to certain matters which are within the exclusive jurisdiction of the Federation, as distinguished from its locals. This letter is intended to summarize our understandings and agreements which have been arrived at between the Federation and us, and which shall be effective as of February 1, 1951, and shall continue until February 1, 1954. The provisions of this agreement have been arrived at by reason of the special employment opportunities and other benefits granted to musicians by us.

These are as follows:

1. FREQUENCY MODULATION

We may use the services of musicians employed by us for simultaneous AM and FM broadcasting and we may assign such musicians interchangeably to independent AM or FM programming.

2. PROGRAMS INVOLVING MULTIPLE SPONSORSHIP

(A) Co-operative Programs

Network programs of the so-called "co-operative" type (i.e., network programs which are simultaneously sponsored by different sponsors in various localities) shall be paid for at the same rates as would be applicable to such programs if they were sponsored by a single sponsor.

(B) Participating Programs

Network programs of the so-called "participating" type (i.e., a network program which constitutes one integrated unit in the course of which advertising credits are accorded to two or more sponsors without allocation of any particular portion of the program to any particular sponsor), when employing single engagement men, shall be paid for at the single engagement rate plus $5.00 per man in addition to the foregoing sums for each one-half hour or portion thereof.

(C) Segmented Programs

Network programs of the so-called "segmented" type (i.e., a network program in which advertising credit for a specific period of time is given to one sponsor) shall have each segment treated as a separate engagement.

(D) Composite Programs

Network programs of the so-called "composite" type (i.e., an integrated network program which consists of one or more segments each of which is allocated to a particular sponsor or is unsponsored and one or more periods of time in the course of which advertising credits are accorded to more than one sponsor without allocation of any specific portion of such time to any particular sponsor), when employing single engagement men shall be paid for as follows:

(a) Each segment allocated to a particular sponsor or which is unsponsored shall be paid for at the single engagement rate.

(b) Each period of time in the course of which advertising credits are accorded to more than one sponsor without allocation of any specific portion of such time to any particular sponsor shall be paid for at the single

(Continued on page nine)

National Television Agreement

New York, N. Y.
March 16, 1951

American Federation of Musicians
570 Lexington Avenue
New York, N. Y.

Attention Mr. James C. Petrillo, President

Dear Sirs:

We are in the process of completing arrangements under which musicians in New York, Chicago and Los Angeles will render their services for us in television for the period from February 1, 1951, until February 1, 1954, and are also negotiating or will negotiate with other locals regarding arrangements under which musicians in other cities will render similar services for periods expiring on January 31, 1954.

In addition to these agreements, agreement has been reached between you and us relating to certain matters which are within the exclusive jurisdiction of the Federation, as distinguished from its locals. This letter is intended to summarize our understandings and agreements which have been arrived at between the Federation and us, and which shall be effective as of February 1, 1951, and shall continue until February 1, 1954. The provisions of this agreement have been arrived at by reason of the special employment opportunities and other benefits granted to musicians by us.

Our agreement is as follows:

1. DEFINITION OF "LOCAL" AND "NETWORK" TELEVISION BROADCASTS

For the purposes of this agreement, a "local" television broadcast is the broadcast of a program over the facilities of only one station which program is not broadcast by any means, over another station or other stations. All other television broadcasts, for the purposes of this agreement, shall be deemed "network" broadcasts.

(Continued on page nine)

International Musician

APRIL, 1951

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Television Film Labor Agreement

TELEVISION STATION PRODUCER

New York, N. Y.
March 30, 1951

Gentlemen:

In consideration of the mutual covenants herein contained, of your promise fully and faithfully to perform each and every term, condition, and covenant on your part to be performed pursuant to that certain agreement, dated March 30, 1951, which you are executing and delivering simultaneously herewith, by and among you and other owners and operators of television stations engaged in the production and exploitation of motion picture films and/or sound tracks, as first parties, and Samuel R. Rosenbaum, as Trustee (herein referred to as the "Trust Agreement"), and of other good and valuable considerations, it is agreed that you may employ members of the American Federation of Musicians of the United States and Canada (herein referred to as the "Federation") in the production of motion picture films and/or sound tracks which embody musical performances by instrumental musicians (the term "sound track" to include recordings of any type to be used in connection with the exhibition of motion picture films) and/or pictures of such musicians rendering musical performances upon the following terms and conditions.

This agreement shall not apply to film made pursuant to Paragraph 4 of the National Television Agreement between us dated March 16, 1951.

1. We shall exercise full authority in order that our locals and members of the Federation engaged in such activities shall do nothing in derogation of the terms and intent of this agreement.

2. You shall not require, request, induce, or in any manner attempt to influence any member of the Federation to play, or perform, or render services in connection with or pertaining to the production of such films and/or sound tracks, except as permitted by this agreement.

3. You shall pay instrumental musicians for the services rendered by them in the making of such films and/or sound tracks such sums as you may agree upon with them, but which in no event shall be less than Federation scale, a schedule of which is annexed hereto as Exhibit "A," and the terms and conditions relating to the employment of such musicians shall be in conformity with the other specifications set forth in said Exhibit "A."

4. It is agreed that unless our written permission is first had and obtained, neither you nor your subsidiary or affiliated companies will use or grant any rights to use (whether by way of sale, assignment, lease, license, or other transfer of title or permission to use, and whether by operation of law or otherwise), in whole or in part, any film and/or sound track which, in whole or in part embodies pictures of instrumental musicians rendering musical performances or which embodies or is accompanied by performances by such musicians, which are recorded and/or photographed under this agreement, for purposes other than exhibition on television broadcasts where no admission is charged for the privilege of attending such exhibition either before, during, or after transmission over television. The substance and intent of this paragraph shall be incorporated in all agreements pursuant to which you shall grant any rights to use such films and/or sound tracks as aforesaid. The obligations created by this paragraph shall survive this agreement for so long as the films and/or sound tracks referred to in this agreement shall be used. It is agreed that we and/or the Trustee referred to above may enforce compliance with the provisions of this paragraph.

5. Following the execution of this agreement, you shall promptly furnish to the Federation a copy of all your catalogs requested by us, and thereafter from time to time, a schedule listing all amendments and additions thereto, as and when established.

6. At the end of each month you shall advise the Federation of all films and/or sound tracks made by you during such month, of the number or other identification thereof, and of any additional information in connection with any such film and/or sound track which we may reasonably require. Upon request by the Federation, you shall promptly furnish to it a copy of any film and/or sound track which is covered by this agreement.

7. Neither you, nor your subsidiary or affiliated companies will make, or permit the use of your or their facilities for making, or otherwise give aid and assistance in the making of any

(Continued on page eleven)

Trust Agreement

TELEVISION STATIONS

THIS AGREEMENT, made and delivered in the City of New York, State of New York, the 30th day of March, 1951, by and between AMERICAN BROADCASTING COMPANY, INC., COLUMBIA BROADCASTING SYSTEM, INC., NATIONAL BROADCASTING COMPANY, INC., and such other persons, firms, corporations, associations and others engaged in the production or exploitation of motion picture films and/or sound tracks as shall hereafter agree to the terms and conditions hereof by executing and delivering a counterpart of this agreement in the manner herein provided (herein referred to as "first parties"), and SAMUEL R. ROSENBAUM (herein referred to as the "Trustee").

WITNESSETH:

WHEREAS, The first parties desire to create the Trust herein contained and each first party has executed and delivered this agreement and has assumed the duties and obligations by each such first party to be performed hereunder; and

WHEREAS, The Trustee, having been designated by such first parties collectively, is willing to accept such trust in accordance with the request of each such first party and to perform the duties on the Trustee's part to be performed hereunder, in a manner based solely upon the public interest and pursuant to the terms hereof:

NOW, THEREFORE, in consideration of the premises, of the mutual covenants herein contained, of the undertakings assumed herein by each first party, and of the undertakings assumed herein by the Trustee at the request of the first parties, it is agreed as follows:

1. Each first party, simultaneously with the execution and delivery, hereof, has paid to the Trustee an amount which such first party estimates to be equal to fifty per cent (50%) of the payment which, on February 15, 1952, will become due from such first party to the Trustee pursuant to this agreement, but which, in no event, shall be returnable.

2. (a) Each first party agrees with each other first party and with the Trustee to make the following payments to the Trustee in connection with the production or exploitation of motion picture films and/or sound tracks (whether such films and/or sound tracks are recorded on film, wire, tape, disks, or in other forms now or hereafter known), which in whole or in part, embody pictures of members of the Federation (hereinafter referred to) rendering musical performances or which embody or are accompanied by performances by such instrumental musicians, produced by it pursuant to agreement of even date with such Federation, which films and/or sound tracks are intended for exhibition and/or are exhibited on television broadcasts by such first party, or which shall be so exhibited by assignees, lessees, licensees, or other users deriving title, lease, license or permission thereto, by operation of law or otherwise, by, from or through such first party:

(x) Whenever a first party receives gross revenues from the use, exploitation, or other dealing with any such film and/or sound track (and each first party, except in the instances specified in (y) below, shall fix a genuine selling price for each such use, exploitation or other dealing), said first party shall pay to the Trustee an amount equal to five per cent (5%) of any such gross revenues so received.

(y) In those cases of sustaining broadcasts of such film and/or sound track on affiliated stations in which no money or other property are received by such first party, payments to the Trustee shall be as follows:

(1) When the particular film and/or sound track has been previously broadcast on a commercial broadcast and is later or simultaneously broadcast in any city on a sustaining basis, even though said sustaining broadcast be the first broadcast in the particular city involved, there shall be paid to the Trustee a sum equal to five per cent (5%) of fifty per cent (50%) of the production cost of such film. In return for said payment, the said film and/or sound

(Continued on page twenty)

New Local in Puerto Rico

by James C. Petrillo

ARTICLE 3, Section 17 of the National By-Laws reads as follows:

"As the inhabitants of Puerto Rico are citizens of the United States, musicians hailing from said island are entitled to membership in the Federation, and hence local unions are free to enroll them as members under the following conditions:

"A. An applicant hailing from Puerto Rico who applies for membership in a local union of the Federation must submit his birth certificate that he was born in Puerto Rico or give other conclusive proof that such is the case."

In studying the situation, it occurred to me that the native Puerto Rican musicians should become affiliated with the American Federation of Musicians. With this thought in mind, I appointed International Treasurer Harry J. Steeper to accompany me on such a mission and we went to Puerto Rico on August 23, 1950, to meet with the officials of the independent union there, known as the *Federacion de Musicos de Puerto Rico* and consisting of four locals in different cities on that island.

We met with the officials of the four locals who proved to be high-type leaders. They were very cordial and friendly from the start. After several conferences, it was agreed that the local officials would call special meetings of their locals and submit the proposition of joining the American Federation of Musicians.

These meetings all decided in favor of affiliating with us. The Puerto Rican musicians also decided to amalgamate their four locals into one and they eventually were granted their charter which embraces the entire island. It is known as the Federacion de Musicos de Puerto Rico, Local 468, American Federation of Musicians, and consists of 355 members. The charter was presented to them on January 10, 1951, by International Treasurer Harry J. Steeper, who presided at the swearing-in ceremonies of the new officers. Their president is Guillermo Pomares and their secretary is Jose Marquez Nater. President Pomares will represent Local 468 at our next Convention.

We are honored in having these musicians as part of our organization. They have many splendid artists in their membership who will prove to be an asset to the Federation.

When the cowardly attack was made on the life of President Truman, this local sent a cablegram to the White House. This cablegram and the President's answer are printed herein for your information.

San Juan, P. R.
Nov. 14, 1950.

Hon. Harry S. Truman
President of the United States
The White House
Washington, D. C.

Dear Mr. President:

The Federacion de Musicos de Puerto Rico condemns the murderous attack at your safety and expresses its satisfaction that your valuable life has been saved for the good of our great nation.

GUILLERMO POMARES,
President,
Federacion de Musicos de P. R.

Back row: Salvadore Coch, Vice-President; Nicholas Tanon, Delegate; Eduardo Benitez, Representative, Supreme Council; Jose A. Diaz, Trustee; Antonio Candia, Treasurer. Front Row: Jose Marquez Nater, Secretary; Guillermo Pomares, President; James C. Petrillo, President, A. F. of M., Harry J. Steeper, Treasurer, A. F. of M., Jose Cuevas, Trustee.

THE WHITE HOUSE
Washington, D. C.
Nov. 17, 1950.

Mr. Guillermo Pomares, President
Federation of Musicians
San Juan, P. R.

Dear Mr. Pomares:

I am grateful to you and the members of the Federation of Musicians for the solicitous regard for my safety which prompted your message of November 14th. Please accept my thanks for this evidence of your friendliness and good will.

Very sincerely yours,
HARRY S. TRUMAN.

Of Vital Concern

The threatened increase in second class postal rates will, if it goes through, be a particularly hard blow to the Labor press. Union magazines, such as the *International Musician*, already are having a hard struggle to meet the rising costs of paper and other production factors. The per capita payment for union journals rarely covers their costs of production; in our case, only half. Hence a rise in the postal rates may force curtailment of size, and a consequent reduction in space available for transmitting vital information to members.

The original intent of Congress in granting low second class rates to magazines and newspapers was to carry out the purpose of Jefferson and the Founding Fathers: to insure that the people are informed and educated on all matters of public concern. The official journal of a union does this, and it also transmits information which is vital to the members' livelihood and professional advancement.

Many musicians in various parts of the country depend on the *International Musician* to keep them informed on what's happening in union negotiations, and on what is occurring in the music world: new developments in instrumental techniques, new ways of promoting more live music, new job openings, new publications, and the like. With many thousands of the younger musicians destined to go into the armed services, there is also a strong need for keeping them in touch with their union and its activities, through the magazine.

All these objectives will be jeopardized if the second class postal rates are raised. This is a time of turmoil and stress: it is all the more important to keep channels of communication open, when musicians, like many other professions, have to adjust to changing conditions.

We have already experienced one severe contraction of postal service: the cutting down of mail deliveries in urban residential areas to one a day. The Postmaster General, his funds reduced by Congress, also had to lay off many thousands of postal employees. Now comes this further threat of a forced reduction in the quality and volume of the magazines and newspapers which Labor can get on this one delivery a day. Only a strong, determined, and resolute protest on the part of the workers and consumers of the country can head off this threat.

You can help prevent this ill-advised move to increase second class postal rates by writing your Congressman and the United States Senators from your state, urging them to vote against this proposal.

Notice to Members

Local 336, Burlington, N. J., reports that the Hope Hose Band of Bordentown, N. J., with which it had been in controversy for some time, has now been taken into the local, adding 43 to its membership list.

Jack Ferentz, President of Local No. 5, American Federation of Musicians, Detroit, Michigan, has resigned his office and accepted an appointment as Assistant to the President of the Federation.

National Radio Agreement

(Continued from page six)

engagement rate applicable to such period of time, plus $5.00 per man in addition to the foregoing sums for each half-hour or portion thereof.

3. USE OF ELECTRICAL TRANSCRIPTIONS OF NETWORK PROGRAMS

The following existing practices with respect to the use of electrical transcriptions of network programs shall continue unchanged:

(A) Any network program may be transcribed by any affiliated station which cannot carry the program at the time it is played live because of unavailability of station facilities and such station may broadcast the program by transcription once within seven (7) days thereafter without charge. The seven-day limitation shall be sixty (60) days in the case of Alaska and of territories and possessions of the United States.

(B) Network programs may be transcribed during the period when daylight saving time is in effect, and fed to network affiliated stations for broadcast once in each area not on daylight saving time, in order to overcome the operational difficulties caused by the broken pattern of daylight saving time; and this may be done without any additional charge, except that any additional charge which would be payable were it not for daylight saving time, will be paid.

(C) Any commercial network program may be transcribed and subsequently fed to a group of affiliated stations for broadcast once over such stations. In any such case, the applicable live repeat fee shall be paid for such rebroadcast to the musicians performing on such program.

(D) An entire network show may be transcribed for the convenience of the participating artists and in the interests of program quality. Such transcribed show may be fed to a network in lieu of a live show on such network. The applicable transcription rate shall be paid to the musicians on the show.

(E) Nothing herein contained shall be construed to provide for or to relate to employment or to the rendition of services in connection with the preparation or manufacture of any recordings, electrical transcriptions or devices suitable for similar use, other than those specifically referred to in this paragraph "3," and as to those referred to in this paragraph "3," they may be used only as authorized herein.

4. The Federation and its locals shall be the exclusive bargaining agent of musicians.

5. The following provisions contained in subdivision (A) of this paragraph "5" shall be included in, and whether or not so included, shall be deemed a part of all contracts calling for services between us and members of the Federation and in all agreements between us and locals of the Federation. Such provisions are included herein by the parties in order to conform to the requirements of laws which have been enacted since June 1, 1947. If during the period of this agreement, such laws are amended, repealed or judicially ruled upon in a case where no further appeal can be taken legally, with the result that such provisions would not have been required or occasioned by law had such amendment, repeal, or judicial ruling occurred before the date hereof, then, at the request of the President of the Federation, any or all of the provisions contained in said subdivision (A) shall be eliminated from this agreement and from contracts relating to the rendition of services for us by members of the Federation, as aforesaid, and any or all of the provisions contained in subdivision (B) of this paragraph "5," relating to similar subject matter, as the said President may choose, shall be substituted therefor and shall govern the parties' relationship to the extent which such amendment, repeal or judicial ruling shall permit.

(A)

(I) We agree to use the services of only such persons covered by this contract, who on and after the thirtieth (30th) day following the beginning of our use of their services are and continue during the term of this agreement to remain members in good standing of the American Federation of Musicians, provided however, that neither party shall be called upon or required to take any action hereunder until permitted so to do by valid and existing laws.

(II) As to the musicians referred to or engaged under the stipulations of this contract who are members of the American Federation of Musicians, and to the extent to which the inclusion and enforcement of this paragraph is not prohibited by any presently existing and valid law, nothing in this contract shall ever be construed so as to interfere with any obligation which they may owe to the American Federation of Musicians as members thereof.

(III) Any member or members who are parties to or are affected by this contract, whose services thereunder or covered thereby, are prevented, suspended or stopped by reason of any lawful strike, ban, unfair list, order or requirement of the Federation against any employer, shall be free to cease such services and shall be free to accept and engage in other employment of the same or similar character, or otherwise, for other employers or persons without any restraint, hindrance, penalty, obligation or liability whatever, any other provisions of this contract to the contrary notwithstanding.

(IV) All present provisions of the Constitution, By-Laws, rules and regulations of the Federation are made part of this agreement to the extent to which their inclusion and enforcement as part of this agreement are not prohibited by any presently existing and valid law. No changes in the Federation's Constitution and By-Laws, rules and regulations which may be made during the term of this agreement shall be effective to contravene any of the express provisions hereof.

(B)

(I) Only the services of members in good standing of the American Federation of Musicians shall be used for the performance of instrumental music.

(II) As the musicians referred to or engaged under the stipulations of this contract are members of the American Federation of Musicians, nothing in this contract shall ever be construed so as to interfere with any obligation which they may owe to the American Federation of Musicians, as members thereof.

(III) Any members of the American Federation of Musicians who are parties to or are affected by this contract, whose services thereunder or covered thereby, are prevented, suspended or stopped by reason of any strike, ban, unfair list, order or requirement of the Federation against any employer, shall be free to cease such services and shall be free to accept and engage in other employment of the same or similar character, or otherwise, for other employers or persons without any restraint, hindrance, penalty, obligation or liability whatever, any other provisions of this contract to the contrary notwithstanding.

(IV) All present provisions of the Constitution, By-Laws, rules and regulations of the Federation are made part of this agreement. No changes in the Federation's Constitution, By-Laws, rules and regulations which may be made during the term of this agreement shall be effective to contravene any of the express provisions hereof.

7. In the event that Governmental approval is required as a prerequisite of paying any part of the wages or other benefits at the rates provided for herein, or in the aforesaid agreements between us and locals of the Federation, and such approval is finally granted only in part, or is denied, then such unapproved rates or other benefits, or such unapproved portion thereof, shall become effective when and to the extent that the applicable statutes, regulations or orders are altered or repealed permitting such effectiveness.

8. In the event that complete approval is not granted by Governmental authorities within thirty (30) days after the date hereof, the Federation may, at its option, void this agreement and/or any agreement executed between us and locals of the Federation entered into from and after the date hereof.

If you agree that this letter correctly reflects the conclusions with respect to the above matters, kindly sign the enclosed copy of this letter in the space provided below and return it to us.

Very truly yours,

_____

By_____

Agreed to:

AMERICAN FEDERATION OF MUSICIANS

By_____

JAMES C. PETRILLO, President.

National Television Agreement

(Continued from page six)

2. MATTERS UNDER JURISDICTION OF LOCALS

(A) Local Live Television Broadcasts

The subject of local (as distinguished from network) live television broadcasts shall remain within the jurisdiction of the locals of the American Federation of Musicians in whose respective jurisdictions such local television broadcasts take place.

(B) Live Auditions (Not On Air)

Rates for live auditions for proposed television programs which are not broadcast are to be established with the locals in whose respective jurisdictions such auditions take place.

3. MINIMUM SCALES FOR LIVE NETWORK TELEVISION BROADCASTS

In the past, the Federation has granted concessions from regular rates in order to assist the television industry in its early development. The need therefor having terminated, such concessions shall cease from and after the effective date of this agreement and the basic minimum scale for live network single and weekly television engagements shall be the same as the applicable radio scales.

4. FILM (AUDITION AND KINESCOPE)

The following provisions of this Section "4" apply to our production of films containing sound track of performances by musicians and/or pictures of musicians performing. Only the films produced for the type of use specified in this Section "4" are intended to be covered by this agreement and no agreement is hereby made governing or relating to the use of musicians for any other films. Except as provided by separate agreement between you and us, we will not use musicians within your jurisdiction to make any other films.

(A) Auditions

We may use musicians in the production of audition films to solicit sponsors for live shows, subject, however, to the following conditions:

(i) We will pay such musicians at rates to be established by the respective locals in whose jurisdictions the audition films are made.

(ii) Under no circumstances will we exhibit such audition films publicly on television, in theatres, or in any other manner except privately to prospective clients and advertisers for the purpose of selling a show of which the audition film is a sample.

(iii) We will at all times retain ownership and control of all negatives, positives, duplicates, prints and other reproductions of the audition film (herein called "reproduction"), and each such reproduction shall bear a prominent legend, the language of which shall be approved by the A. F. of M., setting forth the conditions set forth in sub-paragraph (A) (ii) above.

(iv) Upon request, we will furnish to you a copy of any film made pursuant to this sub-paragraph "(A)" of Section "4."

(B) Kinescopes

We may make kinescopes of live television broadcasts of performances by musicians and exhibit same, but may do so only subject to the following conditions:

(i) Such kinescopes shall be produced only at a time when the live television show is being regularly broadcast by an owned or affiliated station; it may not be produced at a time when the live television show is not part of the normal program service of such station or when such broadcast is made primarily for the purpose of producing a kinescope under this paragraph.

(ii) Such kinescopes may be subsequently broadcast only by television stations which, at the time of the live television broadcast are affiliated with the network from whose station the live show emanates.

(iii) Such kinescopes may be broadcast only one time by each affiliated station within sixty (60) days after the broadcast of the live television show.

(iv) We will at all times retain ownership and control of all negatives, positives, duplicates, prints and other reproductions of the kinescope.

(v) Neither the kinescope or sound tracks or any part or parts thereof, which contain musical performances or pictures of musicians performing, shall be extracted or used for purposes other than those specifically permitted by this sub-paragraph "(B)" of Section "4."

(vi) Upon request, we will furnish to you a copy of any kinescope made pursuant to this sub-paragraph "(B)" of Section "4."

5. REMOTE LIVE TELEVISION BROADCASTS (LOCAL AND NETWORK)

All rates for remote live television broadcasts of any kind, whether local or network, shall be within the exclusive jurisdiction of the Federation, as distinguished from its locals.

6. SIMULCASTS

When live programs are simultaneously broadcast over radio and television (simulcast), the musicians performing on each such simulcast, in addition to the radio payment, shall be paid the applicable radio live repeat fee for each such commercial simulcast and $10.00 for each such sustaining simulcast.

7. MAKE-UP AND/OR COSTUMING

Musicians called in for costuming or make-up, either for live television broadcasts or rehearsals therefor, will be paid $12.00 for such costuming or make-up. In no event shall musicians be called in for such purpose more than one hour prior to such rehearsal or live television broadcast, so that the make-up and/or costuming time shall immediately precede such rehearsal or television broadcast. It is agreed that musicians may be required to wear tuxedos or business suits for no additional fee.

8. PROGRAMS INVOLVING MULTIPLE SPONSORSHIP

(A) Cooperative Programs

Network programs of the so-called "cooperative" type (i.e., network programs which are simultaneously sponsored by different sponsors in various localities) shall be paid for at the same rates as would be applicable to such programs if they were sponsored by a single sponsor.

(B) Participating Programs

Network programs of the so-called "participating" type (i.e., a network program which constitutes one integrated unit in the course of which advertising credits are accorded to two or more sponsors without allocation of any specific portion of the program to any particular sponsor), when employing single engagement men, shall be paid for at the single engagement rate plus $5.00 per man in addition to the foregoing sums for each one-half-hour or portion thereof.

(C) Segmented Programs

Network programs of the so-called "segmented" type (i.e., a network program in which advertising credit for a specific period of time is given to one sponsor) shall have each segment treated as a separate engagement.

(D) Composite Programs

Network programs of the so-called "composite" type (i.e., an integrated network program which consists of one or more segments each of which is allocated to a particular sponsor or is unsponsored and one or more periods of time in the course of which advertising credits are accorded to more than one sponsor without allocation of any specific portion of such time to any particular sponsor), when employing single engagement men shall be paid for as follows:

(a) Each segment allocated to a particular sponsor or which is unsponsored shall be paid for at the single engagement rate.

(b) Each period of time in the course of which advertising credits are accorded to more than one sponsor without allocation of any specific portion of such time to any particular sponsor shall be paid for at the single engagement rate applicable to such period of time, plus $5.00 per man in addition to the foregoing sums for each half-hour or portion thereof.

9. The Federation and its locals shall be the exclusive bargaining agent of musicians.

10. The following provisions contained in subdivision (A) of this paragraph "10" shall be included in, and whether or not so included, shall be deemed a part of all contracts calling for services between us and members of the Federation and in all agreements between us and locals of the Federation. Such provisions are included herein by the parties in order to conform to the requirements of laws which have been enacted since June 1, 1947. If during the period of this agreement, such laws are amended, repealed or judicially ruled upon in a case where no further appeal can be taken legally, with the result that such provisions would not have been required or occasioned by law had such amendment, repeal, or judicial ruling occurred before the date hereof, then, at the request of the President of the Federation, any or all of the provisions contained in said subdivision (A) shall be eliminated from this agreement and from contracts relating to the rendition of services for us by members of the Federation, as aforesaid, and any or all of the provisions contained in subdivision (B) of this paragraph "10," relating to similar subject matter, as the said President may choose, shall be substituted therefor and shall govern the parties' relationship to the extent which such amendment, repeal or judicial ruling shall permit;

(A)

(i) We agree to use the services of only such persons covered by this contract, who on and after the thirtieth (30th) day following the beginning of our use of their services are and continue during the term of this agreement to remain members in good standing of the American Federation of Musicians, provided however, that neither party shall be called upon or required to take any action hereunder until permitted so to do by valid and existing laws.

(ii) As to the musicians referred to or engaged under the stipulations of this contract who are members of the American Federation of Musicians, and to the extent to which the inclusion and enforcement of this paragraph is not prohibited by any presently existing and valid law, nothing in this contract shall ever be construed so as to interfere with any obligation which they may owe to the American Federation of Musicians as members thereof.

(iii) Any member or members who are parties to or are affected by this contract, whose services thereunder or covered thereby, are prevented, suspended or stopped by reason of any lawful strike, ban, unfair list, order or requirement of the Federation against any employer, shall be free to cease such services and shall be free to accept and engage in other employment of the same or similar character, or otherwise, for other employers or persons without any restraint, hindrance, penalty, obligation or liability whatever, any other provisions of this contract to the contrary notwithstanding.

(iv) All present provisions of the Constitution, By-Laws, rules and regulations of the Federation are made part of this agreement to the extent to which their inclusion and enforcement as part of this agreement are not prohibited by any presently existing and valid law. No changes in the Federation's Constitution and By-Laws, rules and regulations which may be made during the term of this agreement shall be effective to contravene any of the express provisions hereof.

(B)

(i) Only the services of members in good standing of the American Federation of Musicians shall be used for the performance of instrumental music.

(ii) As the musicians referred to or engaged under the stipulations of this contract are members of the American Federation of Musicians, nothing in this contract shall ever be construed so as to interfere with any obligation which they may owe to the American Federation of Musicians as members thereof.

(iii) Any members of the American Federation of Musicians who are parties to or are affected by this contract, whose services thereunder or covered thereby, are prevented, suspended or stopped by reason of any strike, ban, unfair list, order or requirement of the Federation against any employer, shall be free to cease such services and shall be free to accept and engage in other employment of the same or similar character, or otherwise, for other employers or persons without any restraint, hindrance, penalty, obligation or liability whatever, any other provisions of this contract to the contrary notwithstanding.

(iv) All present provisions of the Constitution, By-Laws, rules and regulations of the Federation are made part of this agreement

No changes in the Federation's Constitution, By-Laws, rules and regulations which may be made during the term of this agreement shall be effective to contravene any of the express provisions hereof.

11. In the event that Governmental approval is required as a prerequisite of paying any part of the wages or other benefits at the rates provided for herein, or in the aforesaid agreements between us and locals of the Federation, and such approval is finally granted only in part, or is denied, then such unapproved rates or other benefit, or such unapproved portion thereof, shall become effective when and to the extent that the applicable statutes, regulations or orders are altered or repealed permitting such effectiveness.

12. In the event that complete approval is not granted by Governmental authorities within thirty (30) days after the date hereof, the Federation may, at its option, void this agreement and/or any agreement executed between us and locals of the Federation entered into from and after the date hereof.

If you agree that this letter correctly reflects the conclusions with respect to the above matters, kindly sign the enclosed copy of this letter in the space provided below and return it to us.

Very truly yours,

_____

By_____

Agreed to:

AMERICAN FEDERATION OF MUSICIANS

By_____

JAMES C. PETRILLO, President.

Television Film Labor Agreement

(Continued from page seven)

film and/or sound track which shall embody pictures of musicians or instrumental music, for or on account of any other person engaged in the production or exploitation of motion picture films and/or sound tracks unless authorized in writing by the Federation.

8. You do hereby recognize the American Federation of Musicians of the United States and Canada as the exclusive bargaining representative of persons employed as musicians under this agreement.

9. The following provisions contained in this paragraph "9" shall apply to services to be rendered hereunder within the Dominion of Canada; to such services rendered at such places within the United States, when the valid and subsisting laws of such places shall not render unlawful the inclusion or enforcement thereof; and to such services when rendered under such circumstances as are not covered by any valid and subsisting laws rendering illegal the inclusion and enforcement thereof. Such provisions shall also be included in, and whether or not so included, shall be deemed part of all contracts calling for such services, at places or under circumstances as aforesaid, between you and members of the Federation:

(a) Only the services of members in good standing of the American Federation of Musicians shall be used for the performance of all instrumental music in the production of motion picture films and/or sound tracks.

(b) As the musicians referred to or engaged under the stipulations of this contract are members of the American Federation of Musicians, nothing in this contract shall ever be construed so as to interfere with any obligation which they may owe to the American Federation of Musicians as members thereof.

(c) Any members of the American Federation of Musicians who are parties to or are affected by this contract, whose services thereunder or covered thereby, are prevented, suspended or stopped by reason of any strike, ban, unfair list, order or requirement of the Federation against any employer shall be free to cease such services and shall be free to accept and engage in other employment of the same or similar character, or otherwise, for other employers or persons without any restraint, hindrance, penalty, obligation or liability whatever, any other provisions of this contract to the contrary notwithstanding.

(d) All present provisions of the Constitution, By-Laws, rules and regulations of the Federation are made part of this agreement. No changes in the Federation's Constitution, By-Laws, rules and regulations which may be made during the term of this agreement shall be effective to contravene any of the provisions hereof.

10. The following provisions contained in this paragraph "10" shall apply to such services not covered by the provisions of paragraph "9" hereof and shall be included in, and whether or not so included, shall be deemed a part of all contracts calling for such services between you and members of the Federation. Such provisions represent modifications of terms, conditions and covenants dealing with similar subject matter, which were contained in agreements between the Federation and employers of members of the Federation on June 1, 1947, or as set forth in paragraph "9" hereof, and are included herein by the parties in order to conform to the requirements of laws which have been enacted since June 1, 1947. If during the period of this agreement, such laws are amended, repealed or judicially ruled upon in a case where no further appeal can be taken legally, with the result that such provisions would not have been required or occasioned by law had such amendment, repeal, or judicial ruling occurred before the date hereof, then, at the request of the President of the Federation, any or all of the following provisions shall be eliminated from this agreement and from contracts relating to the rendition of services in the production of motion picture films and/or sound tracks for you by members of the Federation, as aforesaid, and any or all of the provisions relating to similar subject matter contained in such agreements between the Federation and employers in effect on June 1, 1947, or set forth in paragraph "9" hereof, as the said President may choose, shall be substituted therefor and shall govern the parties' relationship to the extent which such amendment, repeal or judicial ruling shall permit;

(a) You agree to use the services of only such persons covered by this contract, who on and after the thirtieth (30th) day following the beginning of your use of their services are and continue during the term of this agreement to remain members in good standing of the American Federation of Musicians, provided however, that neither party shall be called upon or required to take any action hereunder until permitted so to do by valid and existing laws.

(b) As to the musicians referred to or engaged under the stipulations of this contract who are members of the American Federation of Musicians, and to the extent to which the inclusion and enforcement of this paragraph is not prohibited by any presently existing and valid law, nothing in this contract shall ever be construed so as to interfere with any obligation which they may owe to the American Federation of Musicians as members thereof.

(c) Any member or members who are parties to or are affected by this contract, whose services thereunder or covered thereby, are prevented, suspended or stopped by reason of any lawful strike, ban, unfair list, order or requirement of the Federation against any employer shall be free to cease such services and shall be free to accept and engage in other employment of the same or similar character, or otherwise, for other employers or persons without any restraint, hindrance, penalty, obligation or liability whatever, any other provisions of this contract to the contrary notwithstanding.

(d) All present provisions of the Constitution, By-Laws, rules and regulations of the Federation are made part of this agreement to the extent to which their inclusion and enforcement as part of this agreement are not prohibited by any presently existing and valid law. No changes in the Federation's Constitution and By-Laws, rules and regulations which may be made during the term of this agreement shall be effective to contravene any of the provisions hereof.

11. The following provisions shall be included in, and whether or not so included, shall be deemed part of all contracts with members of the Federation relating to the rendition of services by such members of the Federation for you in the production of motion picture films and/or sound tracks:

> "The contract shall not become effective unless and until it shall be approved by the International Executive Board of the American Federation of Musicians."

12. From and after the date upon which you do not fully and faithfully perform the obligations on your part to be performed under the Trust Agreement aforesaid or from and after the date upon which your performance of such obligations shall become illegal, then, at our option, the provisions of this agreement shall be of no further force and effect for the duration of your failure to perform such obligations or for the duration of the illegality of your performance of such obligations, as the case may be.

(a) You agree that you shall furnish to us, simultaneously with your delivery thereof to the Trustee, copies of any and all statements submitted to the Trustee pursuant to said Trust Agreement.

(b) You agree that we shall have the right from time to time, without limitation to the duration of this agreement, and at all reasonable times during business hours, to have our duly authorized agents examine and audit your records and accounts concerning all transactions, the gross revenues from which are subject to percentage payments pursuant to said Trust Agreement, and such other records and accounts as may be necessary; such examination and audit to be made for the purpose of our verifying any statements made by you pursuant to said Trust Agreement, during a period not exceeding two (2) years preceding such examination, and of determining the amount of payments due by you thereunder. You agree to afford all necessary facilities to such authorized agents to make such examination and audit and to make extracts and excerpts from said records.

13. It is further agreed that any contract in existence at the termination of this agreement (whether such termination is caused by expiration, breach, or otherwise), made and entered into by you with local unions, members of the Federation, licensed booking agents, personal managers, film producers, symphony associations or others, for the employment of and rendition of services by members of the Federation, shall not impose any obligation on the part of members of the Federation to render further musical services for you unless this agreement is renewed or a new one entered into permitting the same; in the event this contract is not renewed or a new one is not entered into, such members may, at their option, render services to any others without obligation or liability to you.

14. The rights granted to you under this agreement are hereby declared to be personal to you and you agree that you will not (a) transfer, assign or attempt to transfer or assign this agreement or any part thereof, or any contract or any part of any contract for the performance of the services of any member of the Federation, or (b) give to any one else control over the foregoing, without our prior written consent, which consent shall not be unreasonably withheld.

15. (a) Subject to the provisions of subsection "(b)" of this paragraph, this agreement shall commence on June 1, 1951, and shall terminate on January 31, 1954.

(b) In the event that Governmental approval is required as a prerequisite to your paying the wages or other benefits at the rates provided for herein or for your performing your duties and obligations pursuant to the said Trust Agreement, this agreement shall not become effective until such approval shall be granted or until a ruling of duly constituted authorities shall hold such approval unnecessary; provided, however, that we shall have the option of permitting this agreement to become effective; such option being exercisable by our informing you that we elect to substitute other payment provisions for the terms calling for payments hereunder provided that such substituted provisions are lawful and that they do not require an aggregate payment in excess of that required by the terms hereof calling for payments.

Your signature in the space provided below will constitute this a binding agreement between you and ourselves.

Very truly yours,

AMERICAN FEDERATION OF MUSICIANS
OF THE UNITED STATES AND CANADA

By_____

Agreed to:

_____

By_____

Attest_____

EXHIBIT "A"

WAGE SCALES, HOURS OF EMPLOYMENT AND WORKING CONDITIONS

I. SIDE LINE MUSICIANS

1. "Side line," "Atmosphere" or "Silent." Work day starts at time and place ordered to report and ends when dismissed at studio or in the city.

2. WEATHER PERMITTING CALLS:

When side line musicians are ordered to and do report and are then dismissed on account of weather conditions which preclude the picture from being photographed, musicians so dismissed shall be paid $9.38. Leader, double.

3. FITTINGS AND INTERVIEWS:

When called upon any day or time other than the day of employment for fitting of costumes or type interview, musicians shall receive $9.38 for two hours and thirty minutes. Leader, double.

4. THERE SHALL BE NO STAND-BY CALLS.

5. NOTIFICATION OF CALLS:

All calls for side line musicians shall be made not later than 6:00 P. M. on the day preceding the call, except in emergency, and except at the end of any photographic day; calls for the following day may be given to the side line musicians.

6. BASIC SCALES:

Minimum pay for any call (except as otherwise herein specified)	$28.13
Consecutive work hours between 6:00 A. M. and 6:00 P. M. shall be paid at the rate of straight time—per hour or fraction thereof	3.51
Consecutive work hours after 6:00 P. M. shall be paid at the rate of time and one-half—per hour or fraction thereof	5.28
When a minimum of $28.13 is earned, excess is to be paid as follows: Before 6:00 P. M.—per hour or fraction thereof	3.51
Overtime after 6:00 P. M. up to ten minutes, one-half hour at time and one-half shall be paid	2.64
Overtime after 6:00 P. M. in excess of ten minutes, per hour or fraction thereof	5.28

All work hours must be consecutive (except that a one-hour meal period, deductible from work time, will be allowed in nine hours).

7. ONE PERSON ALONE:

Subject to above schedule of hours	34.38

8. LEADER'S AND CONTRACTOR'S PAY:

Leaders or contractors shall receive double the sidemen's scale.

9. ON LOCATION:

When working on location at a distance, making commuting to and from engagement impracticable or impossible, daily schedules to apply.

Travel time begins when the musician reports for travel pursuant to instructions, and ends when the musician arrives at destination. Travel time between 6:00 A. M. and 6:00 P. M. only will be computed as work time, but not to exceed eight hours per day. Travel time rate, $3.51 per hour. Leader, double.

All expenses shall be paid by the producer, including transportation, meals and reasonable sleeping accommodations, in addition to regular daily schedules.

10. MEALS:

Break for meals to come at approximate meal time, twelve to two and six to eight. This provision is not to be in contravention of any State law.

11. RECORDING BY SIDE LINE MUSICIANS:

If side line musicians record, they get paid for recording session. This shall not apply if the men play but do not record.

12. WARDROBE:

Side line musicians are not to be required to provide any wardrobe other than tuxedo, business suit or full dress.

13. SUNDAYS AND HOLIDAYS:

Double time scale shall prevail for work on Sundays and the following legal holidays: New Year's Day, Memorial Day, Independence Day, Labor Day, Thanksgiving Day and Christmas Day.

II. MOTION PICTURE RECORDING MUSICIANS

14. RATES AND CONDITIONS:

For a single session, consisting of 3 hours or less, during which (a) only 1 picture of no longer than 30 minutes duration may be made, or (b) no more than 5 pictures of no longer than 3½ minutes' duration may be made, or (c) no more than 9 spot announcements of no longer than 1 minute duration may be made, per man	$50.00
Engagements of two sessions (completed within 12 hours of time called) may be divided into two periods at convenience of producer, with not less than one hour between sessions.	
All work time consumed between the hours of midnight and 8:00 A. M. shall be paid at the rate of time and one-half.	
Leader or contractor, double recording musician's rate.	
Overtime not later than midnight, per 15 minutes or fraction thereof, per man	4.16
Overtime after midnight, until 8:00 A. M., per 15 minutes or fraction thereof, per man	6.24
Overtime must immediately follow a regular session. All hours not continuous will be charged as additional sessions.	

15. REST PERIOD:

Intermission of ten (10) minutes per hour away from stand must be given on all engagements, with the understanding that it means ten minutes from the time musicians leave stands until they return and are ready to play. The producer is privileged to accumulate two rest periods.

16. DOUBLING RATES AND CONDITIONS

(a) NOTE: The following are not construed as doubling:
Saxophone family
Oboe and English horn
Flute and Piccolo
Organ and Celeste (when furnished)
Piano and Celeste (when furnished)
Drummer's regulation outfit (consisting of bass drum, snare drum, pedal cymbals, gongs, bells, wood blocks, and small traps).

(b) Xylophones, vibraharp, chimes and bells are not construed as doubles when played by one musician with no other double.

(c) Doubling of any instrument, 50% of basic rate extra.

(d) In computing the compensation for doubling, all time from the start of the recording engagement shall be considered in three-hour sessions regardless of the unequal division of two sessions.

(e) Doubling of only one instrument shall be allowed in any such three-hour session.

(f) Doubling price shall be paid for minimum of three hours in any such session in which two instruments are used.

(g) When same double is continued during overtime, doubling price shall be paid upon overtime basis.

(h) When another instrument is doubled during overtime, doubling price shall be paid for minimum session of three hours.

(i) Doubling pay shall not be applied against minimum guarantee.

17. ON LOCATION:

Engagements on location over 25 miles but not more than 100 miles from point (inside jurisdiction) ordered to report, $8.31 per hour extra for time consumed in traveling to and from location.

Over 100 miles to be arranged with Federation.

18. SUNDAYS AND HOLIDAYS:

Double time scale shall prevail for work on Sundays and the following legal holidays: New Year's Day, Memorial Day, Independence Day, Labor Day, Thanksgiving Day, and Christmas Day.

19. MEALS:

Lunch and dinner periods should be between the hours of twelve and two, and six and eight, respectively.

III. SINGLE MUSICIAN (Non-Recording)

The following applies to employment of musicians rehearsing performers such as dancers, singers, etc.

20. DAILY SCHEDULE:

Single session (three hours or less)	$24.96
Two sessions (six hours) completed within twelve (12) hours of time called ending not later than midnight	41.58
Engagements of two sessions (completed within twelve (12) hours of time called) may be divided into two periods at convenience of producer, with not less than one hour between sessions.	
Overtime, not later than midnight, per fifteen (15) minutes or fraction thereof	2.08
Overtime, after midnight, until 8:00 A. M., per fifteen (15) minutes or fraction thereof	3.12

Overtime must immediately follow a regular session. All hours not continuous will be charged as additional sessions.

21. SUNDAYS AND HOLIDAYS:

Double time scale shall prevail for work on Sundays and the following legal holidays: New Year's Day, Memorial Day, Independence Day, Labor Day, Thanksgiving Day, and Christmas Day.

IV. ARRANGERS, ORCHESTRATORS, COPYISTS, PROOFREADERS, LIBRARIANS GENERAL RULES

22. Musical orchestrators shall be paid at the prevailing motion picture orchestrating rate for all orchestrations when initially used for motion pictures for exhibition over television broadcasts, but with no additional compensation for any subsequent motion picture use on television broadcasts. This also applies to orchestrations already in the possession of any orchestra or band leader, which were originally made for other than television motion picture purposes. Orchestrations initially used for television motion picture purposes shall not be used for any other purpose unless the orchestrating rate applicable to such other use at the time thereof shall be paid to the orchestrator.

23. Cutting, pasting or a similar musical service, to be charged for at regular time rates as specified in each classification under which musician is engaged at the time, except, when musician is engaged on work by the page and required to cut, paste or render similar service, such service to be paid for at the rate of $4.16 per hour in periods of not less than fifteen minutes.

24. Orchestrating is defined as the art of scoring the various voices of any already written composition complete in form. A composition is considered complete in form when it fully represents the melodic, harmonic, and rhythmic structure.

25. Prices quoted in this section refer to Orchestration only and must not be interpreted as to include or apply to creative contribution such as reharmonization, paraphrasing, or development of a composition already complete in form. Prices for arranging are left to the discretion of the person doing the work, provided, however, that the price charged shall never be less than the minimum for orchestrating.

26. Orchestrators shall not attend recordings of their orchestration unless they are paid as per regulations.

27. The pay rate for work on Sundays or legal holidays shall be double all prevailing scales and rates herein enumerated. Legal holidays are New Year's Day, Memorial Day, Independence Day, Labor Day, Thanksgiving Day and Christmas Day.

28. After working on an overtime rate, eight rest hours shall elapse before resuming single scales. When called back before the expiration of the eight-hour rest period and when intervening time between dismissal and recall is four hours or less, then such intervening time and succeeding consecutive work hour shall be paid at the applicable overtime rate as though there had been no time off. If the intervening time between dismissal and recall is more than four but less than eight hours, the musician shall be paid at the applicable overtime rate for all succeeding work time.

29. Meal periods shall be observed at approximate conventional times. In no case shall any work session exceed six hours without a meal period of at least one-half hour but no more than one hour.

30. An hourly as well as a per page rate in the copying field having been agreed upon, the producer agrees that it is not its intention to utilize these dual rates to the disadvantage of the copyist, the understanding being that these rates were promulgated for the convenience of the studio and not to give the studio any advantage in the selection of the rate to be applied.

31. All manuscript paper, score paper, music and other necessary items shall be furnished by the producer, or shall be charged for at actual cost.

V. ORCHESTRATORS

32. PAGE RATES

A score page to consist of approximately four (4) measures; come sopras to eight (8) measures to be counted in the space of one measure.

Not more than 12 parts of which one (1) only may be double stave part	$ 4.99
Not more than 25 parts of which not more than two (2) may be double stave parts	6.65
More than 25 parts of which not more than two (2) may be double stave parts	8.31
Piano part taken from voice	8.31
Taking down melody and making lead sheet	4.16
Conductor's part from score	4.16
Timing pictures, attending recording sessions, per hour	8.31

33. FOR VOCAL SCORING ONLY:

A vocal page to consist of twelve (12) measures.

Up to four (4) voices, per page	$ 3.33
More than four (4) voices, per page	4.99
With piano accompaniment, add per page	1.66

34. MISCELLANEOUS WORK:

For odds and ends such as corrections, alterations, additions, and all other work where computation at page rate is impractical, per hour or fraction thereof	$ 8.31

Minimum call, two (2) hours.

VI. COPYISTS, PROOFREADERS, ETC.

35. DAY CALLS:

Three hours or less, ending not later than 8:00 P. M.	$15.63
Eight hours, between 8:00 A. M. and 8:00 P. M.	31.25
Continuous hours overtime with day call to midnight, per hour or fraction thereof	4.16
Continuous hours overtime with day call after midnight, per hour or fraction thereof	6.24

36. NIGHT CALLS:

Three hours or less, between 8:00 P. M. and 12 midnight	18.75
Six hours, between 12 midnight and 8:00 A. M.	31.25
Continuous hours overtime to midnight, per hour or fraction thereof	4.16
Continuous hours overtime after midnight, per hour or fraction thereof	6.24

37. BY THE PAGE:

A copyist engaged to do work by the page shall be guaranteed not less than $15.63 for the engagement (it being understood that the producer is entitled to the equivalent in service). Waiting time after copyist reports for work to be charged for at the rate of $3.33 per hour or fraction thereof.

All work to be computed by pages and half pages.

A page to consist of twelve (12) staves, and a half page up to six (6) staves.

Half pages to be computed at half the amount of the regular full-page price.

One (1) page, including heading, constitutes 12 lines:

(a)	Copying orchestra parts (single), per page	$ 1.01
	Extra line or fraction thereof, per line	.09
	Divisi parts (when 50% of the part is divisi) to be charged 50% extra.	
(b)	Copying piano, banjo, guitar, harp, organ, celeste, and similar parts, per page	1.73
	Extra lines or fraction thereof, per line	.16
	Writing in lyrics, per page, additional	.41
	Numbering every bar on any or all parts, per page	.16
(c)	Copying on all ditto paper, double basic page price shall be charged.	
	Bar numbering and/or lyrics—rate not to be included in ditto computation.	
(d)	Transposition of all parts, 50% additional.	
(e)	Conductors' lead sheet (single line), per page	1.73
	Extra lines or fraction thereof, per line	.16
	Piano conductors' parts constructed from score, per page	4.30
	Extra lines, pro rata.	

38. FEDERATION REPRESENTATIVE:

The duly authorized business representative of the Federation shall be furnished a pass to the studio. He shall be permitted to visit during working hours any portion of the studio necessary for the proper conduct of the business of the Federation.

39. SOUND TRACK REGULATIONS:

A. The producer agrees that he will not use or deal with music sound track at any time for any purpose whatsoever except to accompany the picture for which the music sound track was originally prepared.

B. The producer further agrees to register identification of picture and music sound track with the Federation and shall clearly mark each film with an identifying code number designated by the Federation.

C. It is agreed that members of the Federation shall not be required or permitted to record music sound track for general usage or for any purpose whatsoever except as provided herein.

D. It is agreed that members of the Federation will not be required or permitted to use music sound track for any purpose in violation of the terms herein provided.

40. LIVE MUSICIANS:

The producer for itself and its subsidiary and affiliated companies agrees not to produce or arrange for the production, directly or indirectly, of film and/or sound track containing pictures of musicians performing or containing or accompanied by musical performances for television broadcast purposes unless such sound track is recorded by live musicians specifically for that film pursuant to this agreement. Nothing contained in this agreement shall be deemed to grant the producer the right or privilege to use or exploit film and/or sound track produced otherwise than under this agreement for any purpose if such use of exploitation would constitute a violation by producer of the rights of the Federation pursuant to agreements with others than the producer herein named, pertaining to such film and/or sound track.

Convention City

Headquarters for the 1951 Convention of the Federation will be the Commodore Hotel, in midtown Manhattan, a few minutes' walk from Times Square and the theater district. A ten-minute walk south along Fifth Avenue, two blocks west, will take the visitor to the Empire State Building, from whose towers he can get a bird's-eye view of the metropolitan area; going a like distance north, to Radio City, he can see what architecture will be like in the twenty-first century. A quarter-hour ride on the 42nd Street crosstown bus, which runs in front of the hotel, and the visitor reaches a Hudson River pier from which he can embark on a boat ride around the island, to see the skylines of Manhattan from every side.

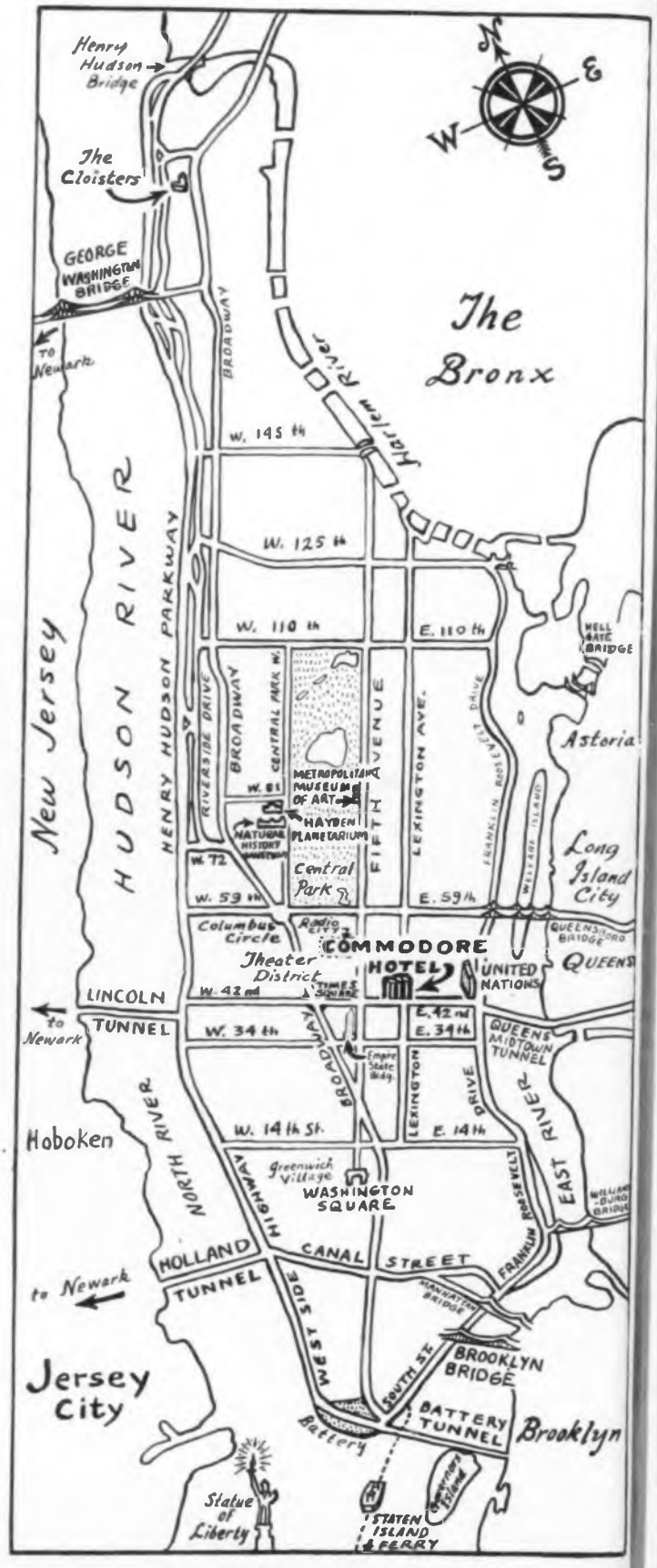
A trip on a double-decker Fifth Avenue bus from Washington Square to Fort Tryon Park traverses three-fourths the length of the island, going through Harlem, the Columbia University area, and many other points

The Commodore Hotel in New York is adjacent to Grand Central Station.

of interest. If you want to break the trip, you'll find many of New York's notable museums along the way: the Metropolitan, the Museum of Natural History, the Hayden Planetarium, the Museum of Modern Art, and the Whitney galleries of American art.

In a cruising radius of half an hour from the Commodore, the visitor can sample any national cuisine that he likes: Austrian, Italian, German, Indian, Armenian, French, Chinese—or any other. And the two chief night club areas, along 52nd Street and in Greenwich Village, offer an equally wide variety of entertainment.

A visitor desirous of visiting the Wall Street district, where are found also Trinity Church and Fraunces Tavern, where Washington said farewell to his officers, can take the East Side subway two floors below street level in the Commodore. There also is the Times Square-Grand Central shuttle, leading to the various West Side and Brooklyn subways.



MANHATTAN

Phil Spitalny's Orchestra

PHIL SPITALNY was already well established as a leader of theater, radio, hotel and recording bands when he visited Town Hall to hear the recital of Evelyn Kaye, violinist. It was right then that his idea for forming an all-girl orchestra came to him. He stopped back-stage and offered Miss Kaye a position in his to-be-formed unit, and she accepted. There followed gruelling months of travel and auditions until, finally, in May, 1934, the all-girl orchestra made its theater debut at the Capitol Theatre in New York City. Two years later the All-Girl Orchestra went on the air in the "Hour of Charm" and Phil Spitalny became an institution in households throughout the country. The All-Girl Orchestra, featuring Evelyn on the violin, has collected so many awards and trophies that they almost completely fill Mr. Spitalny's apartment in New York.

Format

Despite the fact that an all-girl orchestra is a novelty, it has not been the novelty element that has been responsible for the great and continued success of Phil Spitalny's aggregation. The candidates for the orchestra are chosen carefully on the basis first of musicianship, then on their singing ability, and third on the basis of their appearance, charm and background. It is the first rule, adhered to strictly, that has made the All-Girl Orchestra the national favorite that it is today.

With this base of thirty competent musicians, Mr. Spitalny keeps adding improvements. The smoothness of the girls' choir, the additions of hymns for the opening and close of each concert appearance, and excellent soloists, keep the group fresh and alive. The democratic way that Mr. Spitalny runs his contingent of girls, through Evelyn who acts as general manager, has kept everyone happy and at the peak of their artistic ability. Every girl who feels that she is good enough for solo work is given the opportunity to compete for this honor with the current performer of the solo. If the new candidate for solo honors is deemed good enough, she will either alternate with the other girl, or be given special numbers to perform. This also applies to publicity features and any other individual treatment of the members of the band that might occur. Since the girls all know there is no favoritism, but ability is the only criterion, the emotional tenor is unusually even.

Perhaps as much as the aforementioned factors, the personalities of some of the individual performers have contributed to the value of the whole.

First and foremost is Evelyn and her magic violin. At thirteen Evelyn had won a Gold Medal; this was followed by a five-year fellowship at Juilliard School of Music, a scholarship to the Damrosch Institute, the Fontainebleau Grand Prix in France, a scholarship from the New York Philharmonic Symphony Society, the MacDowell Club Award, the National Federation of Music Clubs Award, and the first prize of the National Arts Club Competition. Evelyn does all her own violin arrangements, and many of the arrangements used for the hymns. She is also concert mistress of the orchestra.

Among the other featured artists are Viola and her seventeen drums. Her versatility on percussion instruments is unusual. Jeanie of the warm contralto voice, a graduate of Juilliard Conservatory, is also a concert pianist. Gloria is a coloratura, who has given several concert tours and starred in leading musical comedies. Janet with her trumpet is equally at home with classics and lighter music. And there are many, many more.

Surrounding Mr. Spitalny on the cover are, left to right, top row: Maria Parisella, violin; Evelyn and her magic violin; bottom row, left to right: Ruth Aronson, trumpet; Viola Smith and her drums; and Janet McLean, trumpet.

buy a

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Handmade Violin at a nationally established price!*

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MARC LABERTE VIOLINS		MARC LABERTE VIOLAS	
Model 1	$38.50	Model 10	$46.20
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Model 3	66.00	Model 40	99.00
Model 4	82.50	Model 50	118.80
Model 5	99.00	Model 150	198.00
Model 6	121.00	**MARC LABERTE CELLOS**	
Model 14	148.50	Model 100	181.50
Model 15	165.00	Model 400	291.50

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MINUTES OF SPECIAL MEETING

(Continued from page five)

and the basis on which the computation should be made.

The subject is discussed together with other matters in connection with the industry.

A resolution that was passed by a special meeting of Local 47, Los Angeles, Calif., is considered. The resolution reads as follows:

"THEREFORE BE IT RESOLVED, That this meeting recommend to the International Executive Board and the Board of Directors of Local 47 that all restrictions on casual engagements be declared null and void."

The matter is discussed.

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

A letter is received from Local 313, Rome, N. Y., requesting information as to the validity of an amendment to a local By-Law which provides that life members exempt from dues shall pay the Federation per capita tax and journal subscription.

The Board decides that the local has a right to enforce such a law.

The Board ratifies its action wherein it had voted by mail to increase the salaries of Traveling Representatives to $140.00 per week, effective January 22, 1951.

The Board ratifies its action in continuing the use of the car for Mrs. Joseph N. Weber, including chauffeur and expenses, until June 1, 1951, instead of February 28, 1951, as originally set by the Board.

A letter is received from Phil Fischer, Vice-President of Local 47, Los Angeles, Calif., in which he makes suggestions in connection with television.

The matter is laid over to the June meeting.

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

S. Stephenson Smith, Research Department

Supplies and other expenses:

December, 1950	$ 219.51
January, 1951	957.20
February, 1951	346.00

Roosevelt, Freidin & Littauer, Counsel

Expenses for:

November	$ 23.36
December	6.63

Woll, Clenn & Thatcher, Counsel

Expenses for:

December	$ 40.12

Van Arkel & Kaiser, Counsel

Expenses for:

December	$ 138.22
January	65.16
February	170.31

Walter M. Murdoch, Canadian Representative

Expenses for:

November	$ 234.34
December	272.17
January	260.01

Hal Leyshon & Associates, Inc.

Expenses for:

December	$ 288.53
January	599.17
February	920.98

Miscellaneous

Variety—ad in anniversary issue	$ 310.00
McMaster, Montgomery & Co., legal services in connection with Canadian Broadcasting Corporation negotiations	996.60

There is a general discussion of the affairs of the Federation.

The session adjourns at 11:45 P. M.

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570 Lexington Avenue,
New York, N. Y.
March 13, 1951

The Board reconvenes at 1:00 P. M. President Petrillo in the chair.

All present except Executive Officer Parks.

The Board now considers the question of radio and television. The following telegrams had been received from Locals 802, New York, N. Y., 47, Los Angeles, Calif., and 10, Chicago, Ill.:

New York, N. Y.
March 8, 1951

James C. Petrillo,
President, A. F. of M.,
570 Lexington Avenue,
New York, N. Y.

In conformance with action taken at special membership meeting last night March seventh which voted strike directing Executive Board of Local to take such action as necessary to call such a strike, the Executive Board today voted to strike networks and station WOR at six P. M. Wednesday, March fourteenth, subject to approval of Federation.

CHARLES R. IUCCI,
Secretary, Local 802, A. F. of M.

Los Angeles, Calif.
March 12, 1951

James C. Petrillo,
President, A. F. of M.,
570 Lexington Avenue,
New York, N. Y.

A special general meeting in session March 12, 1951, passed the following resolution: "Whereas President Petrillo and the officers of Local 47 have negotiated with the network radio and TV chains for many weeks, and whereas, negotiations were broken off on February 28, 1951, because of the refusal of the networks to meet the combined proposal of the Federation and Local 47 for wage increases, and the refusal of the networks to offer as an alternative any proposals designed to meet the problems of the musicians employed in network radio and TV, therefore be it resolved, That this meeting go on record as favoring a strike against network radio and TV chains for the purpose of gaining the objectives contained in the combined Federation and Local 47 proposals if in the judgment of President Petrillo and the International Executive Board such a strike will achieve these objectives: the strike to be called for Wednesday, March 14, 1951, 6.00 P. M. Eastern Standard Time or such date as may be selected by Presi-

(Continued on page thirty-three)

With the DANCE BANDS

EAST. Lee Perry trio holds at Revetta's Cafe, Connellsville, Pa. . . . Al Johnson quartet at Jimmie's Tavern, Rochester, N. Y. . . . Mimi Caputo ork at Four Towers, Cedar Grove, N. J. . . . Leo Corbin managing Eddie Salecto's Selectones . . . Don Curtis quintet in its second year at the Red Barn, Chicopee, Mass. . . . Carmen Cavallaro will re-form his big band . . . Pianist Hazel Scott began 40 weeks of dates abroad last month . . . Charlie Ventura quintet started a 16-week road tour this month . . . Paul Kapp, Oran (Hot Lips) Page's new p.m., got a Victor pact for his boy.

Three Wildwood, N. J., spots have inked talent for the summer: Arnett Cobb at Bradley's Cafe; Earl Bostic at the Surf Club; Steve Gibson at the Martinique . . . Lucky Millinder fronting a band again. Signed by King Records, he's playing cross-country theater stints . . . New Glenn Moore ork preemed at Pelham Heath Inn, Bronx, N. Y. . . . Buddy Laine band signed by MCA . . . Bassist John Levy new George Shearing road manager . . . Walter Gable crew at Pittsburgh's Ankara . . . Baron Elliott's staff (WCAE) ork got a weekly ABC t.v. shot . . . Luis Morales at Pittsburgh's Carnival Lounge indefinitely . . . Dana Records' auxiliary pop label, Broadway, using Milton DeLugg and Larry Clinton . . . Cody's Palladium, New Britain, Conn., using Stanley Przanski ork weekends.

Trianon Restaurant, Bridgeport, Conn., using Ham Garson's two-beat unit . . . Whitey Scharbo at Pittsburgh's Bachelor's Club indefinitely . . . Guy Lombardo's one-nighter tour ends April 30 at the County Center, White Plains, N. Y. He enters NYC's Roosevelt May 1 . . . Gene Krupa's new 12-piecer, steered by Jack Egan, etching for Victor . . . Johnny Hodges' new combo in Philly . . . Red Rodney's unit at Bill & Lou's Club, Philly.

Art Foxall quintet at Boston's Wally's Paradise. Also in Beantown Nick Jerrett and Charlie Mariano at the Bostonian; pianist Al Vega pacted by Bob Laine for radio . . . Click, Quaker City, dropped names. Dave Stephens heads the house band . . . Detroit altoist George Benson inked by Savoy discs . . . RKO Boston mulling flesh, while Loew's State, same city, started using spot shows . . . Norman Granz cancelled JATP's European tour . . . Coral Records signed guitarist Laurindo Almeida and accordionist Nick Perito . . . Hub City's Ranny Weeks to active naval duty . . . Philadelphia maestro Carl Waxman debuted new ork . . . In Hartford, Conn., Paul McGeary ork at Ryan's Orchid Room; George Ventrelli playing weekends at Club Palmetto (New Britain) . . . Pianist Eddie Heywood, batoning again with a sextet managed by Mort Lewis, penned the score for "Summertime," new musical.

Harry Geller ankled Mercury, is free-lancing . . . Tommy Mandell at Philadelphia's Orchid Club, operated by Max Corina . . . New Town Tavern, Delair, N. J., open again . . . Horace Heidt began a two-month round-the-world junket April 15 for the armed forces . . . Ralph Flanagan at Meadowbrook, Cedar Grove, N. J., through April 29, with a stint at the Totem Pole Ballroom, Auburndale, Mass., May 22-26 . . . Georgie Auld etched for Roost . . . Buddy Rich fronting a big band again . . . Joe Liggins re-signed with Specialty Records for three years . . . Organist Ken Griffin renewed by Columbia Records for a second year. Ken's at the Pastime Club, Des Moines, Iowa.

Jack Devaney is Tommy Dorsey's new road manager . . . Louis Zeppi is Tex Beneke's new road manager . . . Now they say Buddy Greco will reorganize in NYC . . . Guitarist Mary Osborne re-formed her trio for a date at Guido's, Jackson Heights, L. I. . . . Mercer Ellington lining up "modern sounding" instrumentalists; was seeking a bop harpist at press time . . . Red Ingle touring England through April 29 . . . Ray Sinatra badly injured in an auto accident near Lebanon, Pa., during February . . . Boston's Storyville reopened with Bob Wilber heading house ork, at new location. Old site now houses the Music Box. Rudy Williams set to introduce his new band at the Hi-Hat this month . . . Paul Weston was chairman of the national dance band leader division for 1951's March of Dimes campaign . . . Chubby's and The Wedge, Philly, dropped music for floorshows. Paul Hildebrand's Holiday Manor using combos . . . George Shearing bought a 70-acre farm at Jamesburg, N. J. . . . Sonny Dunham broke up his ork to join Bernie Mann's new band as a sideman.

NEW YORK CITY. Harry Steinman and NBC both dickering for the Diamond Horseshoe . . . Joe Mooney playing locations on Hammond organ . . . Juilliard music school added a dance department . . . Pianist Dave Brubeck's trio at the Hickory House . . . Sol Yaged holds at the Three Deuces . . . Ira Brant trio at Billy Reed's Little Club . . . Nat Brandwynne crew at Monte Proser's Cafe Theater . . . Ralph Watkins' Blue Note using pianists and combos . . . Ray Anthony into the Paramount Theater April 11.

SOUTH. Claude Harris ork at Harold Clark's Playdium Room, Miami . . . Loew's State Theater, Memphis, Tenn., using names . . . Pianist Al Morgan leased Glenn Rendezvous, Newport, Ky. . . . Benefit was planned for Fletcher Henderson in March at NYC's Carnegie Hall. "Smack" planned to join his sister in their home town, Cuthbert, Ga. . . . Red Allen, Buster Bailey, and John Kirby (sans sextet), opened at NYC's Hickory Log . . . Don Reed ork into New Orleans' Roosevelt Hotel May 3 . . . Orrin Tucker bought KLUF, Galveston . . . Live music in eating grills okayed by Norfolk's (Va.) city council . . . Sharkey Bonano at the Blue Room, Roosevelt Hotel, New Orleans.

MIDWEST. Joe Vera unit holds until September at the El Casbah Room, Hotel Bellerive, Kaycee . . . Organist Glenn Paxton in his fourteenth year at French Lick Springs Hotel (Ind.) . . . Nick Covato's (and Jack Peck) Racket-Cheers signed by Chicago's Mutual Entertainment agency for three years . . . Duchess & Her Men of Note at the Hayes Hotel, Jackson, Michigan . . . Ervin (Red) Wolfe junked big band for quartet, holds indefinitely at St. Paul's Bel-Mont Club . . . Detroit tenorman Ted Kalenieski forsook bop for polkas, with a Sunday WKMH 8 p.m. shot. bids from disc firms, and a steady date at the Polish Village resulting . . . Al Carter and friends at St. Paul's

ALONG TIN PAN ALLEY

A PENNY A KISS	Shapiro-Bernstein
ABA DABA HONEY MOON	Leo Feist
BE MY LOVE	Miller
BUNNY ROUND UP TIME	Leo Talent
CIRCUS DAY PARADE	Leo Talent
EVERY NIGHT AT SEVEN	Miller
FAITHFUL	A. B. C.
GET OUT THOSE RECORDS	Lombardo
I AM LOVED	Chappell
I APOLOGIZE	Crawford
IF	Shapiro-Bernstein
IF I WERE A BELL	E. H. Morris
IN THE LAND OF MAKE BELIEVE	B. M. I.
IN YOUR ARMS	Hill & Range
LOVELIEST NIGHT OF THE YEAR	Robbins
LOVE ME	Words & Music
MAY THE GOOD LORD BLESS YOU	Leeds
MORE THAN I CAN REMEMBER	Spitzer
MY HEART CRIES FOR YOU	Massey
SO LONG	Folk-Ways
SPARROW IN THE TREETOP	Santly-Joy
TAKE MY LOVE	Barton
TEAR DROPS IN MY EYES	Simon
TENNESSEE WALTZ	Acuff-Rose
TO THINK YOU'VE CHOSEN ME	Valando
TOO LATE NOW	Leo Feist
WAIT FOR ME	Algonquin
WHEN OUR COUNTRY WAS BORN	Life
WOULD I LOVE YOU LOVE YOU	Walt Disney
YOU AND YOUR BEAUTIFUL EYES	Paramount
YOU'RE JUST IN LOVE	Irving Berlin
ZING ZING ZOOM ZOOM	Robbins

Hotel, St. Paul . . . Organist Vic Giannotti holds until June at the Hotel Leland, Springfield, Ill.

Motor City's Bowery folded again . . . Mercury signed George Siravo . . . Bill Snyder picked up by GAC . . . Gene Krupa peddling his Westchester, N. Y., home for a Cleveland dairy farm . . . Chandler Theater, Detroit, using shows . . . Fontenelle Hotel using Art Randall for dancing in its Bombay Room . . . Don Roth inked by McConkey and Citation Records.

Dave Appell trio dropped London for Decca . . . Mercury signed Illinois Jacquet . . . Ben Arden quartet from WM to MEA; holds at the Sky Club, Aurora, Ill. . . . Johnny Pineapple ork signed by McConkey . . . Johnny Hodges slicing for Mercury . . . Louis Jordan at the Y Circus, St. Louis, through April 27 . . . Ingleterra Ballroom, Peoria, Ill., destroyed by fire . . . Cat & Fiddle nightery, Cincinnati, in new location, managed by bandleader Herman Rafalo . . . Roy King's Komi-Kings at Minneapolis' Magic Bar; Korn Kribbers at same city's Midway Gardens; Club Trocadero using Marty Leet trio; Percy Hughes ork weekends at Oakridge Resort.

CHICAGO. Bob Weber ork in its third year at the Palladium Ballroom . . . Coming new pianist is Lloyd Lifton who works the Hi-Note with Bill Russo . . . Eddy Howard at the Aragon Ballroom through May 5 . . . Larry Faith preemed his new band at Melody Mill . . . Shades of Rhythm hold at the Bar O'Music . . . Johnny Lane still at the 1111 Club . . . Art Hodes at Rupneck's . . . Boyce Brown trio at the W. Grace Street Club . . . Bud Jacobson at the Apex Club . . . Jay Burkhart rehearsing a smaller band with Tiny Kahn book.

WEST. Pianist Don Pietro at Cathay Garden, Phoenix, Ariz. . . . Walt Nobriga ork, in its third year at the Palace Corner, Palace Hotel, S.F., being tested for two local TV shows

Johnny sounds much better lately. He must be practicing awfully hard.

. . . Joe Venuti recording for 20th Century Records . . . Jackie Souders closes at the Hotel Olympic, Seattle, April 23. He's been jobbing since fire destroyed the Palladium. In same city Bob Harvey playing three nights at the Trianon; Frankie Sugia quartet in its second year at the West Seattle Athletic Club; Art Barduhn trio at Inglewood Country Club, plus work at King-TV; Eddie Clifford and Tubby Clark in second year at the Olympic Hotel's Marine Room . . . Gene Walsh ork indefinitely at Hollywood's Bar of Music.

Sonny Burke readying a band for early summer debut at the Palladium, L.A. . . . Flick exec Edward Small bought control of the Palladium, now owned by Southern California Enterprises . . . Spade Cooley switched from Victor to Decca . . . Woody Herman now has a no–bop dance crew . . . Three Suns in Laurel Films' "Two Guys and a Gal" . . . Vaughn Monroe due for another Republic flick in August or Sept. . . . Pete Rugolo returned to Capitol as musical consultant . . . Robert Armbruster new asst. coast A&R director for RCA . . . Pee Wee Russell on the mend in San Francisco.

Jerry Gray at L.A.'s Palladium through May 15 . . . Accordionist Ernie Felice bought a piece of the new Rhythm Room . . . Hal Derwin's new ork playing weekends at the Trianon, Southgate, Calif. . . . Charlie Barnet's new ork (with strings) has book by Johnny Richards . . . Dave Dexter now scouting talent for Capitol . . . Benny Goodman sextet on the road . . . Art Van Damme quintet re-signed with Capitol Records for a year . . . Pic "Rhythm Inn" spots top jazzmen Pete Daily, Wingy Manone, Walter Gross, Matty Matlock, Barrett Deems, and others.

CANADA. Fred Evis ork holds through June 1 at Toronto's Casa Loma, when it returns to Club Kingsway . . . Three Peppers at the Brown Derby, same city.

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Podium and Stage

CHANGE Alexander Hilsberg has resigned as concert master of the Philadelphia Orchestra, in order to devote himself entirely to conducting. Next year he will continue as associate conductor of the Philadelphians, directing a number of their regular concerts and also the five Children's Concerts. Because of his success with youngsters, these latter concerts have become so popular that the entire series is sold out long before the season starts. The Philadelphia Orchestra's new concert master is Jacob Krachmalnick, now assistant concert master of the Cleveland Symphony Orchestra . . . Guy Fraser Harrison will be the conductor of the Oklahoma City Symphony Orchestra for the 1951-52 season. He succeeds Victor Alessandro who has accepted the conductorship of the San Antonio Symphony . . . Hans Lange is the new conductor of the Albuquerque Civic Symphony Orchestra.

Paul Stassevitch

Alexander Hilsberg

SUMMER An appeal to civic-minded individuals and organizations throughout the metropolitan area of New York has been made to save their Stadium Concert series by contributing, *via* subscriptions, $100,000, the amount which will have to be raised if the 1951 season—its 34th successive one—is to become a reality . . . Chicago has an "orchestral clinic," its personnel including musicians from the Grant Park, St. Louis, Kansas City, San Antonio, Indianapolis, North Carolina, New Orleans, Atlanta and Chicago women's symphonies. It is held in the summer and its purpose is to give the serious musician a chance to increase his technique in ensemble playing by actually performing with an orchestra. Paul Stassevitch is its conductor . . . The Casals Festival will be held this summer from July 7th to 26th in the Palace of the Kings in Perpignan. Mr. Casals will play his five 'cello sonatas with Rudolf Serkin and six trios with Alexander Schneider and Eugene Istomin.

SOLOISTS Dimitri Mitropoulos acted as pianist-conductor of the New York Philharmonic-Symphony Orchestra, playing Malipiero's Piano Concerto, on March 30th . . . Two local musicians, Anshel Brusilow, twenty-two-year-old violinist, and Richard Yardumian, composer, were featured at the March 30-31 concerts of the Philadelphia Orchestra, under Eugene Ormandy. Mr. Brusilow played the Violin Concerto of Mr. Yardumian, completed two years ago in twelve-tone style, its two movements marked "majestically" and "very happy" . . . Harpist Virginia Morgan was soloist with the Oakland (California) Symphony Orchestra at its concert on March 13th. Maurice Ravel's Introduction and Allegro was her choice. The orchestra's conductor is Orley See.

PREMIERES The NBC Symphony Orchestra, under Milton Katims, gave the first American performance of the Swedish composer, Lars-Erik Larsson's *Pastoral Suite,* on March 24th . . . Premiere of *King Erik's Songs,* by the Swedish composer, Rangstrom, took place April 2nd at a special concert of the Philadelphia Orchestra presented by the American-Scandinavian Foundation . . . On March 20th Legend and Dance for Strings, by Josef Kaminski, was given its American premiere at Carnegie Hall, New York, where it was played by the Israeli Orchestra under Leonard Bernstein as one of the final offerings of its American tour . . . Erik Tuxen recently conducted the American premiere of Carl Nielsen's Fifth Symphony with the National Symphony in Washington.

HURRAHS! Our article on "Our Tried and True," in January, 1951, telling of members of symphony orchestras who have served with one orchestra a quarter-century or more, has called forth letters from several whom we did not mention, through lack of information. F. A. Napolilli has retired "after having been associated with the Chicago Symphony Orchestra in the wood-wind section (English horn) from 1913 to 1947," and Daniel C. Walter has played string bass with the Baltimore Symphony Orchestra since 1916, making this his thirty-fifth season. In all that time he has missed just one concert because of illness . . . Max Steindel conducted the St. Louis Symphony Orchestra as part of that organization's celebration of his 35th anniversary as a member of their cello section. He is also the orchestra's personnel manager . . . The Denver Businessmen's Orchestra, Antonia Brico, conductor, is a flourishing organization with seventy members and a regular series of concerts each season. For its March 15th concert the group played Borodin's Symphony No. 2 in B minor as well as works by Mendelssohn and Bach . . . Elwyn Kent Hughes, twenty-two-year-old composer from Vernon, Texas, has been named winner of the Houston Symphony Society's fourth annual Texas Composers' Contest. *Paean,* which brought him the prize, was played by that organization under Efrem Kurtz' direction on March 19th. The composer also received a cash award of $250.00.

OPERATIC *Die Meistersinger* opened the six-week season of the New York City Opera Company March 14th. It was conducted by Joseph Rosenstock . . . Luigi Dallapiccola's *The Prisoner,* an opera compressing much of the terror of our age into its fifty minutes, was presented on March 16th at the Juilliard School of Music, New York . . . The role which has been the gateway to fame for a host of prima donnas, that of Norma, was taken by Herva Nelli at the production of the opera of that name March 26th by the Philadelphia Civic Grand Opera Company. Giuseppe Bamboschek conducted . . . *Annie Get Your Gun* is the current production at the Paper Mill Playhouse, year-round operetta theater in Millburn, New Jersey . . . The Metropolitan's *Fledermaus* (production by an additional unit made up of members of that opera company's roster) will tour the United States, beginning in September and continuing through the Fall and Winter. The reason for the formation of the company? "We hope to make money with it," explains the Metropolitan's general manager, Rudolf Bing . . . Jennie Tourel has been invited to sing in the world premiere of Stravinsky's *The Rake's Progress* scheduled for production by the Venice Festival next September . . . The ninth session of the Berkshire Music Center, Dr. Serge Koussevitzky, director, will produce Tchaikovsky's *Pique Dame* with Koussevitzky conducting—the first time he has conducted opera in this country.

AMERICAN The Town of Babylon Symphony Orchestra and its conductor, Christos Vrionides, believe in presenting American works. "Audiences should *demand* that American music be given predominance in all programs," Vrionides insists. "Thus the treasury of American music strikes firm roots in the hearts of the American public." Vrionides practices what he preaches. Each concert of his orchestra's present season is about evenly divided between American and "foreign" music. Moreover, since many of the composers attend the performances, some as listeners, others as performers, the orchestra patrons come to know the composers as "that tall man from Kentucky," and "that shy fellow from Oklahoma," and find out from them direct what events in their school days, in their business, in their church, have caused them to write as they do. Their works thus become a personal interpretation of present-day life. The town of Babylon has a population totaling about 5,000 and the orchestra's $4,500 to $6,500 annual budget represents a per capita orchestra investment of about $1.00 per person . . . Virgil Thomson's Suite from *Louisiana Story* was performed by the Erie Philharmonic Orchestra, under Fritz Mahler, on April 3rd.

The Symphony Orchestra of the Town of Babylon, Long Island, New York.

Trust Agreement

(Continued from page seven)

track may be broadcast on a sustaining basis once in each city, provided that no such broadcast may occur after the expiration of one (1) year from the first commercial broadcast of said film and/or sound track. The first sustaining broadcast, if within a year following the first commercial broadcast, shall be governed by this subdivision (i).

(ii) When the particular film and/or sound track has never been previously broadcast on, and is not broadcast simultaneously with, a commercial broadcast, such film and/or sound track may be broadcast without payment to the Trustee on a sustaining basis by such first party one time in each city, provided that no such broadcast may occur after the expiration of one (1) year from the first broadcast of such film and/or sound track.

(iii) In any case not covered by subdivisions (i) and (ii) of this subsection "(y)" of Paragraph "2(a)," including any instance in which the film and/or sound track has not been broadcast in all cities prior to the expiration of the year during which it could have been broadcast, such film and/or sound track may be broadcast on the following terms:

There shall be paid to the Trustee a sum equal to five per cent (5%) of fifty per cent (50%) of the production cost of such film and/or sound track for any broadcast thereof once in any city, and, in return for such payment, such film also may be broadcast once in every other city provided that no such broadcast may occur after the expiration of one year from the date of the first broadcast for which the payment was made pursuant to this subdivision "(iii)." The word "once" as used herein shall mean once in addition to any broadcast, if any, pursuant to such subdivisions "(i)" and "(ii)."

This same formula for payment and time limitation upon use shall apply to any subsequent, additional or other use on a sustaining basis of any such film and/or sound track in any city.

(z) DEFINITIONS

The following definitions shall determine the meaning of terms used in this paragraph "2."

"Commercial Broadcast" is a broadcast in connection with which one or more advertising credits is or are given either during the broadcast or immediately before or after the broadcast of the film (except for spot announcements at regular station break intervals) and all of which are not ascribable to the prior or subsequent broadcasts.

"Sustaining Broadcast" is a broadcast other than a commercial broadcast.

"Production cost" shall be determined in accordance with good and generally accepted accounting principles and practices consistently applied throughout.

"Gross revenues" shall be the genuine selling, leasing, or licensing price for each run of the film and/or sound track (herein called "genuine selling price") as established in a normal *bona fide* arm's-length transaction between parties who are not in affiliation, giving independent consideration to the value of the film and/or sound track supplied by the first party without regard to other benefits granted by the first party to, or other benefits received by the first party from, the purchaser, assignee, licensee or other grantee of rights therein. Without limiting the generality of the foregoing, if the parties are in affiliation, or if a relationship or arrangement of any kind exists or should exist or if any method or device is or should be used whereby the gross revenues received by the first party from a sale, lease, license or other grant of rights in a film and/or sound track are not gross revenues realized in a normal *bona fide* arm's-length transaction, or if any contribution or consideration other than such gross revenues is or should be received by the first party in respect of the sale, lease, license or other grant of right, or if independent consideration is not given to the value of the film and/or sound track supplied by the first party, then and in each such event the price established or realized by the first party shall not be deemed a genuine selling price. For the purpose of computing payments to the Trustee, each transaction wherein the first party does not realize such genuine selling price shall be disregarded, and such payments shall be computed and paid upon the equivalent of such genuine selling price. It is recognized that sales, leases, licenses or other grants of right to an affiliate may be at the equivalent of genuine selling prices, and when and to the extent that the Trustee is satisfied and agrees in writing that any such sale is made at a price equivalent to a genuine selling price, such price shall constitute the base for the computation of payments to the Trustee.

Such gross revenues subject to percentage payment shall not include the consideration, or that part of the total consideration, which accrues to each first party solely as *bona fide* time and facilities charges.

"Affiliation" means any relationship, contract, arrangement, method or device wherein, with respect to any matter or thing which affects the amount of payments payable hereunder, one or more of the parties to a transaction has or exercises, or has the power to exercise directly or indirectly, in any manner, control, direction or restraint of the other or others, or wherein two or more of such parties in any manner, directly or indirectly, are subject to common control, direction or restraint.

(b) The payments provided for herein shall not apply to films and/or sound tracks which are produced for and used for purposes which do not include exhibition on television.

(c) The payments provided for herein shall continue, so long as any of the films and/or sound tracks described therein shall continue to be used as therein described.

(d) Each first party on or before February 15, 1952, will pay to the Trustee, at the New York office of the Trustee, such portion of the aforesaid payments as may have accrued hereunder during the period June 1, 1951, to and including December 31, 1951. Thereafter, within forty-five (45) days after the end of each calendar half-year, following the execution and delivery of this agreement, that is, within forty-five (45) days after December 31st and June 30th in each year, each first party will pay to the Trustee, at the Trustee's New York office, such portion of the aforesaid payments as may have accrued hereunder during such half-year; provided that any first party may agree with the Trustee for semi-annual payments to be made with respect to half-yearly periods ending on other dates satisfactory to the Trustee. Each payment hereunder shall be accompanied by a statement, certified by the Treasurer, Controller, or other authorized officer or representative of the first party making such payment. Such statement shall specify the exhibitions of films and/or sound tracks covered by this agreement during such period; the amounts of gross revenues received or accrued to the first party during such period; the production costs of films and/or sound tracks produced during the period; each deduction claimed by the first party as provided by this agreement; the amounts of payments payable to the Trustee as herein provided; and such other information as the Trustee may require for the administration of the trust. Such statements shall be made in such reasonable form and, in addition to the foregoing, shall contain such detail as the Trustee may from time to time reasonably prescribe. If such payments are not made when due hereunder, the same shall bear interest at the rate of six per cent (6%) per annum from the date when such payments were due. Each first party shall be entitled to deduct from the payment due from it on February 15, 1952, the amount paid by it to the Trustee pursuant to paragraph "1" hereof, if such payment shall exceed such amount.

(e) Each first party at all times, without limitation to the duration of this agreement, shall keep full and accurate records and accounts concerning all transactions, in connection with which payments are required to be made as specified in this agreement in convenient form and pursuant to approved and recognized accounting practices. The Trustee shall have the right from time to time, without limitation to the duration of this agreement, and at all reasonable times during business hours, to have its duly authorized agents examine and audit such records and accounts, and such other records and accounts as may be necessary, such examination and audit to be made for the purpose of verifying any statements made hereunder by each first party, or due from such first party during a period not exceeding two (2) years preceding such examination and of determining the amount of payments due to the Trustee pursuant hereto. Each first party agrees to afford all necessary facilities to such authorized agents to make such examination and audit and to make such extracts and excerpts from said records and accounts.

(f) It is agreed that (i) the granting of the right to make a copy or copies of any film and/or sound track described in this paragraph "2" (whether by way of sale, assignment, lease, license or other transfer of title or permission, and whether by operation of law or otherwise), or (ii) the granting (whether by way of sale, assignment or other passage of title or control and whether by operation of law or otherwise) to others than *bona fide* lessees, licensees, or selling or distributing agents of first party of authority to cause or permit the exhibition of such film and/or sound track shall be subject to the rights and duties established by this agreement and to the payments specified herein. No such grant of right or authority shall be made by any first party, or the successor in interest thereof, to any person, firm or corporation doing business within the United States, Canada, Alaska, Hawaii, and Puerto Rico, unless and until such grantee is or shall become an additional first party to this agreement as herein provided; and in such event, (i) if such grantee is engaged in the business of owning and operating a television station, such grantee, upon becoming an additional first party hereto, shall be obligated to make payments to the Trustee as specified in sub-paragraph "(x)" and "(y)" of subsection "(a)" of this paragraph "2," and (ii) if such grantee is not engaged in the business of owning and operating a television station, such grantee, upon becoming an additional first party hereto, shall be obligated to make payments to the Trustee as specified in Exhibit "2" hereto attached in lieu of the payments as specified in sub-paragraphs "(x)" and "(y)" of subsection "(a)" of this paragraph "2." No other such grant of right or authority shall be made by any first party or the successor in interest thereof, unless and until such grantee shall promise to make to such first party or successor the payments required by this agreement, and, in such event, the first party shall transmit such payment to the Trustee. The Trustee shall have and enjoy a lien upon such film and/or sound track in an amount equal to the payments provided in subsection "(a)" of this paragraph "2" or Exhibit "2" hereof, as the case may be, and any person, upon becoming such grantee, shall become obligated to make such payments. No such first party or successor in interest thereof will, without the consent of the Trustee, forgive or compromise such obligation or otherwise impair such lien. Each first party will be obligated to make payments to the Trustee on account of films and/or sound tracks dealt with by any such grantee only to the extent that such first party has received such payment (i) in the United States or Canada, or (ii) in United States or Canadian currency or in a currency convertible into United States or Canadian currency, or (iii) in a currency, not convertible into United States or Canadian currency, of which such first party has made beneficial use, or (iv) in an asset other than currency. All films which are the subject of this agreement shall contain a clearly legible notice either in the following language or such other appropriate language as the Trustee may agree upon:

> "The granting of the right (a) to make a copy of this film or (b) to permit others to exhibit this film is subject to the terms and conditions of a trust agreement between the producer of this film and the Trustee therein named, pur-

suant to which a lien exists in favor of such Trustee and any grantee of such right is obligated to make the payments to said Trustee as provided in such agreement."

3. The Trustee does hereby accept the trust hereby created, agrees to establish the proper administrative machinery and processes necessary for the performance of the Trustee's duties hereunder, and agrees fully and faithfully to perform each and every duty and obligation on the Trustee's part to be performed as set forth herein, for the purposes and objectives of arranging and organizing the presentation of personal performances by instrumental musicians in areas throughout the United States, and its possessions and dependencies, and the Dominion of Canada, as shall be specified in a Schedule to be promulgated by the Trustee within sixty (60) days from the date hereof, such schedule when so promulgated to be annexed hereto and called "Area Schedule" and a copy thereof to be delivered to each first party hereto who requests it and to the Federation hereinafter named, on such occasions and at such times and places as in the judgment of the Trustee will contribute to the public knowledge and appreciation of music. In pursuance of such purposes and objectives, the Trustee shall organize such performances upon occasions where no admission fees are charged, in connection with activities of patriotic, charitable, educational, civic and general public nature, such as, but not limited to veterans' hospital entertainment programs, juvenile and adolescent social programs, educational programs in schools and institutions of higher learning, patriotic and recruiting drives, symphony society or other musical activities, of a non-profit nature, and similar programs and activities, entirely without profit to the trust fund. The Trustee, in his discretion, may determine to co-operate in the administration and expenditure of the fund and the presentation of such performances with other trusts whose funds are derived from producers and/or exploiters of films and/or sound tracks and whose objectives and purposes are similar to those herein provided upon such terms as he shall deem proper. The Trustee shall not act as a representative of the Federation hereinafter referred to, or of any member or members thereof, or of any person or persons receiving payment under the terms of the trust for services rendered at the performances presented pursuant to the terms hereof. The Trustee shall be guided solely by the terms and conditions hereof and shall perform the Trustee's functions on the sole basis of the public interest.

In connection with such activities, the Trustee shall have the following powers and authority subject to the following limitations:

(a) The Trustee shall arrange, as nearly as may be, for the expenditure for the above purposes, during each successive twelve (12) months period commencing July 1, 1952, of an amount equal to not less than ninety per cent (90%) of the total amount of the trust fund existing on the 30th day of April next preceding the commencement of each such twelve (12) months period, and which at such time is not already budgeted for expenditure;

(b) Subject to the provisions of subsection (a) of this paragraph "3," the Trustee shall, as nearly as may be, arrange for the expenditure for such purposes during each such twelve (12) months period, (I) within each geographical area set forth in said Area Schedule, amounts equal, as nearly as may be, to the percentages set forth in said Area Schedule of ninety per cent (90%) of the total sums to be expended for such purposes by the Trustee during such twelve (12) months period, and (II) at such places and times as the Trustee in his discretion may determine of ten per cent (10%) of such sums. Any sums not so expended during such twelve (12) months period shall be available for allocation and expenditure during the next but one ensuing twelve (12) months period as provided in this agreement.

(c) In connection with the performance of the Trustee's duties hereunder, the Trustee shall do the following:

(I) Engage instrumental musicians in connection with the presentation of such performances, the rate of compensation to such instrumental musicians to be at the union scales established in the areas where such performances take place;

(II) engage concert halls and similar places, arrange for the supplying of programs, tickets, ushers, advertisements, publicity and similar items required in connection with the presentation of such performances;

(III) enter into any agreements, necessary and proper in connection with the hiring of concert halls and similar places, the employment of musicians, the preparation of tickets, programs, posters, advertising material and similar material, the employment of publicists and other personnel, the purchase of advertisements, and such other agreements as may be necessary and proper in connection with the presentation of such performances;

(IV) consult with and receive the counsel and advice of qualified institutions and organizations including business groups and organizations, public authorities, musical schools and institutions, the Federation hereinafter referred to, and other civic, patriotic, charitable and welfare organizations, and such other persons and organizations as the Trustee shall consider useful and suitable, with respect to matters relating to the presentation of such performances;

(V) prior to causing the disbursement of any moneys from the trust fund for services rendered or other consideration received or contracted for, receive from the duly authorized representative of the Federation, hereinafter referred to, certification in writing that such services or other considerations have been received or contracted for, provided that such certification has not been unreasonably withheld where the contemplated disbursement is for services rendered or consideration contracted for or received in accordance with the purposes, objects and conditions hereof;

(VI) at the request in writing of any first party, or of any party making payments to the Trustee hereunder, cause to be posted or otherwise publicized at each performance to be presented by the Trustee, an appropriate notice or other advice setting forth the name of such party not then in default in the performance of any of its obligations to the Trustee;

(VII) whenever such delegation is deemed advisable, the Trustee may delegate to an agent of the Trustee, the power to make disbursements for services rendered or for considerations received or contracted for by the Trustee in accordance with the provisions hereof;

(VIII) enter into an agreement or agreements in writing, not inconsistent with this agreement, with any depositary or depositaries selected by the Trustee, covering the terms and conditions pursuant to which such depositary or depositaries shall act.

(d) Subject to the terms and conditions set forth above, the Trustee shall hold, manage, invest and reinvest the trust fund and pay, apply, utilize and expend the entire net income therefrom and the principal thereof for the payment of compensation for and by reason of the services of instrumental musicians, for the expenses of presenting such performances, for the payment of the Trustee's compensation as herein provided, for the payment of salaries, counsel and auditors' fees, for the payment of appropriate bonding and insurance premiums, and other expenses reasonably incurred in the administration of the fund.

4. Subject to the specific limitations otherwise imposed upon the Trustee by this agreement, the Trustee shall have the following additional rights, duties and powers, and shall enjoy the following privileges and immunities, subject to the following limitations:

(a) In the event that any first party shall default in the payment of any sums to the Trustee when the same shall become due pursuant to this agreement, the Trustee shall have the duty, right and power forthwith to commence action or to take any other proceedings as shall be necessary for the collection thereof, including the power and authority to compromise and settle. The Trustee's reasonable expenses, attorney's fees and other disbursements incurred in the collection of any such overdue sums shall be paid to the Trustee by the first party so defaulting and such payment shall be added to the trust fund.

(b) To deposit all money and property received by the Trustee, with or without interest, with any bank or trust company, insured by the Federal Deposit Insurance Corporation, and having capital, surplus and undivided profits exceeding $5,000,000; provided, however, that in the event that Canadian dollars are receivable by the Trustee and it is not feasible or desirable to convert such Canadian dollars into United States funds, such Canadian dollars and any securities purchased therewith may be deposited in a Chartered Bank of the Dominion of Canada, anything herein to the contrary notwithstanding.

Except as modified by the provisions of subsection "(c)" of this paragraph "4" to invest and reinvest the said money and property only in bonds and other direct obligations of the United States of America and of the Dominion of Canada, without regard to the proportion which any such investment or investments may bear to the entire amount of the trust fund and to sell, exchange and otherwise deal with such investments as to the Trustee may seem desirable.

(c) In connection with the collection of any sums due to the Trustee hereunder, to consent to and participate in any composition of creditors, bankruptcy, reorganization or similar proceeding, and in the event that as a result thereof the Trustee shall become the holder of assets other than money, obligations to pay money conditioned only as to the time of payment, or property of the class specified in subsection "(b)" of this paragraph "4" (which assets are in this subsection "(c)" called "property"), to consent to and participate in any plan of reorganization, consolidation, merger, combination, or other similar plan, and to consent to any contract, lease, mortgage, purchase, sale or other action by any corporation pursuant to such plan, and to accept any property which might be received by it under any such plan, whether or not such property is of the class in which the Trustee is authorized by subsection "(b)" of this paragraph "4" to invest the trust fund; to deposit any such property with any protective, reorganization or similar committee, to delegate discretionary power thereto, and to pay part of its expenses and compensation and any assessment levied with respect to such property; to exercise all conversion, subscription, voting and other rights of whatsoever nature pertaining to any such property, and to grant proxies, discretionary or otherwise, in respect thereof, and to accept any property which may be acquired by the Trustee by the exercise of any such rights, whether or not such property is of the class in which the Trustee is authorized by subsection "(b)" of this paragraph "4" to invest the trust fund. Anything to the contrary contained in this subsection "(c)" notwithstanding, the Trustee shall dispose of any such property within a reasonable time in order that the trust fund, to the fullest extent possible, at all times shall be comprised as specified in subsection "(b)" of this paragraph "4."

(d) The Trustee shall have the right, power and authority to enter into agreements with persons, firms, corporations, associations, and others engaged in the production, manufacture, sale or exploitation of motion picture films and/or sound tracks, as first parties, and the Trustee, providing for the payment by such first parties of moneys to the Trustee, for the collection of such moneys by the Trustee, and for the administration, use, and expenditure of such moneys by the Trustee for the purposes of and as part of the Trust created hereunder; and the Trustee may accept the assignment of copyrights and other rights in and to film and/or sound tracks, and, as Trustee, deal with and enforce such rights.

(e) The Trustee shall not be liable for any loss sustained by the trust estate by reason of the purchase, retention, sale or exchange of any investment or by reason of any deposit of moneys permitted by this agreement, made by the Trustee in good faith, or by reason of any payment in good faith in accordance with the terms of this agreement.

(Continued on page thirty-two)

TECHNIQUE OF PERCUSSION

By GEORGE LAWRENCE STONE

SINGLE DRAG VARIANCES

HERE IS another question composited to take care of several inquiries on the same subject, namely, how to analyze and play a figure from one of the rudimental drumbeats on page 10 of the NARD book of *Rudimental Drum Solos.*

(1) Where does the second beat of the measure fall in Figure 1 (the skeletonized measure shown below), between the third and fourth notes or on the fourth note? (2) When embellishments (grace-notes) are added to complete the figure in question (Figure 2), how dispose of them, rhythmically, in traditional rudimental drumming?

Figure 1

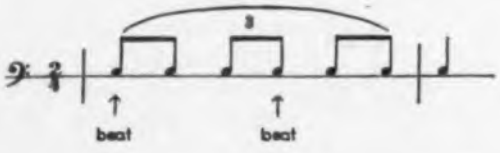


Figure 1a

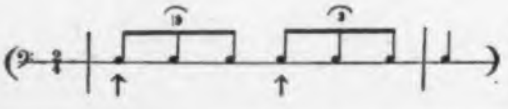
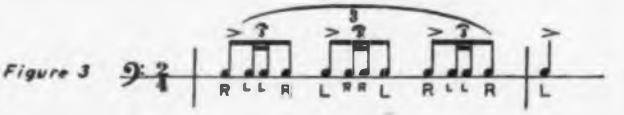


Figure 2

(1) The beat in Figure 1 falls upon the fourth eighth note. To clarify, I have appended a similar figure (Figure 1a), showing the same notes but with a different distribution of accents and a different beaming. I think you all must have determined the division of the submitted measure by a visual division of note heads instead of by the durational value of the notes involved. To other players it might appear inconceivable that any music-reader would even hesitate in the analysis of such a simple problem, but we drummers are constantly reading notes (e.g., quarters, halves, eighths) the duration of which we often are unable to express by our single tap of a drumstick, and this may, in part, account for an occasional misreading of a simple figure. But no matter how we express a note, its durative value is there and must be taken into account. Hence, the second beat of the submitted measure (as well as that of the measure appended thereto) falls upon the fourth eighth note, not halfway through the duration of the third.

(2) In traditional rudimental drumming we recognize this figure (Figure 2) not as a group of notes definitely placed in the measure, but as a rudimental figure—a series of *single drags*—and the solo in question as one to be played in ancient rudimental style. Here we are not inhibited by formal musical notation or the necessity of matching our drumbeats to the definitely fixed rhythms of some ensemble. Therefore, here we take liberties—plenty of them. Rudimentally, the single drag is played in the rhythm of the triplet, with the graces "wide open" and traditionally accented. In this style it will more or less follow the rhythm set down in Figure 3, below, with grace-notes struck softly, normal notes louder and accented notes louder still.*

Figure 3



* Many rudimental stylists add a still further ad lib to the single drag by making an ever-so-slight pause before the doubled grace-notes—a very effective ad lib.

Jack Sperling enjoys a fine reputation as a "drummer's drummer" because of his fine taste, and we're mighty proud of his long association with Leedy & Ludwig. Formerly with the Tex Beneke band, Jack is now adding his strong beat to Les Brown and His Band of Renown. The band has just closed another successful season with the Bob Hope Show and is currently on nationwide tour.

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HANDS OR FOOT

A San Diego correspondent writes an extremely interesting letter in which he starts out by buttering me up with the sentiments that this column is tops, etc., etc., and that he is very proud of me. To anyone who wonders why I deem this letter *extremely interesting,* kindly reread the above sentence.

I have known said correspondent for many years and, since he has had the advantage of a longhair training coupled with much professional experience in playing *from the left side,* I never have failed to listen to his many comments on these feeble efforts of mine—comments freely given and ranging anywhere from the most critical to the most commendatory.

Many times he has asked questions and often I have found them hard to answer. Such a question appears in the above mentioned letter. Here it is: "Which is the more important in modern drumming, the bass drum foot or the two hands? Yours as ever, George Lawrence Stone, Jr."

Thanks for the buttering up, *San Diego,* but the back of me hand to yer for such a question, one which has succeeded in stirring up more controversy among tub thumpers than any subject since the advent of the *buzz roll.* However, I will give my views on the subject and if any reader feels inclined to add his sentiments or comment on those expressed here, let him write me, care of this magazine, and I may find it possible to quote therefrom in some later article.

I know you lean heavily toward bop, *S. D.,* and here there isn't much doubt—the bass drum foot, with its erratic and syncopated accentuation, bombs, etc., is definitely the more important. In a solo, wherein the modern drummer shoots off the fireworks ("exhibits his technical skill," to the uninitiated), I should say that the hands and foot—or feet—come in for an equal share of glory. For two-beat and four-beat jazz, the bass drum becomes the timekeeper and the hands (one for the Hi-Hat and the other for syncopations or in reinforcement of the rhythm section—or both hands for cymbal or tom tom mixtures) are certainly right up there in importance. Here I should give the nod to the foot for dance playing and to the hands for stage work. The above would apply similarly to Dixieland playing. In Latin-American music the various sounds coming from the percussion section are largely produced by hand action, with the bass drum dropping into the role of, if I may coin the words, *assistant timekeeper.*

While it is commendable to determine the relative importance of the various sounds coming from the drums and the manner of their production, it is paramount ever to drum with taste and judgment, and to follow the idiom of the music played. Sometimes we drum from inspiration, sometimes from the book, but it never must be forgotten that except when soloing a drummer is just one member of the band. Here I veer from the question to point out a most woeful lack of judgment on the part of many moderns who, having adopted one particular style of drumming, endeavor to fit it into all styles of music they are called upon to play. Particularly do I refer to the bop artist who wants to play nothing but bop. There are jobs in g.b. in which a band is supposed to play for dancing. Here one shouldn't be a *bop* drummer, a *solo* drummer or anything except a *dance* drummer, with a good steady bass drum beat, which is one of the things that dancers pay to hear. The most inspired syncopations are resented by dancers and band alike *when they don't fit,* and they mark the drummer employing them as lacking in taste.

All our best to you, *San Diego,* and why don't you send in another question—a nice simple one?

CHATTER

A. L. Della-Porta, London, referring to my recent report about J. Burns Moore judging a drum corps contest at Waterloo, Ontario, from a closed-in tent, writes: ". . . This does seem a queer idea, yet it is standard practice in brass band contests over here for the judges to be boxed in so that they cannot see which band is performing. Personally, I should imagine that any judge worthy of the name would be able to tell which band was which after a few bars had been played."

So should I, but contest rules have to be followed. Sometimes such rules are drawn up by those whose executive ability exceeds their knowledge of music and musicians. *Bids* the same way: I remember having received a request some years ago from a certain agency to bid on furnishing a set of musical instruments. The required list included such items as so many *first violins,* so many *second violins,* so many *first trumpets,* so many *second trumpets,* etc.

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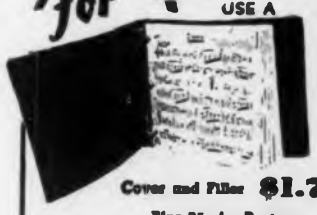

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Above: The Chicago Symphony Woodwind Quintet. Left to right: Jerome Stowell, clarinet; Wilbur Simpson, bassoon; Philip Farkas, French horn; Ralph Johnson, flute; Robert Mayer, oboe.

Below: WQXR Quartet. Left to right: Harry Glickman, violin; Hugo Fiorato, violin; Harvey Shapiro, cello; Jack Braunstein, viola.

The Smaller Ensemble:

The present article is based on interviews with Sam Morgenstern, composer and conductor, and Jimmy Berg, composer.

HOW DO the instruments of the orchestra —bassoon, clarinet, cello, double-bass, flute, guitar, harp, pipe organ, oboe, violin, saxophone—speak in combination? How do composers, arrangers and enterprising band leaders "mix" their instruments to form something new and strange? Everyone knows, of course, about the most stable of all combinations, the symphony orchestra. The string quartet, another familiar group, consists of: two violins, one viola and one cello. The string quintet comes in two forms:

2 violins, 1 viola and 2 cellos, and
2 violins, 2 violas and 1 cello.

The piano trio (violin, cello, piano), the piano quintet; bassoon quartet; piano, harp, violin; piano quintet (two violins, viola, cello and piano) are also fairly familiar combinations. Less known are such combinations as the wind quintet; bassoon quartet; piano, harp, violin; piano, double-bass, percussion; flute, violin, piano.

Any ensemble of the smaller sort, be it of the chamber music or swing band variety, differs from the symphony orchestra, in which a whole section often plays in unison, in that *each individual has a special line to play.* A real string sextet has to *be* a sextet, not just a quartet with two extra instruments thrown in. A quartet has to have four separate lines, not three lines with one simply paralleling another. The King Cole Trio is, so to speak, three soloists, each making his own individual contribution to the overall effect. In the small ensemble, moreover, each player weaves his line into the fabric of the music by listening to the whole, a procedure impossible in the symphony orchestra where the concerted tone drowns out the individual player. Also the smaller ensembles, classical or swing, require that the tone color of each instrument be constantly in evidence.

It follows, naturally, that every member has to be a skilled, dependable—even an inspired—performer. Essential, also, either in chamber music or in the smaller "combo," is a sense of team work. The popular combo tries to have a style, a special way of playing, and the chamber group tries to bring out the meaning of the composer. But both of them must hold group feeling paramount. Recently I sat in on a rehearsal of the Albeneri Trio. The slight ejaculations they made, the directions they gave, the encouraging remarks they passed mid-phrase and mid-scale, were as subtle as the indefinable wing-slant that maneuvers a flock of pigeons in their swirl over the house-tops. Combos call it "getting in the groove," developing a sense of oneness that causes lines to merge and diverge with the smooth sliding of train tracks in a railroad yard.

In jazz ensembles team-work has to approach the psychic. For the combos do much of their composing on the spot, get ideas as they play. And these ideas have to be synchronized—the trumpet's with the sax's, the bass's with the piano's. It works something like this. The theme of a "hit" is given, by piano, by trumpet, by sax. Then the instruments show what they can do with it. The trumpet is apt to take the lead; the trombone may unfold a bass harmonic or melodic voice; the clarinet will probably be the virtuoso, coming out with special effects. The saxes—well, the saxes will be everywhere at once. Jazz ensembles have widened amazingly the horizons of most instruments by their adventuring.

This pushing back of boundaries is not confined to jazz players, though. Composers of chamber music have had a hand at it, too. Bartok in his quartets uses, as well as unusual sonorities, glissandi, harmonics, ponti-cello (above bridge) and wood-tapping. And the *Sprechstimme* of Schoenberg makes the speaking voice an instrument in its own right. The voice *speaks* the sound, but at different levels in the scale. It makes your spine prickle to hear it.

Musical ideas in jazz combos are bred to just that extent that members of the orchestra know how to play in and out of each others' hands and how to utilize their instruments' every capability. Incidentally there is no adherence to definite "parts." Travelers in Africa have noticed that native singers do not keep to soprano, alto, tenor or bass, but slide around wherever they think the harmony shows a loophole. Just so jazz players fill in gaps within the limits of their range.

Sometimes, of course—and this is a tendency which increases with the years—the music is put down on score-paper, is read by the players. But, since the arranger is as often as not a playing member of the group, he is most careful to bring out trumpeter Bob's capacity for sustaining high notes, give clarinetist Joe a chance at his greased scale-work, let Fred have a field-day in the piano bass regions, see that Jim's sax can go as mellow as he wants. Bennie Carter, for instance, holds his notes a bit longer than most. Naturally arrangers play up this "trade-mark." Redman turned out concise, almost "naked" arrangements so that McKinney's Cotton Pickers could exert all the between-line exuberance they were capable of. That artistically-minded group, George Shearing's Quintet, takes lifeblood, under its leader's careful pen, from both Bach and Be-bop, with neither injured by the transfusion.

In many ways jazz ensembles hark back to early chamber music—hold to many traditions the sedate chamber group has lost. For instance, the modern jazz group, like the sixteenth century chamber group, uses figured bass. This method of indicating rather than actually writing out what is to be played came into vogue at the opening of the seventeenth century. A mere line of bass notes would be given, with figures over or under them to indicate (to the harpsichord, organ or lute) what chords were to be played. Each of these instruments constructed his own accompaniment with considerable scope for his own inventiveness and artistry. While he was executing his arabesques and runs, the cellos and double-basses played the bass notes as given (without chords), thus providing a firm sub-structure. Today combo instrumentalists do exactly this—follow out chord designations which give them the basic harmony and a free hand to go on from there. Mozart's cadenzas and Armstrong's hot licks are not so far apart after all.

Another point in which jazz harks back to the early ensembles is in the habit of doubling. In very early ensembles, a "chest of viols"—that "press for instruments" which in the seventeenth

Nat "King" Cole and his Trio. Left to right: Jack Costanzo, Joe Comfort, Irving Ashby. "King" is at the piano.

Manchester (New Hampshire) String Ensemble
(See Page 29)

Chamber Group — Swing Combo

century formed a conspicuous part of the furniture of every cultured household and accommodated six of these instruments, two basses, two tenors and two trebles—implied a family's custom of having each of its members learn several instruments. Just as today a combo has one instrumentalist switching from one instrument to another even in the course of a single composition. Or making one instrument serve for two. The double-bass player who stops bowing or strumming and begins to slap his instrument is just passing over from the string to the percussion department.

Comparisons of chamber ensembles and "combos" always bring up the point of dynamics. Chamber music has no exclusive rights over "softness," popular conception to the contrary notwithstanding. Nor has the popular combo a corner on clash and clang. Alec Wilder's Octet—oboe, clarinet, bass clarinet, flute, bassoon, harpsichord, bass, drums—is the same sort of group Haydn would have used, and it plays jazz very soft, very Bach-like. And, for chamber music giving out in a great sound, just hear Varese's *Ionization*. This is scored for instruments of percussion, friction and "sibilation." The *tambour militaire* presents the first subject with a background of two sirens sliding scalewise in opposite directions. The second subject is presented by percussion instruments, developing into a contrast between metal and wood percussion. Tubular chimes and low-register pianoforte tone-clusters complete the general picture of pandemonium.

Nor are "combos" and chamber music divided along lines of instrumentation, either. Though the former veers toward wind and the latter toward string domination, it would be dangerous to accept this as a rule. Artie Shaw, for instance, had a string section. Stan Kenton experimented with strings. Charlie Barnet's new orchestra boasts strings. And chamber music has its exclusively wind ensembles—as witness the Chicago Symphony Woodwind Quintet on this page. Stravinsky's *The Soldier's Tale* resembles the instrumentation of the 1916 New Orleans Dixieland jazzband with its clarinet, trumpet, trombone, piano and drums.

Now just what induces a group of players—from three to, say, eighteen—to come together to form such instrumental combinations? And what induces composers to write for unusual ensembles? Certainly the latter must know they stand less chance of having their compositions performed if they write for four saxophones (as did Edvard Moritz) or for two trumpets, trombone and baritone (as did Carl Busch), or for flute, oboe, clarinet, bassoon (as did Amedeo De Filippi), than if they write for, say, the standard string quartet.

Certain it is that it is hard to "popularize" unusual combinations—on the same theory that you don't buy small cars because it's hard to get replacements. Yet here we have Martinu writing *Le Madrigaux* for oboe, clarinet and bassoon, Schoenberg writing his *Pierrot Lunaire* for speaking voice, piano, flute, clarinet, violin and cello, Prokofiev turning out a Scherzo for four bassoons, Stravinsky composing *Cat's Cradle Songs* for contralto and three clarinets, and Bartok writing for two pianos and percussion. Virgil Thomson wrote his Stabat Mater for soprano and string quartet; Barber his *Dover Beach* for male voice (he sang it himself at the premiere) and string quartet; and Milhaud constructed a piece for two quartets, each quartet a unit in itself and yet the two dove-tailing to make one composition.

The answer is usually, simply: composer meets instrumentalist and it's a click from the start. A roving ballet company (the Romanoff) swam into Prokofiev's view and he was asked to write a short ballet for them. *Trapeze* became a challenge to him in solving a purely technical problem—that is, to write a piece of chamber music for a most unusual combination of instruments (those the ballet happened to possess): oboe, clarinet, violin, viola, double bass. Nicholas Berezowsky wrote his brass suite for seven instruments upon the commission of the League of Composers. Stravinsky wrote his *Ebony Concerto* (saxophones, trumpets, trombones, guitar, harp, piano, double bass, percussion) at Woody Herman's behest. Sam Morgenstern so admired the oboe playing of Robert Blum that he became interested in writing an oboe piece with string ensemble.

Often when composers start to write a "chamber" work, they have no preconceived notion of the instrumentation. Stravinsky had the first movement of his *Octet* completed before he decided it was working out into a composition for flute, clarinet, two bassoons, two trumpets and two trombones.

When a composer writes for a particular small combo—and remember in these groups the composers are often hidden under the camouflage of arrangers or instrumentalists—it doesn't tend to "set" that combo's instrumentation. Combos are most of them so flexible that they change their instrumentation at almost every recording session. We count, in the discography at the end of Barry Ulanov's book on Duke Ellington, about forty different set-ups of that leader. Thus, the name band composer must ease out or take in the seams of his compositions so that they fit any number and type of instrumentalists. It's an around-the-clock, around-the-year job for most of them.

Large combos often father smaller ones. Take the Goodman Trio and Quintet, later to grow into his Sextet; or Tommy Dorsey's "Clambake Seven," or Woody Herman's Quartet, made up of his own clarinet, Linehan's piano, Yoder's bass and Carlson's drums. That group was known as the Four Chips out of which grew the famous Woodchoppers, with the addition of Cappy Lewis' trumpet, Neal Reid's trombone and Hy White's guitar. Then don't forget Bob Crosby's Bobcats—trumpet, sax, guitar, drums, clarinet, trombone, piano, bass; nor Cab Calloway's Cab Jivers—tenor, drums, bass, piano.

Jazz steals a page from symphonic annals when it has small groups forming from the large. When outside a concert hall you see half of the symphonic men assembling in time for the second number, or sauntering away at intermission, you know a Corelli work which utilizes the strings alone or a Schoenberg work which goes in for wind alone is being played.

Instrumentalists—both in the swing and classical field—in most cases prefer to play in the smaller ensembles. This sitting through an evening (be it in large swing band or symphony orchestra) with eyes glued on the manuscript and ears gauged to exact duplication of every instrument in the section is a poor exchange for the flights of fantasy an *ad libbing* trumpeter may engage in in a popular combo or the gentle nuance that a cello player may essay in the chamber group. Moreover, each member of the chamber orchestra is listed on the program, with his instrument. He is constantly heard as an individual throughout the evening. And as for combos: take the sax-piano-drums-bass outpourings of the Lester Young Quartet; the piano-guitar-bass virtuosity of the Art Tatum Trio; the trumpet-piano-guitar-drums-bass ad-libbing of the Coleman Hawkins Quintet; the interplay of the Dizzy Gillespie trumpet-alto-drums-piano-bass combo; the Eddie Heywood piano-trombone-alto-trumpet-bass-drum zinging through a Heywood arrangement—the men, each of them is engaged in creative work. And they are having fun at the same time. We can't think of a happier coupling of activities.

—Hope Stoddard.

Above: The Three Suns. Left to right: Artie Dunn, Al Nevins, Morty Nevins.
Below: The Vancouver Trio: Jeannette Whitney, cellist; Genevieve Carey, pianist; Mary Tierney, violinist.

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The Violin

VIEWS AND REVIEWS

By SOL BABITZ

LOUDER AND FASTER

When a beginner is struggling to acquire the rudiments of his instrument he finds that he must play very slowly and that his tone is weak. Quite naturally he comes to believe that eventually, when he will have mastered the instrument, he will be able to play loud and fast.

If he matures mentally as well as technically he comes to realize that artistic playing consists of something more than playing the right notes loud and fast; and with this realization he is enabled to acquire musicianship which is the ability to adjust the speed and volume of his playing to the requirements of the music.

Unfortunately, musicianly performance, even among concert artists, is a comparatively rare thing today, and one of the chief causes of this condition is the persistence in the mind of the adult performer of the childhood idea that he who plays loudest and fastest plays best.

In times past this type of performance did not command as much respect as it has in the last few decades. It is possible that the fact of our living in an age of mechanization and regularly shattered athletic records may in part be responsible for the undue recognition awarded to mere volume and speed.

Fortunately the situation already seems to be improving because there are a number of serious performers achieving success today while several loud and fast players have had brief careers nipped in the bud by audiences who are getting tired of mere efficiency.

THE SPEED FALLACY

If one tells the fast player that he plays too fast because he is lazy he will not understand what is meant. How can he be accused of laziness when he has been practicing many hours a day so that he will be able to cut another five seconds off his time on the last movement of the Mendelssohn Concerto? This athletic virtuoso looks down on the performer who will play it a little slower so that he will have some time and energy left over to imbue the music with some of Mendelssohn's clarity and restrained passion.

Fast playing is the lazy course because the speed covers up any lack of understanding of the musical message; speed eliminates problems of phrasing since neither the listener nor performer have time to savor any nuances of tempo or dynamics.

THE "BIG TONE" FALLACY

Much more insidious and widespread than the speed fallacy is the "big tone" fallacy. If it is musically improper to play everything too fast, it is just as improper to play everything too loud.

I recall playing a recital when in my 'teens. I had been working on a Beethoven Sonata and with the conceit of youth was quite certain that I knew all about the art of playing Beethoven. I was quite chagrined when a critic, instead of appreciating my musicianship, wrote that he liked my performance of Beethoven because I played it with a "big tone." The incident was distasteful to me because it showed that neither the critic nor I knew very much about Beethoven playing.

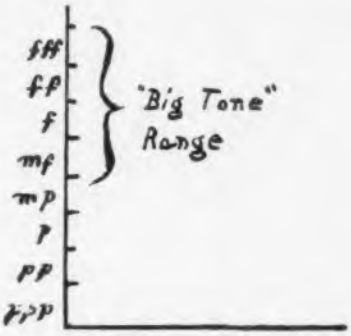
I have since learned that the only connection between a "big tone" and Beethoven is the obvious fact that the "big tone" should be used where Beethoven has written *f* or *ff* into the music.

Unfortunately performers are encouraged to use the "big tone" everywhere. It seems that many listeners have become accustomed to excusing all trespasses on good taste on the grounds that the performer has a "big tone." Conversely the performer with a good sense of style and dynamics who does not continually try to get every ounce of intensity

out of his violin is accused of having a "small tone," than which there seems to be no greater shortcoming today.

How often do we hear: "A plays better than B, *but* he has a small tone." The word *but* in this sentence is significant; for by the same reasoning we could reject a dime in favor of a nickel saying, "The dime is of finer metal than the nickel *but* it is small."

I have found that in order to get a reputation for a "big tone" a player must always play louder than the music requires. In the following chart for example the "big tone" player uses only the upper range, while the musical player uses the whole range.



Thus, where the composer has written *pp* in the music the "big tone" player will play about *mf* since that is the bottom of his range; the violinist who considers the music more important than a "big tone" will play a real *pianissimo* where it is required and *f* or *ff* only on climaxes. Accurate shading is unfortunately rare today and only a few violinists, most of them in string quartets, are capable of differentiating a *p* from a *mp* in performance. (The unnecessarily loud tone of modern concert grands is partly to blame for this "big tone" tendency, since an unskilled accompanist can easily drown out the soloist.)

Sometimes when the "big tone" specialist tries to achieve a real *pianissimo* the result is only a feeble whistly sound. This is so because "big tone" playing requires very large arm movements, and the player has become so accustomed to this large motion that he uses it also for *pianissimo*, playing without pressure. A real *pianissimo* is not whistly and weak but a quiet full-bodied tone, produced with an extremely slow motion of the arm and adequate pressure on the string.

Some good advice on the management of dynamics can be found in Carl Flesch's "Problems of Tone Production."

DANGERS OF SOUND ENGINEERING

Another cause of continuous loud playing may be found in the shortcomings of sound engineering. So primitive is this science today that it is necessary for sound engineers to turn down the volume when the music gets "too loud" and up when it gets "too soft." The result is that all music sounds as though it were being played in the limited range of the "big tone" performer, as shown in the above chart. Students hearing this constant volume on records and broadcasts think that famous players use no dynamic shading, and try to imitate this artificial effect.

Of course there are other aspects to this problem which need to be aired, and I would appreciate letters from readers who have thought about causes and cures for the louder and faster problem.

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Modern Harmony

By OTTO CESANA

REMARKS

With the following lesson on *Passing Tones,* we complete the section on figurations which commenced with *Suspensions* (Lesson No. 26) and continued through *After-beats* to the current lesson on *Passing Tones.*

During harmonic analysis, which we will take up at a future date, it will be observed that a melodic note may be either a chordic tone, suspension, after-beat or passing tone. Since each type of melodic figuration has its own specific function and treatment, it is important that a clear identification be made before an arrangement is commenced.

LESSON NO. 41 PASSING TONES

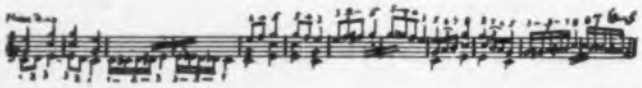
(Using regular and reverse motion)

Passing tones are notes which pass from one chordic tone to another by diatonic or chromatic degrees.

Passing tones occur on unaccented beats.

Chords formed by passing tones are called passing chords.

When writing examples on passing tones, use the key signature which contains the particular chord.



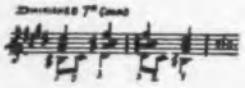
Exercise: Write passing tones like the above, as they occur in the same chords which you used in writing the suspensions.

Seventh chords will also contain 5 to 7 and 7 to 8 passing tones.

Ninth chords will also contain 5 to 7 and 7 to 9 passing tones.

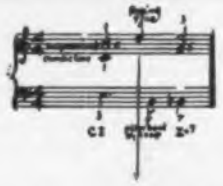
Do not forget to write the proper key signature.

When writing the passing tones on the diminished *7th* chord, write the chord enharmonically, that is, on B-sharp—as the *7th* chord on the *7th* degree of C-sharp minor:



MANY PASSING TONES INTRODUCED SIMULTANEOUSLY

ALL FIGURATIONS INTRODUCED SIMULTANEOUSLY



Incidental Harmony

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NEWS NUGGETS

Claudio Arrau completed his tenth consecutive tour of the United States and Canada in March. After a tour of Europe, he will be featured at the Berkshire Festival in Tanglewood.

Eva Heinitz, who has recently presented concerts on both of her instruments, the cello and the viola da gamba, is at present a member of the faculty of the University of Washington, in Seattle, and cellist with the University String Quartet.

National Music Week, May 6th-13th, will have as its keynote, "Enrich your living through music."

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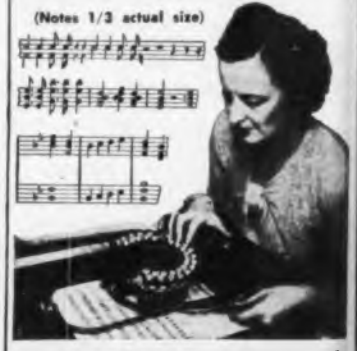

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Local Highlights

Local 664, of Lewiston, Idaho, sponsored a benefit dance for the March of Dimes on February 1st. Musicians donating their services for the event were the Kenny Woodruff quintet, Carl Painter and his band, the Nordby-Poston Band, Morley Grimm's band and Jimmy Lloyd and his band. The community of Lewiston cooperated gladly, and the affair was a great success. The union's polio dance committee included Ronald Caldwell, Carl Painter and Duane Rimel, secretary of the local.

Inactive since the early days of World War II, the Lewiston local was reorganized last fall. John Barton, president, has great plans for the future of the local.

T. H. BARBER

In the February, 1951, issue of the *International Musician* we spoke of the resignation of Thomas H. Barber, after serving faithfully as the secretary of Local 82, Beaver Falls, Pennsylvania, for fifty-nine years. Said Mr. Barber on the occasion of his retirement, "My life has been a satisfactory one. I've done nothing that I regret, and I've had a lot of pleasure." Mr. Barber continues to lead an active life, takes long walks, pursues many hobbies.

The Manchester String Ensemble, founded in September, 1948, is the first such ensemble in the history of that New Hampshire town to become affiliated with its Local 349 as a body. Specializing in chamber music, it has given concerts not only in New Hampshire but throughout New England. This coming year it has scheduled a Canadian concert tour. The photograph on page 25 of the present issue shows its members, from left to right: Jeannette Robitaille, Dorothea Rand, Maurice Therrien, Evelyn Wallingford, Arthur Desmarais (double bass), Frederick E. Minot, Bertrand Chandonnet, Gerald Robert (conductor), Dana E. Charles, Sydney Abbot, Samuel Sario, William Chartray, Maurice Shepard, John Dobski.

Since the foundation of the orchestra, outstanding concerts were those of the Currier Art Gallery in Manchester; the Institute of Arts and Sciences in Manchester; the Keene High School in Keene, New Hampshire; the Mechanics Hall in Worcester, Massachusetts; the Rivier College in Nashua, New Hampshire, and the Edward Little High School in Lewiston, Maine.

Dancers at a party at Children's Center enjoy music furnished through a grant from the Music Performance Trust Fund. The Center is a Red Feather service of the New Haven (Connecticut) Community Chest.

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But 'tis not just the master that I touch;
May be 'tis just a child I give so much.
I've helped great statesmen in their plans—war-like;
I've soothed some widow where Death chose to strike.
The many souls whose troubled hearts I've healed;
Whose prayerful thanks were sung right where they kneeled;
Whose anguished hearts have turned to me in song
When all the world for them seemed to go wrong
Can be but numbered by the ones in turn
Whose happiness no bounds could e'er discern.
I've had the confidence of kings and queens;
Of Holy Angels Songs I've been the means.
Think'st not that I am one whom you may trust
Whom very highest thoughts of Man encrust?
Let children be brought up within my sphere;
Life's beauties will unfold the more they hear.
Let Nations constantly improve their songs
And voluntarily they'll right their wrongs.
Now you may all pour out your souls through me
And I'll live on throughout Eternity.

MYRON L. JOHNSON.
Local 12, Sacramento.

The Major Symphony Orchestra Survey contains interesting information in this important field. The summary points out that secondary orchestras are so classified because the members are engaged on a per-concert basis for an indefinite number of concerts each season. This latter survey is of 111 secondary symphony orchestras in the United States, thirteen in Canada and one in Honolulu—making a total of 125. With a few exceptions these orchestras operate on a very small budget and are dependent on ticket sales and subscriptions for their maintenance. Thirty of the secondary orchestras are composed entirely of members of the Federation. There are 4,544 local members employed in these orchestras, and in addition to this number 1,237 are imported from other locals—making a total of 5,781 members in all.

There were 905 concerts presented and 146 presented during the summer season.

Ninety-eight orchestras reported budgets in the amount of $2,040,150. Twenty-seven orchestras reported that budget figures were not available.

In addition to the above 125 orchestras there are many more which operate on a strictly educational basis. To some people these figures will not seem particularly impressive. To the thoughtful, however, they will indicate that the higher instrumental seed is taking root. And for those among us who have gradually and patiently awaited development, there will be cause for modest cheer.

Somehow we're looking eagerly
Toward that leafy month of June,—
Hoping in all serenity,
For health in perfect tune.

We are always glad to receive the Local 636, Wallace, Idaho, two-sheet periodical replete with the local's news. It reflects a fine energetic community spirit.

Only two months until the June National Convention. We wish all who might aspire to be delegates could have their ambition crystallized.

Congratulations to Jack Ferentz! Also to President James C. Petrillo! Detroit and the national A. F. of M. fall into happy conjunction. The larger field absorbs the smaller one—temporarily. Detroit will not find readily another Jack Ferentz, but the Detroit field is rich in talent and will not be allowed long to suffer. Again we say—congratulations to all concerned!

The National June convention is hurrying rapidly this way. New York is a seething hot-bed for immense gatherings, but we predict she will be aware that the A. F. of M. is on the job when rose-tinted June time rolls around.

All roads lead to New York.

The western snow banks will have melted and faded by June.

News Nuggets

Another bid for the oldest civilian band in the United States comes from "The American Band," which was founded as the Providence Brass Band about 1825. Last summer it presented a memorial concert for David Wallis Reeves, composer and leader of the American Band from 1866 to 1900.

It seems that teaching teaches. At least that is the contention of Tex Williams, and is exemplified by his pianist, Hal Hidy, who teaches the Keyboard Harmony classes at Westlake College of Music in Hollywood. Hal has taught before too, at the Harry Fields Beverly Hills Piano Studios. Formerly with Jimmy Grier and Al Gayle, Hal Hidy now manipulates the ivories in the interest of Tex Williams' aggregation. And, true to the teaching premise, he's good.

A Band of Brothers

All seven Lamperellis are in the act. They are, left to right, Vito, tenor sax; Val, alto and baritone sax; Maurice, sax; Alfred, first trumpet and vocals; Albert, trumpet and novelty vocals. In the back row, Frank, slap bass, and Pat on drums.

In New London, Connecticut, at the Cabin Grill, seven brothers hold forth in a single orchestra. They have been playing together now for some eighteen years, having started as children, and except for the break that the service made in their band, have been together ever since. Vito Lamperelli plays tenor saxophone; Val, alto and baritone sax; Maurice, third sax; Alfred, first trumpet and vocals; Albert, second trumpet and novelty vocals; Frank, slap bass; and Pat, drums.

Service Records

Paul "Val" Lamperelli, while in the service, was transferred to a special service platoon in Paris under the 314th and played with the A.S.F. orchestra in Rainbow Corner. He also played with the Second Reinforcement Depot orchestra at the "Casino" in Belgium and for nightly GI dances and daily military marches. He has played at "GI Joe's," a soldier night spot in Brussels and later was with the Third Reinforcement Depot Band in Frankfurt, Germany, playing for USO shows and for GIs returning to the States. Paul plays the tenor and alto saxophone and clarinet.

Frank, serving with the Eighth Armored Division, got in a great deal of service with GI orchestras, playing the slap bass.

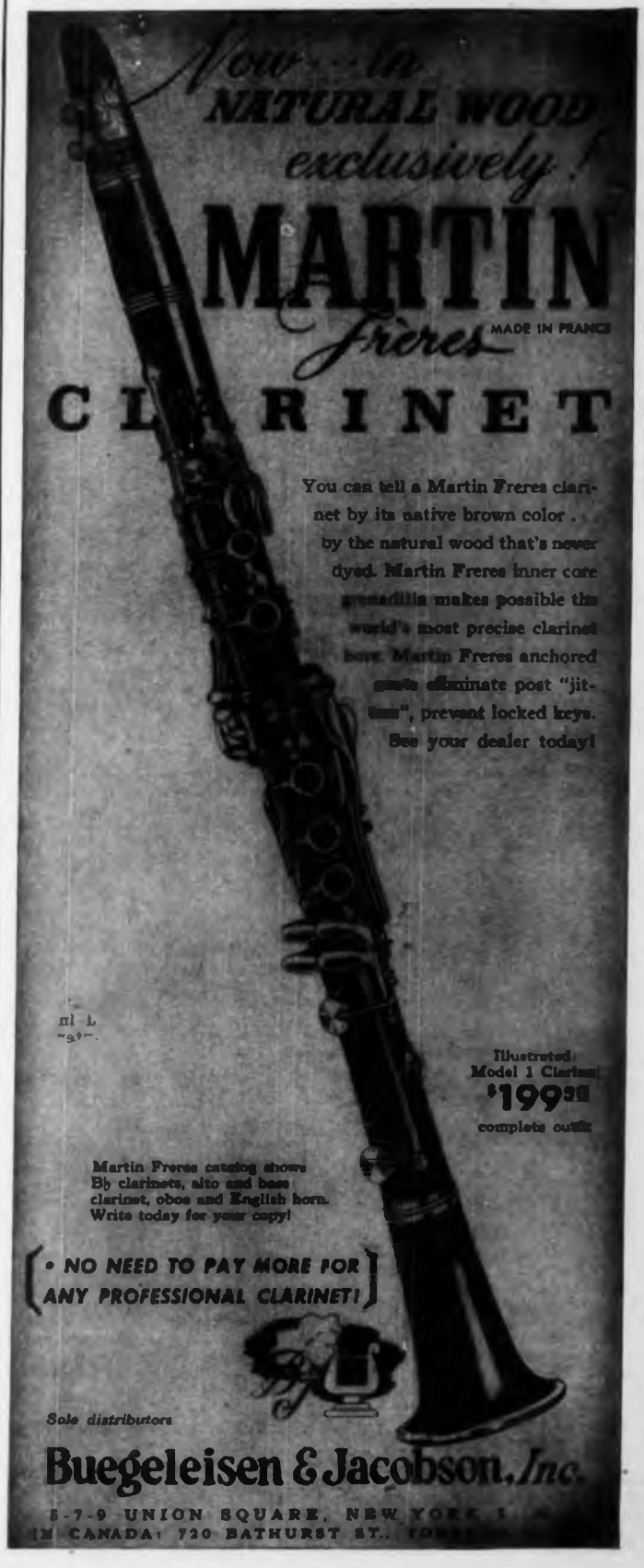
Alfred blew his trumpet for four years with the 556th Army Air Force Band and was connected with the Sixth Service Command Unit. He was with both versions of the USO play, "Sound Off." He also played in "Here Is Your Infantry" under the U. S. War Department for broadcasts and rallies throughout the Midwest.

Vito was with the anti-aircraft training command for four years and three months and played with the bands at the Atlanta Ordnance Depot and at Fort Bliss. He plays tenor and alto sax and clarinet.

The other three members of this musical family were playing night spots whenever they could while in service. After the war, gathering the experience they had picked up separately, they again re-formed, and were back in business, and better than ever as a result of the many new ideas that they incorporated. They bought an army surplus truck for transportation when they play local dates other than their own Cabin Grill.

The boys are a self-contained unit, as not only have they played together so long that they know each other's playing completely, but they also arrange their material to suit their various specialties, write their own solos, and put in all sorts of ideas for novelty numbers, which really go over in a big way. They play much soft, slow music, and are proud of being compared with Sammy Kaye, as they have patterned their playing on the type of music that Sammy Kaye has popularized.

Serving their local community of New London, the boys are big favorites in the area, and also draw a large crowd from the local submarine base. They play any kind of dance music and constantly amaze people with their ability to stick together and love it, despite the fact that they are brothers. But the Lamperellis look at it differently. They claim that they are as good as they are only because they are brothers and understand each other.



Trust Agreement

(Continued from page twenty-one)

(f) Parties dealing with the Trustee shall not be required to look to the application of any moneys paid to the Trustee or to ascertain whether the direction, certification or consent to any transaction is required or has been obtained.

(g) The Trustee has consented to act as Trustee hereunder upon the express understanding that the Trustee shall not in any event or under any circumstances be liable for any loss or damage resulting from anything done or omitted in good faith, and further, that this understanding shall not be limited or restricted by any deference to or inference from any general or special provisions herein contained or otherwise.

(h) The Trustee shall be entitled to reimbursement from the property in the hands of the Trustee hereunder for any and all payments of whatsoever nature which the Trustee shall be required to make in the Trustee's fiduciary capacity in respect of such property, and shall have a first lien on such property, for the amount of such payments.

(i) At the end of the calendar year 1951, and thereafter at the end of each successive six (6) months period commencing June 30, 1952, the Trustee, within sixty (60) days following such dates shall furnish statements of the Trustee's operations to each first party hereto making payments to the Trustee, and to the Federation hereinafter referred to. Such statements shall set forth in reasonable detail the operations of the Trustee during the immediately preceding calendar half-year, the properties and moneys on hand, the total receipts from all first parties, the receipts from investments, the other expenditures and disbursements by the Trustee, and such other information and data as may be deemed appropriate by the Trustee to inform fully the recipients of such statements of the transactions of the Trustee during each period. The statements furnished by the Trustee within sixty (60) days following the end of each calendar year shall contain such information both for the immediately preceding calendar half-year and for the immediately preceding full calendar year and shall be certified by an independent accountant of good standing selected by the Trustee. Whenever such statements are furnished, the Trustee shall also furnish to the Federation and to each first party who requests it a statement setting forth the amounts of expenditures by the Trustee in each of the areas set forth in said Area Schedule.

(j) The Trustee, at all times, without limitation to the duration of this agreement, shall keep full and accurate records and accounts concerning all transactions involving the receipt and expenditure of moneys hereunder and the investment and reinvestment of the trust fund, all in convenient form and pursuant to approved and recognized accounting practices.

(k) The Trustee, in his discretion, may administer and expend the trust fund in co-operation and conjunction with other trust funds whose revenues are derived from producers and/or exploiters of films and/or sound tracks and whose objects and purposes are similar to those contained herein, in which event the reports of the Trustee referred to in subdivision (i) above shall relate to such joint administration. The Trustee may deposit and commingle said trust funds and such other funds in the same bank account or accounts provided that such administration and expenditure shall otherwise be in accordance with the terms and conditions herein contained.

(l) The Trustee generally may do all such acts, take all such proceedings, and exercise all such rights and privileges, not inconsistent with any specific provision to the contrary herein contained, although not specifically mentioned, with relation to such trust fund and the administration thereof, as might be done or exercised by an individual having absolute ownership of the same in his own right, and in connection therewith, may employ agents and attorneys and to enter into any covenants or agreements binding the trust estate.

5. The compensation of the Trustee shall be as set forth in Schedule "A" hereto attached, and shall be paid out of the funds and property in the hands of the Trustee.

6. (a) The Trustee may communicate the Trustee's intention to resign at any time by executing a written resignation acknowledged in like manner as a conveyance of real property entitled to record in the State of New York, and by filing such resignation with any first party hereto and simultaneously sending a copy thereof to the Federation hereinafter referred to and to those of the other first parties hereto who have made a payment to the Trustee on the payment date next preceding the date of such resignation. A successor Trustee shall thereupon be designated by the Secretary of Labor of the United States. Upon appointment of such successor Trustee, and the acceptance by such successor Trustee of the duties of Trustee herein provided, such resignation of the resigning Trustee and such appointment of the successor Trustee shall become effective. Such designation and appointment shall operate in like manner as though such successor Trustee were named herein. Each successor Trustee shall have like rights, powers and duties as those given to the Trustee hereinabove.

(b) In the event of the death or disability of the Trustee, a successor Trustee shall be appointed in the manner designated in subsection "(a)" of this paragraph "6."

(c) No Trustee under this agreement shall be a representative of labor, or of any union, or of employees within the meaning of Section 302(b) of the Labor Management Relations Act, 1947. In the event that such Act is repealed, amended or otherwise changed so as to permit the substitution of the following provision in place of the second sentence of subsection "(a)" of this paragraph "6," then the following shall be so substituted:

"The then President of the Federation, hereinafter referred to, upon notice in writing, communicated to each first party at its last known address, and to the Trustee, may designate a successor Trustee and successors to such successor Trustee. In such event, the then incumbent Trustee shall forthwith submit his resignation as such, if he has not already done so, and shall forthwith deliver to the successor Trustee so designated, all funds, books, records, and other data relating to the trust fund and the administration thereof. The conduct of any Trustee so designated shall be at all times in accordance with the terms and conditions of this agreement."

7. Any person, firm, corporation, association or other entity engaged in or desiring to engage in a business similar to that of the first party, may apply to become an additional first party to this agreement by executing and delivering to the Trustee, at the Trustee's office in the City of New York, two (2) counterparts of Exhibit "1" hereto attached. The Trustee shall indicate acceptance of such application by appropriately completing such application, executing such two (2) counterparts at the said New York office of the Trustee, and delivering one (1) such counterpart to such additional first party at the Trustee's said New York office. The Trustee shall forthwith advise all other first parties and the American Federation of Musicians (hereinbefore called the "Federation") of the execution and delivery of such agreement.

8. This agreement and the trust created hereunder shall be governed, construed and regulated in all respects by the laws of the State of New York.

IN WITNESS WHEREOF, each first party above named has hereunto set his name and seal, or has caused these presents to be executed by its duly authorized officer or officers and its corporate seal affixed thereto, and the Trustee has hereto affixed his hand and seal.

AMERICAN BROADCASTING COMPANY, INC.
By_____

COLUMBIA BROADCASTING SYSTEM, INC.
By_____

NATIONAL BROADCASTING COMPANY, INC.
By_____

_____
Samuel R. Rosenbaum, Trustee.

EXHIBIT "A"

Trustee's Compensation

The Trustee's compensation for services rendered pursuant to this agreement and pursuant to similar agreements executed before June 1, 1954, relating to the television exploitation of films and/or sound tracks shall be as follows:

At the rate of 3% per annum of the gross amount of funds received pursuant to such agreements during the twelve-month period for which such services are rendered; provided that in no event shall such compensation be less than $5,200 per annum nor more than $25,000 per annum.

EXHIBIT "1"

Date:

The undersigned, desiring to become an additional first party to the within agreement, does hereby adopt the declarations of the first parties set forth therein, does hereby make the request made by the first parties therein, and in consideration of the undertakings assumed therein by each first party, and of the undertakings assumed by the Trustee at the request of the first parties, does hereby request the Trustee to accept the undersigned as an additional first party to such agreement, and does assume and agrees to be bound by the terms, covenants and conditions to be performed thereunder. The undersigned does herewith pay to the Trustee an amount which the undersigned estimates to be __% of the payment which will become due to the Trustee within forty-five (45) days after the end of the calendar half-year immediately following the date hereof, or on February 15, 1952, whichever is later, and at such time the undersigned agrees to account for and to make payment on account of the transactions, in connection with which percentage payments are required to be made as specified therein, for the period commencing on June 1, 1951, and expiring at the end of such calendar half-year or on February 15, 1952, whichever is later, deducting from such payment the amounts paid simultaneously herewith.

Accepted:

_____
Trustee.

_____
By_____
Address_____

EXHIBIT "2"

The payment to the Trustee in connection with any film and/or sound track with respect to which such payment is required to be made pursuant to this Exhibit "2" by paragraph 2 (f) of this agreement shall be as follows:

In an amount equal to the payments to the Trustee specified in whatever trust agreement or agreements is or are in effect between the Trustee and persons engaged in the production and exploitation of films and/or sound tracks similarly situated with the grantee at the effective date of the grant, provided, however, that in the event of any question as to what payment schedule shall be applicable to the grantee, or in the event that there is no payment schedule applicable to a person similarly situated with the grantee, then those provisions relating to payments to the Trustee set forth in any trust agreement in effect at the time of the grant (other than trust agreements between the Trustee and persons engaged in the business of owning and operating a television station) which when applied to the operations of the said grantee during any accounting period shall yield the greatest payments to the Trustee for any such accounting period shall apply.

MINUTES OF SPECIAL MEETING

(Continued from page sixteen)

dent Petrillo and International Executive Board."

JOHN TE GROEN,
President, Local 47, A. F. of M.

Chicago, Illinois
March 13, 1951

James C. Petrillo,
President, A. F. of M.,
570 Lexington Avenue,
New York, N. Y.

The Board of Directors of the Chicago Federation of Musicians, Local 10, leaves the entire question of settlement re: chain radio broadcasting in the city of Chicago in the hands of President Petrillo and the International Executive Board with full power to act.

EDWARD A. BENKERT,
Secretary, Local 10, A. F. of M.

These locals had participated in the negotiations with President Petrillo. The subject matter is thoroughly discussed and it is decided to issue the following order:

"For the past several weeks, the radio and television networks, the New York, Chicago and Los Angeles Locals, and James C. Petrillo and others representing the International Office of the American Federation of Musicians of the United States and Canada, have met in almost continuous joint sessions to negotiate collective bargaining agreements. These negotiations failed to result in agreement. On March 7, 1951, Local 802 announced strike action against those networks, subject to approval by the Federation, and Local 47 on March 12, 1951, authorized the Federation to take such action in the premises as it might deem necessary and appropriate.

"The Board met on March 10 and 13, 1951, when it was apprised of the events leading up to the announcement of such action by the locals. After full discussion, consideration and deliberation, the President and the Executive Board found that the issues raised by the proposals, negotiations, and action of Locals 47 and 802 transcend the immediate interests of the members of those locals and may jeopardize and be detrimental to the interests of all other locals and members of the Federation and of the Federation itself.

"Based upon such finding, the President and the International Executive Board have decided that it is necessary that the President, acting on behalf of the entire membership of the Federation and on behalf of the Executive Board, be authorized to conclude agreements with the radio and television networks for Locals 47 and 802.

"In taking such action, the President and the members of the Executive Board take this opportunity to reiterate what is, perhaps, obvious. The President and the Executive Board are the duly constituted representatives of all locals and all members of this International Federation. Theirs is the custody of the welfare of all members. Theirs is the responsibility for achieving, within their human limitations and the exigencies of the moment, the security, hopes and aspirations of all members. Theirs is the task of molding the desires of individual locals and members to the pattern of the greatest good for the greatest number.

"Theirs is the obligation to subordinate immediate wishes, however passionate, justified and well-founded, to the accomplishment of future objectives. Theirs is the duty to protect the Federation, its locals and its members from injury even when the threat be of danger self-inflicted. Theirs is the power and authority derived from the Constitution and By-Laws of the Federation to promulgate the following:

"WHEREAS, After extended negotiations with American Broadcasting Company, Columbia Broadcasting System, National Broadcasting Company and Station WOR, relative to local conditions of employment of musicians in radio and television in New York, Chicago and Los Angeles, agreements have not been reached;

"WHEREAS, LOCAL 802 has announced strike action against such employers subject to Federation approval and Local 47 has authorized the Federation to take necessary and appropriate action in the premises;

"WHEREAS, It is the judgment of the President and the members of the International Executive Board of the American Federation of Musicians of the United States and Canada that an emergency exists and it is the policy of the Federation that these negotiations be concluded in a manner which will avoid detrimental consequences;

"Now, THEREFORE, Pursuant to authority vested in them by the Constitution and By-Laws of the said Federation, it is hereby by said President and International Executive Board, jointly and severally ORDERED, that immediately upon the issuance hereof, the said President proceed to negotiate an agreement with the employers aforesaid governing the local conditions of employment of members of the Federation in the radio and television fields in New York and Los Angeles, any agreement reached as a result of such negotiations to have the force and effect of an agreement directly entered into by such Locals with such employers; and it is further

"ORDERED, That no strike shall be instituted by any local against said employers in connection with the present controversy until further order of the said President; and it is further

"ORDERED, That the said President be and he hereby is vested with full authority to take any and all action necessary and appropriate to effectuate the purpose and intent of this Order; and it is further

"ORDERED, That the text of this Order shall be communicated to Locals 47 and 802 and shall be printed in the next issue of the "International Musician"; and it is further

"ORDERED, That this Order shall become effective March 13, 1951, at 3:00 P. M.

"Dated: New York, N. Y., March 13, 1951.

JAMES C. PETRILLO
C. L. BAGLEY
LEO CLUESMANN
HARRY J. STEEPER
HERMAN D. KENIN
GEORGE V. CLANCY
STANLEY BALLARD
WALTER M. MURDOCH."

Other matters of interest to the Federation are discussed.

The meeting adjourns at 3 P. M.

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- FOREVER AND EVER
- I'M ALWAYS CHASING RAINBOWS
- YOU WERE MEANT FOR ME
- I'LL SEE YOU IN MY DREAMS
- I'M IN THE MOOD FOR LOVE
- MY BLUE HEAVEN
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- SLEEPY TIME GAL
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FORBIDDEN TERRITORY

Talk of the Town, Tucson, Arizona, has been declared to be Forbidden Territory to all but members of Local 771, Tucson, Arizona.

China Casino, Cleveland, Ohio, has been declared to be Forbidden Territory to all but members of Local 4, Cleveland, Ohio.

REMOVED FROM FORBIDDEN TERRITORY

Sarong Cafe, Long Beach, Calif.

WANTED TO LOCATE

Thomas Vaughn, born about 1880, formerly with the Orion Band. Kindly contact W. C. Cox and Co., 208 South LaSalle St., Chicago 4, Illinois.

Vick Masters (Mastrianni), former member Local 586, Phoenix, Arizona. Kindly notify Secretary Leo Cluesmann, 220 Mt. Pleasant Ave., Newark 4, N. J.

WISCONSIN STATE MUSICIANS' ASSOCIATION

The Wisconsin State Musicians' Association will meet at the Hotel Racine, Racine, Wis., on Sunday May 6th, 1951, registration starting at 9:00 A. M.

Delegates arriving Saturday are requested to either make their own reservations with the Hotel Racine, or write to Secretary W. C. Dow, Local 42, A. F. of M., 205 Sixth St., Racine, Wis. A get-together party has been planned for Saturday evening by the "Sun-Dodgers."

MIDWEST CONFERENCE

The 28th annual Midwest Conference of Musicians will be held in Cedar Rapids, Iowa, April 22 and 23, 1951, with headquarters at the Roosevelt Hotel. All locals in the states of Minnesota, Iowa, Nebraska, North Dakota, and South Dakota are urged to have delegates in attendance at this important conference.

INDIANA STATE CONFERENCE

Local 58 will be host to the Indiana State Conference which will convene on Sunday, April 22nd, 1951, at Fort Wayne, Ind., at the Chatterbox Room, Hotel Van Orman, at 10:00 A. M.

Kindly notify Secretary Slick, 721½ West Main St., Anderson, Indiana, as soon as possible how many delegates will be sent to the Conference.

CHANGE IN CONFERENCE OFFICERS

California - Arizona - Nevada Conference—President, Rodney McWilliams, 2623½ J St., Sacramento 16, California.

CHANGES OF OFFICERS

Local 28, Leadville, Colo.—Secretary, Leonard A. Pearce, 135 West Sixth St.

Local 112, Danville, Va.—President, Carlis E. Swicegood. Jr., 1386 Miller Park.

Local 229, Bismarck, N. D.—President, Ernest Palecek, Box 47, Mandan, N. D.

Local 243, Monroe, Wis.—Secretary, Hollis R. Schilt, R. R. No. 1, Box 59.

Local 251, Indiana, Pa.—President, Kenneth Walker, 974 Oakland Ave.

Local 255, Yankton, S. D.—President, John Kaiser, 407 Linn St., Phone: 3273.

Local 263, Bakersfield, Calif.—Secretary, Donald L. Conner, P. O. Box 450.

Local 268, Lincoln, Ill.—President, Harry J. Ryan.

Local 302, Haverhill, Mass.—President, William Fasulo, 321 Washington St., Phone: 2-2293.

Local 315, Salem, Ore.—President, Maurice Brennen, P. O. Box 143; Secretary, Glenn L. Hoar, P. O. Box 143.

Local 316, Bartlesville, Okla.—President, Lyman D. Demand, 919 West 16th.

Local 346, Santa Cruz, Calif.—President, Henry Clay Landram, 122 Jordan St.

Local 368, Reno, Nevada—President, N. A. Tinkham.

Local 384, Brockville, Ont., Canada—Secretary, C. Harry Bell, 36 Pearl St., West, Phone: 2861—2559.

Local 385, Fort Smith, Ark.—President, Clint Fisher, Van Buren, Ark.; Secretary, Robert E. Revell, 706 North 40th St., Fort Smith, Ark.

Local 395, Port Angeles, Wash.—President, Cy Payne, 626 West 9th.

Local 396, Greeley, Colo.—President, Clay Taylor, 1402 Tenth St., Phone: 1815-W.

Local 397, Grand Coulee, Wash.—President, Lyman Pressnall, 602 Yucca; Secretary, Albert Coffey, Box 398.

Local 435, Tuscaloosa, Ala.—President. Dan Berry, Box 1355, University, Ala. Phone: 8-1326. Acting Secretary, Horace Sutcliffe, Jr., Box 1255, University, Ala. Phone: 5293.

Local 439, Billings, Mont.—President, William W. Vitt, 2527 Poly Drive.

Local 518, Kingston, Ont., Canada—President, Norman Vail. Secretary, Gilbert Snowden, 266 Patrick St.

Local 536, St. Cloud, Minn.—President, Harold Bach, 535 Fifth Ave., N. E.

Local 537, Boise, Idaho—President, Jim Baker, 2106 Madison Ave.

Local 539, Roseburg, Oregon—President, Jack Foster, Box 901.

Local 555, Deer Lodge, Mont.—President, Pat Healy.

Local 556, Bristol, Va.-Tenn.—President, T. O. Cowan, Jr., 1837 Holston Drive, Bristol, Tenn. Phone: 4277-X.

Local 579, Jackson, Miss.—President, Houston Davis, 226 Vandergrift.

Local 634, Keene, N. H.—President, Alfred L. Castaw, 81 North Lincoln St.

Local 637, Louisville, Ky. (colored)—Secretary, Elmo Tucker, 901 West Chestnut St., Louisville 3, Ky.

Local 642, Helena, Mont.—President, Venzie Rinda.

Local 677, Honolulu, Hawaii—Secretary, Ray N. Tanaka, 1888-B Kalakaua Ave.

Local 680, Elkhorn, Wis.—President, E. C. Wilbur, P. O. Box 31. Phone: Blue 492.

Local 691, Ashland, Ky.—President, Ronald Harris, 702 29th St.

Local 699, Houston, Texas (colored)—Secretary, James P. Mosely

4204 Hershe St. Phone: Orchard 9176.

Local 703, Oklahoma City, Okla. (colored)—Secretary, H. P. Butler, 521 N. E. Fourth St.

Local 722, Newport News, Va. (colored)—Secretary, James L. Cradle, 3405 Chestnut Ave.

CHANGES IN ADDRESSES OF OFFICERS

Local 71, Memphis, Tenn.—President, Vincent E. Skillman, M and M Building, Room 517, 198 South Main St., Memphis 3, Tenn. Secretary, Edgar M. Almy, M and M Building, Room 517, 198 South Main St., Memphis 3, Tenn.

Local 146, Lorain and Elyria, Ohio—President, Henry Cook, 335 Little St., Elyria, Ohio.

Local 158, Marysville, Calif.—Secretary, W. D. Kerley, 649 Elm St., Yuba City, Calif.

Local 169, Manhattan, Kan.—President, Stanley R. Broadhurst, 510 Osage St.

Local 346, Santa Cruz, Calif.—Secretary, L. A. (Skip) Larson, 116 Mission St.

Local 388, Richmond, Ind.—President, Harry A. Pollock, 6 South Tenth St.

Local 416, Hornell, N. Y.—Secretary, Edward L. Ordway, 49 Broadway.

Local 467, Brantford, Ont., Canada—President, W. J. Sweatman, 12 Monroe St., Galt, Ont., Canada.

Local 472, York, Pa.—President, Alvah E. Shirey, 437 North Beaver St. Phone: 6-9326.

Local 514, Torrington, Conn.—Secretary, John Russo, 315 Riverside Ave.

Local 590, Cheyenne, Wyo.—President, Jerry J. Berger, 2102 Carey Ave.

Local 628, Sarnia, Ont., Canada—President, Allan C. Hamilton, 1300 Canatara Drive.

Local 645, Sayre, Pa.—President, Frank G. Bowman, 125 Cheming St., Waverly, N. Y. Phone: 545.

Local 652, Modesto, Calif.—Secretary, Glen H. Macomber, 1049 11th St. Phone: 7856.

Local 676, Hudson, N. Y.—Secretary, Henry S. Duntz, P. O. Box 49, Claverack, N. Y.

Local 696, Glen Lyon, Pa.—Secretary, Adam Pollock, Flagship, R. D. 2, Berwick, Pa.

DEFAULTERS

The following are in default of payment to members of the American Federation of Musicians:

Astor's Cocktail Lounge, Sol Lieberman, Studio City, Calif., $285.00.

Mac Barnholtz, St. Louis, Mo., $825.00.

Carl Fischer Musical Instrument Co., Inc., New York, N. Y., $103.00.

Dailey Bros. Circus, Gonzales, Texas, $226.96.

Federal Artists Corp., Hollywood, Calif., $3,883.60.

Holliday Inn, Teddy Powell and Walter Lewis, owners, Newark, N. J., $575.00.

Kappa Records, Inc., Raymond L. Krauss, Hollywood, Calif., $783.75.

Manhattan Club, Irvin Goodman, prop., White Marsh, Md., $58.33.

Dewey (Pigmeat) Markham, New York, N. Y., $969.64.

Melody Inn (formerly Harry's The Spot), Harry L. Sizer, Jr., employer, Virginia Beach, Va., $925.00.

The Original Murphy's, George T. Murphy, Peoria, Ill., $120.00.

New Broadway Hotel, Charles Carter, manager, Baltimore, Md., no amount given.

Pirate's Cove, and Mrs. Stanley Majewski, proprietor, Pensacola, Fla., $1,383.90.

Martin Robins, Brooklyn, N. Y., $83.00.

Schaub's Restaurant, and Edward Wisnewski, East Windsor Hill, Conn., $720.00.

T and W Corporation, Washington, D. C., $136.75.

United Textile Workers of America, Welland, Ont., Canada, $300.00.

Uptown Club, Eddie Arnett, owner, Marshfield, Wis., $160.00.

Andre Villion, Los Angeles, Calif., $85.00.

THE DEATH ROLL

Boston, Mass., Local 9—George W. Marquardt, E. J. Bernard, Benjamin F. Buffum, Julius Zigman.

Chicago, Ill., Local 10—Theodore Adamowicz, Frederek Fredericksen, Gilfred C. Thomas.

Detroit, Mich., Local 5—Woodie Hodgen, Everett A. Hart, Ray C. (Regan) Garris, Luke Valery (Lou Valery) DeJulio, Wilson A. Murch, Mitchell Pawloski, Clarence A. Risser.

Indianapolis, Ind., Local 3—Albert Plotz.

Kansas City, Mo., Local 34—T. M. Thompson, W. E. Deveny.

Lawrence, Mass., Local 372—Herman J. Rippe.

Lebanon, Pa., Local 750—Harry J. Strohman, Harry D. Felty.

Larchmont, N. Y., Local 38—Herbert Ehret.

Los Angeles, Calif., Local 47—Len L. Adolph, Isaac Cohan, Marjorie Curtis, Edward F. Duchin.

Milwaukee, Wis., Local 8—Ray C. Gruis, Robert A. Tamms.

Memphis, Tenn., Local 71—Owen Elkins.

New York, N. Y., Local 802—John Arcella, Domenick Baccaro, Charles G. W. Hale, William Karr, Michael A. Allelui, Arthur Brooke, James L. J. Canavan, Nicholas Capri, Edwin F. Duchin, Isaac Fishberg, Max Gastroff, Louis Loria, Frank P. Summa, Henry Brickel, Antonio Costanzo, J. Graniglia, Elwin M. Ross, John Pergolizzi, Michael Savino.

Norfolk, Va., Local 125—Nicola Mario.

Philadelphia, Pa., Local 274—Charles Gaines, Jr., Ralph Robinson.

Peoria, Ill., Local 26—Daniel P. Gerber, Willard W. Heath.

San Francisco, Calif., Local 6—Henry Wendt, Jesse E. Williams, Adolph Knauer, S. T. Wooley, Maurice J. Rouyer, Umberto (Bert) Pagnini, Sol H. Simons.

Southbridge, Mass., Local 494—William J. Briere.

Sharon, Pa., Local 187—Victor Millitch, Janet Ferguson Nichtewitz.

Springfield, Mo., Local 150—Chas. E. Johnson.

San Diego, Calif., Local 325—Edwin J. Michael, Jr.

Schenectady, N. Y., Local 85—Edward M. Molloy.

Toronto, Ont., Canada, Local 149—F. C. Smith.

Wisconsin Rapids, Wis., Local 610—Orie Giese, Jerome (Romy) Radtke.

Worcester, Mass., Local 143—John Cummins.

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115-40006 Symphonic Band 1.75
Conductor, $.25 — Other Parts, $.15

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SUSPENSIONS, EXPULSIONS, ERASURES

SUSPENSIONS

Akron, Ohio, Local 24—Eugene Beck, Edgel B. Carr, Josiah Dixon, Marie G. Groat, Chester E. Lowe, Albert D. Moses, Donald J. Skamer, Edward P. Tasker, H. Eleanor Wilson, Jerry Beckwith, John Clause, Walter C. Erickson, William Harig, John Martone, William L. Novak, Harry Smith, Harry R. Thorpe, Lloyd E. Wirebaugh, Donald Blatter, Roy Coleman, Robert H. Frank, George C. Hopkins, John O. Miller, Betty M. Roth, George L. Strasser, Thomas E. Voorhees, Ronald L. Withrow, Johnny Bond, Wilbur Cushman, Boyd T. Grant, Edward D. Lappert, Robert U. Morgan, Martin D. Shiltz, William S. Sullivan, Lavon Walker.

Memphis, Tenn., Local 71—Bob Atcheson, Geo. Hightower, Jr., Florence Knox, Walter A. Scott, Jr., Lucille Van Brocklin, Marjorie W. Dundock, Jack Foster.

Bradford, Pa., Local 84—R. Daye, C. Armstrong, W. Dobbs, J. Fredrickson, J. Hancock, J. Moore, L. Nowell, F. O'Hearn, E. Punsky, W. Ripley, E. Rossman, H. Schoolmaster, A. Spachtholz, L. Springer, K. Wiles, G. Winner, W. Winner, M. Zampogna.

Elizabeth, N. J., Local 151—John A. Brogan, Sr.

Fall River, Mass., Local 216—Philip Jamoulis, Dolor Jette, James P. O'Dwyer, James Perry, Manuel Santos.

Houston, Texas, Local 65—Ralph Hughes, Roy E. Tompkins.

Ithaca, N. Y., Local 132—Earl Rishel, William Bradley, Irwin Sperling, Charles Teachout.

Long Beach, Calif., Local 353—Robert Aakeberg, Earl Boyd, Laddie Gordiener, Irving S. Richards.

Larchmont, N. Y., Local 38—Pat DeVivo, John Franoli, Raymond Egan.

Lafayette, Ind., Local 162—James A. Norris, William G. Price, Roland Peterson, Marvin Schober, Richard Schatz, Richard Summerhays, Monte Stuart, Alfred Stahl, David Simpson, John Ward, Charles Winter, Kenneth Wilhelm, Chester Bauch, Ambrose Perry Burgett, Bueford Bunnell, Joseph J. Brooks, John G. Carlson, William Kay Crider, Forrest Coling, Norman Dravis, Richard Day, Richard Froelich, Charles Frick, Robert Guild, Stuart Gordon, Leslie Galloway, Wayne W. Hayes, Robert Hummel, Harold Hileman, Roger Kozuma, Clyde Kissinger, Kathleen Kissinger, Carl Massey, Marcelline Musiche, Richard Motsinger.

Manchester, N. H., Local 349—Donald Allain, Ovide Fiola, William Francoeur, Philip Lawrence, Robert Moody, Gordon Moore, Irma Schmerder, Paul Spaulding.

Montreal, P. Q., Canada, Local 406—Bill Shorter, Wen d'Aury, Eddie Delisle, Guy Tremblay, Rene Girard, Maurice Cohen.

Memphis, Tenn., Local 71—Doyle Abernatha.

Portland, Maine, Local 364—Charles Leach, Armand J. Beaulieu, Edward J. Arsenault, Jr.

Panama City, Fla., Local 448—Freddie Cook.

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County Theatre, Walter Armitage, Suffern, N. Y.
Courie, E. F., Kinston, N. C.
Courtney, Robert (connected with Ocean Playhouse, Steel Pier, Atlantic City, N. J.) New York, New York.
Cox, Mrs, Evelyn, Kansas City, Mo.
Cox, M. L., Baltimore, Md.
Cox, Milton, Amarillo, Texas.
Cox, Richard, Bakersfield, Calif.
Cozy Corner Club, Joe Kant, Owner, Fallsburg, New York.
Crandall, Earl, Coeur d'Alene, Idaho.
Crawford House Theatrical Lounge, Boston, Mass.
Crescent Beach Ballroom, and Bud Russell, and Bob McQuillan, Niantic, Conn.
Cressman, Harry E., Big Bear Lake, Calif.
Crest Club, Frank Gasmer, Alexandria, Minn.
Cristil, Joe, Owner Club 71, Owensboro, Ky.
Crochert, Mr., New York, N. Y.
Crosby, Thomas, Melody Mill, Faribault, Minn.
Crossen, Ken, and Ken Crossen Associates, New York, N. Y.
Crossing Inn, and John Wyrick, Employer, Trenton, New Jersey.
Crowe, Francis X., Lowell, Mass.
Crown Records, Inc., New York, N. Y.
Crystal Ballroom, Dave Sullivan, Long Beach, Calif.
Crystalette Music Co., Inc., and C. W. Coleman, Long Beach, Calif.
Crystaltone Records, Mannie E. Kopelman, Cleveland, Ohio.
Crystaltone Records, Mannie Kipelman and Trans-Canada Music, Toronto, Ont., Canada.
Cuba's Club, James E. Gilmore, Employer, Asbury Park, N. J.
Cummins, Kenneth, Julesburg, Colo.
Cupps, Arthur, Jr., Milwaukee, Wisc.
Currie, Robert W., New York, N. Y.
Curry, Benny, Cotton Club, San Diego, Calif.
Curtin, M., Pt. Arthur, Ont., Canada.

D'Agostino, Sam, St. Louis, Mo.
Dailey Bros. Circus, Gonzales, Texas.
Dale Bros. Circus, Union, S. C.
Daley, Paul, Club Congo, Charleston, W. Va.
Dalton, Arthur, Los Angeles, Calif.
Dance Theatre, Inc., and A. W. Jewell, Pres., Elyria, Ohio.
Danceland, J. W. "Red" Brummer, Mgr., Woodbine, Iowa.
Dancer, Earl, Jamaica, L. I., N. Y.
Daniels, Dr. E. R., Panama City, Fla.
Daniels, James M., Detroit, Mich.
Daniels, Wm. Lopez, York, Pa.
Dan Rice 3-Ring Circus, Ray Marsh Brydon, Chicago, Illinois.
Dantzler, G., Morocco Restaurant, Atlantic City, New Jersey.
Daoust, Hubert and Raymond, Montreal, P. Q., Canada.
Darwyn, Mr., Ambassador & Monogram Records, Toronto, Ontario, Canada.
Dashiell, Elmer B., Twin Lantern, Salisbury, Md.
Davis Ballroom, and Russell Davis, Philadelphia, Pennsylvania.
Davis, Charles D., Alexandria Volunteer Fire Dept., Alexandria, Neb.
Davis, C. M., Belleville, Ill., East St. Louis, Ill.
Davis, Oscar, Peoria, Ill.
Davis, Wayne, Chicago, Ill.
Davis, Wilbur P., Colonial House, Palm Springs, California.
Davison, Jules, New York, N. Y.
Dean, Mrs. Jeannette, Somers Point, N. J.
Dearing, U. S., Club Ron-day-Voo, Cleveland, Ohio.
Deasy, J. B., San Francisco, Calif.
DeCicco, Alexander, Normandie Beach Club, Atlantic Beach, N. Y.
D. E. Corp., and Herbert Sacks, Washington, D. C.
DeFrancisco, Joe, Oasis Club, Pittsburgh, Pa.
DeGerolamo, George, Embassy Ballroom, Camden, New Jersey.
Delagel, James (Jimmie Lyndel), Spokane, Wash.
Delaware Inn, and Nathaniel C. Spencer, Prop., Atlantic City, N. J.
Delmas, Milt, Cedar Lane Club, Opelousas, La.
Delonia, Vincent, Club Delmar, Bronx, N. Y.
Del Torto, Anthony, Blue Terrace Ballroom, Wilmington, Mass.
Del Tufo, Mr., Starlight Terrace, Eastchester, New York.
DeMarco, Frank, and Club Rendezvous, Denison, Texas.
Demland, William, Port Arthur, Texas.
Demperio, Raymond C., Ray's Bar-D, Elbridge, New York.
Dempster, Ann, Hollywood, Calif.
Denoyer, A. J., Eagle River, Wis.
Denton, A. W., Acme Club Lounge, Portland, Ore.
Denton Boys, New York, N. Y.
Denton, J. Earl, Owner, Plaza Hotel, Clovis, N. M.
Denton, John J., Cavalcade on Ice, Knoxville, Tennessee.
Derby, The, and Henry Correia, Operator, New Bedford, Mass.
Derwin, Wm. J., Waterbury, Conn.
DeSantels, C. B., Montreal, P. Q., Canada.
Desert Inn, and Earl Coffman, Mgr., Palm Springs, California.
DeSina, Manuel, Troy, N. Y.
Dewey, J. W., Alpine Club, Lake Arrowhead, Twin Peaks, Calif.
Dibbles, C., Wichita Falls, Texas.
Dickerson, Matthew, Indianapolis, Ind.
Diener & Dorskin, Inc., New York, N. Y.
Dietz, Jim, Latin Quarter, Virginia Beach, Va.
Dilworth, Frank A., Jr., Savannah, Ga.
Dinkel, G. M., Whirlwind Ballroom, Brester, Kansas.
Dioro, John, Montreal, P. Q., Canada.
Dittbenner, Chas., Tacoma, Wash.
Dixieland Club (Cotton Club), John A. (Doc) Jamieson, Salt Lake City, Utah.
Dixie Recording Co. (Grecal Enterprises), Knoxville, Tennessee.
Dixon, Forrest, Cleveland, Ohio.
Dixon, Harry, Globe Promoters of Hucklebuck Revue, Brooklyn, N. Y.
Dixon, Jas. L., Embassy Club, Dallas, Texas.
Doe Doe Park, Jess Coates, Lawton, Oklahoma.
Dog House, and Grace Martinez, Owner, New Orleans, La.
Donaldson, Bill, Miami, Fla., Chicago, Ill., and Indianapolis, Ind.
Donlon, Eleanor, New Lebanon, N. Y.
Dove, Julian M., Capitol Amusement Attractions, Alexandria, Va.
Downing, J. Edward, Exmore, Va.
Dreamland, Mrs. Theresa Havener, Kankakee, Ill.
Drew, Andre, Los Angeles, Calif.
Dubinsky, Frank, Hartford, Conn.
DuBois-Friedman Production Corp., New York, New York.
Duffie, Mrs. Estelle, Brock Hotel, Rutland, Vt.
Duffy's Tavern, Terrence Duffy, Watertown, N. Y.
Dufour, Antoine, Association des Concerts Classiques, Montreal, P. Q., Canada.
Dunham, Oscar, Mad House, Lake Hopatcong, N. J.
Dupree, Hiram K., Philadelphia, Pa.
DuPree, Reese, Philadelphia, Pa.
Durham, Henry (Hank), Toledo, Ohio.
Dutch Village, A. J. Hand, Operator, Toledo, Ohio.
Dynamic Records, Ulysses Smith, New York, N. Y.

Earl, Joe, Famous Door, Fort Worth, Texas.
Earl, J. W., Palestine, Texas.
Eastern Mardi Gras, Charles Hart, Absecon, N. J.
Eckersley, Frank J. C., Edmonton, Alta., Canada.
Economides, Chris, Carolina Beach, N. C.
Eden Building Corp., Chicago, Illinois.
Edgar, James, Sparks Circus, Venice, Florida.
Edgewater Beach, Dr. Joseph H. Thomas, Turners Station, Maryland.
Edgewater Beach Hotel, and Wm. Oliver, Owner, Pointe-Claire, P. Q., Canada.
Edwards Hotel, and Julius Nathan, Mgr., Miami Beach, Florida.
Edwards, James (of James Edwards Productions), Jean Matthais, Road Manager, Los Angeles, Calif.
Edwards, Magnus E., Rudds Beach Nite Club, Schenectady, N. Y.
Edwards, M. C., Schenectady, N. Y.
848 Club, and Sam Canner, Owner, Lewiston, Idaho.
Einhorn, Harry, Cincinnati, Ohio; Youngstown, Ohio.
El Chico Cafe, Joseph M. Sala, Pittsburgh, Pa.
Elder, Glen A. (Glen Alvin), Fairbanks, Alaska.
Ellel, Jack, New Brunswick, N. J.
Ellison, Sue, Greenville, S. C.
El Morocco, Austin, Texas.
El Patio Boat Club, and Charles Powell, Operator, Charlestown, W. Va.
El Patio Club, and Fred Sullivan and Bill Rodman, Cairo, Illinois.
Embassy Ballroom, and George E. Chips (George DeGerolamo), Operator, Camden, N. J.
Embassy Club, and Helen Askew and Jas. L. Dixon, Sr., Co-owners, Dallas, Texas.
Emery, Marcel, Montreal, P. Q., Canada.
Emil's Night Club, and Emil Mignardo, Owner, Santa Fe, New Mexico.
E. M. Loew's Theatres, Boston, Mass.
Emond, Roger, Montreal, P. Q., Canada.
Encore Productions, Inc., Hollywood, Calif.
Entertainment Enterprises, Inc., and Frederick G. Schatz, Indianapolis, Indiana.
Epstein, Henry, Gay Nineties Club, and Lou Belmont, Ocean City, Maryland.
Erlanger Ballroom, Philadelphia, Pa.
Esquire Productions, and Kenneth Yates, Kansas City, Missouri.
Estate of Charles Reese, Jr., Daytona Beach, Fla.
Euclid 55th Co., Cleveland, Ohio.
Evans & Lee, New York, N. Y.
Evans, Bob, Galveston, Texas.

Fabiani, Ray, Philadelphia, Pa.
Fails, Isaac A., Mgr., Spotlight Band Booking Cooperative (Spotlight Bands Booking and Orchestra Management Co.), Boling, Texas, and Valasco, Texas.
Fair Park Casino, and Irish Horan, Greensboro, North Carolina.
Famous Door, and Joe Earl, Operator, Fort Worth, Texas.
Fassa, G., Morocco Restaurant, Atlantic City, N. J.
Federal Artists Corp., Hollywood, Calif.
Feinglos, Norman, Syracuse, N. Y.
Feldman, Ralph, Club Bengasi, Washington, D. C.
Ferdinand's Restaurant, and Mr. Ferdinand, Brooklyn, N. Y.
Fiacco, Martin, Martin's, Galesburg, Ill.
Ficklin, Thomas, Pittsburgh, Pa.
Fiedler, Benjamin J., Nassau Symphony Orchestra, Inc., New York, N. Y.
Field, H. E., Kearney, Nebraska.
Fifty-two Club, Saul Rapkin, Owner, Loch Sheldrake, N. Y.
Fine, Jack, Owner, "Play Girls of 1938", "Victory Follies", Chicago, Illinois.
Fine Plays, Inc., New York, N. Y.
Finn, Jay, and Artists Personal Management, Ltd., Hollywood, Calif.
Finn, Roy, National Athletic Club, Toledo, Ohio.
Fischer, Harry, Lovelock, Nevada.
Fisher, Al, Philadelphia, Pa.
Fisher, Samuel, Chester, Pa.
Fishman, Edw. I., Hollywood, Calif.
Five O'Clock Club, and Jack Staples, Owner, Washington, D. C.
Flax, Philip, Bel Aire, Detroit, Michigan.
Flick, Walter H., Slatington, Pa.
Florence, F. A., Jr., Fort Worth, Texas.
Flory's Melody Bar, and Joe and Nick Florio, Props., Niagara Falls, N. Y.
Foard, Mrs. H. J. M., Bryn Mawr, Pa.
Fogelman, Benjamin, Benny-the-Bum's, Philadelphia, Pa.
Folsom, Mrs. Ruby, Ely, Nevada.
Fontecchio, Mrs. Elcey, Club Fiesta, Hurley, Wis.
Forest Hills Supper Club, J. K. Mosely, Owner, Sue Eillison, Manager, Greenville, S. C.
Formicella, Mr., Starlight Terrace, Eastchester, New York.
Forrest, Thomas, San Antonio, Texas.
Fort Brisbois Chapter of the Imperial Order Daughters of the Empire, Calgary, Alta., Can.
Fortin, Ernest, Old Mill Dance Hall, Kawkawlin, Michigan.
Foster, Floyd, Owner, Merry Mixers' Tavern, Bemedii, Minnesota.
Fotoshop, Inc., New York, N. Y.
Fountain, John, Milford, Delaware.
400 Club, and George Graff, St. Louis, Mo.
Fox, Ben, Evansville, Indiana.
Fox, Eddie, San Francisco, Calif.
Fox, Harry, Mercurs Music Bar, Pittsburgh, Pa.
Fox, S. M., St. Paul, Minn.; Kansas City, Mo.
Francis, James, Club Francis, Hurley, Wisconsin.
Frankel, L., Broadway Swing Publications, New York, N. Y.
Franklin, Allen, Green Bay, Wisconsin.
Franks, Tony, Austin, Texas.
Frattone, James, Washington, D. C.
Freed, Murray, Lancaster, Pa.
French, Don, and Don French Lounge, Boise, Idaho, and Chateau Place, Sun Valley, Idaho.
Fretto, Joseph, Schenectady, N. Y.
Friedland, Edward S., Mirage Room, Bayside, L. I., New York.
Friedlander, Jack, Miami Beach, Florida.
Friedman, Hyman, Savannah, Ga.
Friend, Albert, 1024 Club, Brooklyn, N. Y.
Friendship League of America, and A. L. Nelson, Oil City, Pa.
Frontier Club, and Robert Moran, Ocean Park, Calif.
Frontier Lounge, Doran May, Employer, Missoula, Montana.
Frontier Night Club, and Harry Gordon and Clinton Anderson, Owners, Denver, Colorado.
Frontier Ranch, Caesar Adler, Operator, Detroit, Michigan.
Fruchter, Mollie, Monticello, N. Y.
Fryor, D. S., Orlando, Florida.
Fuller, Frank, Los Gatos, Calif.
Fuller, J. H., Danville, Virginia.
Fur Dressing & Dyeing Salesmen's Union, New York, N. Y.
Furedy, E. S., Mgr., Trans Lux Hour Glass, Washington, D. C.
Gaddis, Joe, Phoenix, Ariz.
Gaines Patio, and Henry Gaines, Owner, Tallahassee, Fla.
Gains, G. J., Norfolk, Va.
Galanti, A. A., Jack Zaracardi, Newark, N. J.
Galst, Erwin, Green Bay, Wis.
Garcia, Lou, Philadelphia, Pa.
Gardner, Monte, Chanson, Inc., New York, N. Y.
Gasmer, Frank, Crest Club, Alexandria, Minn.
Gavin, Weezer, Louisville, Ky.
Gayer, Archie, Ward Brothers Circus, Los Angeles, California.
Gaylorde Enterprises, and L. Carrigan, Mgr., Vancouver, B. C., Canada.
Gay Nineties Club, Lou Belmont, Prop., Henry Epstein, Owner, Baltimore, and Ocean City, Maryland.
Gayway Ballroom, and Jim Corcoran, McCook, Nebraska.
Gentile, Nick, Milwaukee, Wis.
George R. Anderson Post 65, American Legion, and Floyd Loughridge, Ardmore, Okla.
Georgian Room, and H. D. McRae, Santa Monica, California.
Gerard, Mickey, Paterson, N. J.
Germano, Basil, Tannersville, N. Y.
Gibson, C. Rex, Harlan, Iowa.
Gilbert, Julie, New Orleans, La.
Gilfillan, Max, Tyler, Texas.
Gilkison, Lorene, Cape Girardeau, Mo.
Gilmore, James E., Cuba's Club, Asbury Park, N. J.
Gilson, Lee, Sherman Oaks, Calif.
Glen Acres Hotel and Country Club, Jack W. Rosen, Employer, Glen Spey, New York.
Glen, Charlie, Chicago, Ill.
Glendale Pavilion, Ted Bingham, South Shore, Musselman's Lake, Ont., Canada.
Globe Promoters of Hucklebuck Revue, and Harry Dixon, and Elmo Obey, Brooklyn, N. Y.
Gluckman, E. M., Broadway on Parade, Chicago, Illinois.
Glyde Oil Products, New York, N. Y.
Gold, Sol, Washington, D. C.
Golden Gate Grill, and Lou Burg, Prop., Denver, Colorado.
Goldman, Al and Marty, Westport, Conn.
Goldman, Henry, Starke, Fla.
Goldstein, Benny, Hudson, New York.
Goldstein, Robert, and Mrs. Sloyer, New York, N. Y.
Golrry, Charles, Tulsa, Okla.
Gonzales, Ruben, Monte Carlo Inn, Monte Carlo Gardens, Reynosa, Mexico.
Goodleman, Charles, Atlantice City, N. J.
Goodman, H. E., Mgr., The Pines, Greenville, South Carolina.
Goodman, Irvin, White Marsh, Md.
Gordon, Douglas, Durham, N. C.
Gordon, Nick, Saco, Maine.
Gordon, Ruth, Las Vegas, Nevada.
Gottlieb, Ralph, Halfway House, Joel Newman, Glens Falls, N. Y.
Grace, Max L., Boston, Mass.
Graff, George, 400 Club, St. Louis, Mo.
Graham, Alfred, Newark, N. J.
Graham, Lyle, Dodge City, and Logan, Kansas.
Granada Gardens, Shannon Shaeffer, Owner, Eugene, Oregon.
Grand Hotel, and Max Schmidt, Parksville, N. Y.
Grande, Nicholas, Red Mirror, Newark, N. J.
Grand View Hotel, S. H. Seldin, S. Fallsburg, New York.
Gravel Hill Inn, and Preston Hitchens, Prop., Georgetown, Del.
Gray, Lew, and Magic Record Co., Hollywood, Calif., and New York, N. Y.
Graymont A. C., Brooklyn, N. Y.
Gray's Inn, and Eddy Nelson, Employer, James Sheirr, Mgr., Jackson, N. H.
Graystone Ballroom, Natalie and George Piatov, Niagara Falls, N. Y.
Greater Atlanta Moonlight Opera Co., Howard C. Jacoby, Mgr., Atlanta, Ga.
Greber, Ben, Baltimore, Md.
Grecal Enterprises (also known as Dixie Recording Co.), Knoxville, Tenn.
Green, Goldman, Detroit, Mich.
Green, Morris, Easton, Pa.
Green, O. M., Gaylord, Minn., and Springfield, Minn.
Green Derby Cafe, Carl and Mary Amata, Cleveland, Ohio.
Green Duck Tavern, and Mr. and Mrs. Stiller, Prairie View, Ill.
Green Frog Cafe, and Ralph Coffee, Prop., Prescott, Ariz.
Gregg, Katherine, Collectors' Items Recording Co., New York, N. Y.
Grenik, Marshall, Drummondville, P. Q., Canada.
Grey, A. J., Williamston, N. C.
Griffin, Manly, Tucson, Ariz.
Griffith, A. J., Jr., Jackson Heights, N. Y.
Griggs, Samuel, Palestine, Texas.
Grisman, Sam, New York, N. Y.
Gross, David, Vineland, N. J.
Gross, Gerald, of United Artists Management, New York, N. Y.
Grove, Charles, Palestine, Texas.
Guinn, Otis, Aliquippa, Pa.
Gunther, Elmer, and Jake, Club Cabana, Orlando, Florida.
Gutire, John A., Mgr., Rodeo Show, Connected with Grand National of Muskogee, Okla., Muskogee, Okla.
Gutto, Samuel, Hudson, N. Y.

Haddon Hall Hotel, Miami Beach, Florida.
Haeger, Robert, LaGrange, Illinois.
Haines, Archie M., Plantation Club, Mt. Vernon, Illinois.
Hale, Walter, Promoter, Chicago, Illinois.
Halfont, Nate, Los Angeles, Calif.
Halfway House, Ralph Gottlieb, Employer; Joel Newman, Owner, Glens Falls, N. Y.
Hall, Donald H., Palm Springs, Calif.
Hall, Edwin C., Brooklyn, N. Y.
Hall, Emory, Newark, N. J.

Hall, Mr., Palmer House, Rockford, Illinois.
Halliday, Finn, Albuquerque, New Mexico.
Hamilton, Herman, Ada, Oklahoma.
Hamilton's Night Club, and Jack Hamilton, Owner, Nanticoke, Pa.
Hammon Oyster House, and Joe Jacobs, Hot Springs, Arkansas.
Hammond, W., Quincy, Illinois.
Hand, A. J., Dutch Village, Toledo, Ohio.
Hangor Restaurant & Club, and Herbert Pearson, Stonington, Connecticut.
Hannah, John, Easton, Minn.
Harding, Stanley W., Newcastle, Indiana.
Hargrave, Lawrence, Charleston, W. Va.
Hargreave, Paul, Charleston, W. Va.
Harper, A. C., Lexington, Ky.
Harris, Earl, Newark, N. J.
Harris, Rupert, Indianapolis, Indiana.
Harris, Stanley, Roanoke, Virginia.
Harris, William, Clarksville, Tennessee.
Harry, Gordon, Frontier Night Club, Denver, Colo.
Hart, Charles, President, and Eastern Mardi Gras, Inc., Absecon, N. J.
Hart-Van Recording Co., and H. L. Hartman, La Grange, Illinois.
Haskell, Eugene, Merry Widow Co., Los Angeles, Calif.
Hatab, Sam, Paterson, N. J.
Hatcher, Perry T., Cocoanut Grove Nite Club, Phenix City, Alabama.
Havana-Madrid, Key West, Florida.
Havener, Mrs. Theresa, Prop., Dreamland, Kankakee, Illinois.
Hawes, H. H., Chillicothe, Missouri.
Hawkins, Charles, Institute, W. Va.
Hayes, Billie and Floyd, Club Zanzibar, Nashville, Tennessee.
Hayes, Gus, Savannah, Georgia.
Hays, Clarence, Newark, N. J.
Haynes, Thomas, Montclair, N. J.
Head, John E., Owner, Back Stage Club, Union City, N. J.
Hechinis Corp., White Plains, N. Y.
Heller, Saul, Cleveland, Ohio.
Hemingway, Phil, New York, N. Y.
Henderson, John, Knoxville, Tennessee.
Henry's Restaurant, and Charles Henry, Pontiac, Michigan.
Henshaw, Bobby, Kansas City, Mo.
Herren, Charles, Herren's Evergreen Farms Supper Club, Atlanta, Georgia.
"High Button Shoes," Jack Small, General Mgr., New York, N. Y.
Hine, George H., Lexington, Ky.
Hirliman, George A., Hirliman Florida Productions, Inc., Coral Gables, Fla.; New York, N. Y.
Hitchens, Preston, Gravel Hill Inn, Georgetown, Delaware.
Hoberman, John Price, President, Washington Aviation Country Club, Washington, D. C.
Hodges, Earl, of Top Hat Dance Club, Pensacola, Florida.
Hoffman, Ed. F., Hoffman's 3-Ring Circus, Washington, D. C.
Hoffman, Sam, Operator, Frontier Ranch, Detroit, Michigan.
Holcome, H. C., Spartanasburg, S. C.
Holiday, Art, Studio Club, Wichita, Kansas.
Holiman, B. D., Club 26, Longview, Texas.
Holliday Inn, Teddy Powell and Walter Lewis, Owners, Newark, N. J.
Hollywood Cafe, Gus Rosman, Brooklyn, N. Y.
Hollywood Lodge, Mr. Kendall, Rhinelander, Wis.
Hollywood Productions, and Kroger Babb, Employer, Wilmington, Ohio.
Holt, Jack, Canton, Ohio.
Holtsinger, Ruby, Las Vegas, Nevada.
Holyoke Theatre, Bernard W. Levy, Holyoke, Mass.
Holzhouse, Charles, Club 46, Greensburgh, Ind.
Hoover, Clifford, Long Branch, N. J.
Horan, Irish, Fair Park Casino, Greensboro, N. C.
Horine, W. S., Marion, Indiana.
Horse Follies of 1946, E. E. McCaw, Perris, Calif.
Horse Shoe Lounge, and Al Barnes, Owner, Rock Island, Ill.
Hoshor, John, Phoenix, Arizona.
Hotel Gerramaugus, East Hampton, Conn.
Hotel Plaza, Arthur Patt, Lakewood, N. J.
Hotel Sclesinger, David Shlesinger, Owner, Loch Sheldrake, N. Y.
Howard Daniel Smith Post 4457, V.F.W., and American Legion Hut, R. D. Burrow, Commander, Walnut Ridge, Arkansas.
Howse, Fay, Normandy Restaurant, Clearwater Beach, Florida.
Huber, Lawrence, The Brown Derby, Wisconsin Rapids, Wisconsin.
Hughes, Ann (Mrs.), Colosimo's Theatre Restaurant, Inc., and Monte Carlo Lounge, Chicago, Illinois.
Hull, Russ, Vienna, Ohio.
Hulsizer, Herb, Tropical Gardens, Sun Prairie, Wisconsin.
Humane Animal Association, Peora, Illinois.
Hume, Jack, Miami Beach, Florida.
Hunter, Pearl (Mrs.), Cocoanut Lounge Club, Nashville, Tenn.
The Hurricane, and Percy Stovall, New Orleans, Louisiana.
Hutchens, M. E., Martinsville, Va.
Hutchins, William, East Orange, N. J.
Hutton, Jim, San Diego, Calif.
Hyland, Chauncey A., New Orleans, La.

Ickes, Robert N., Harrisburg, Pa.
Idle Hour Recreation Club, Marion, Ind.
Ihringer, Claire, Rainbow Gardens, Carrington, North Dakota.
Imperial Club, Sam Bologna, Detroit, Mich.
Imperial Hotel, Jack Woolems, Owner, Louisville, Kentucky.
Imperial Order of Daughters of the Empire, Calgary, Alta., Canada.
Insley, William, New York, N. Y.
International Ice Revue, Robert White, Jerry Rayfield, Cobourg, Ont., Canada.
Irby, Al, National Club, Nevada City, Calif.
Island Club, and Sam Cohen, Owner-Manager, Miami Beach, Fla.
Italian Opera Assoc., Joseph A. Tripodi, Toledo, Ohio.
Iverson Manufacturing Co., Bud Iverson, Slayton, Minnesota.
E. E. Iverson, Slayton, Minn.

Jablonsky, Frank, Manville, N. J.
Jack Lasley's Cafe, and Jack Lasley, Long Beach, California.
Jackson, Lawrence, Springfield, Ohio.
Jackson, Otis, Jacksonville, Fla.
Jackson, Dr. R. B., Nashville, Tenn.
Jackson, Rufus, Greenville, S. C.
Jackson, William, Buffalo, N. Y.
Jacobs, Joe, Hammon Oyster House, Hot Springs, Arkansas.
Jacobson, Benjamin, Easton, Pa.
Jacoby, Howard C., Greater Atlanta Moonlight Opera Co., Atlanta, Ga.
James, Del K., Smoke House Lounge, Rock Springs, Wyoming.
Jamieson, John A. (Doc), Dixieland Club, (Cotton Club), Salt Lake City, Utah.
Janke, Louis C., Naval Veterans Assoc., Guelph, Ontario, Canada.
Jarrett, W. C., Club Moderne, Long Beach, Calif.
Jennings, Ira, Brookgreen Room, Myrtle Beach, South Carolina.
Jensen, C. L., R. J. Bar, Jackson Hole, Wyo.
Jetson, Oscar, Houston, Texas.
Jewell, A. W., Dance Theatre, Inc., Elyria, Ohio.
Jimae, Jimmy, Bala Cynwyd, Pa.
Joers, Ronald, Joer's Restaurant Bar, South Bend, Indiana.
Johns, Camille, Club Tropicana, Baton Rouge, La.
Johns, Robert, Kingston, Pa.
Johnson, Allan V., Detroit Lakes, Minn.
Johnson, Donald E., New York, N. Y.
Johnson, Henry, New London, Conn.
Johnson, Ivory, Detroit, Mich.
Johnson, J. W., Casino Drive Inn, Independence, Missouri.
Johnson, Lloyd, El Cerrito, Calif.
Johnson, Robert, Newark, N. J.
Johnson's Restaurant, and Samuel Johnson, Owner, Poquonnock Bridge, Conn.
Johnston, Clifford, Brooklyn, N. Y.
Jones, Calvin R., Phoenix, Ariz.
Jones, Carl W., Newark, N. J.
Jones, J. Paul, Atlantic City, N. J.
Jones, Martin, Devon, Pa.
Jones, M. P., Charlotte, N. C.
Joyce, Harry, Owner, Pilot House Night Club, Biloxi, Miss.
Junior Woman's Club, Tampa, Fla.

Kahan, Samuel, Wilkes-Barre, Pa.
Kahaner's Hotel, Jack Katz, Monticello, N. Y.
Kai, John F., Dance Mgr., Pender Post 55, American Legion, Pender, Nebraska.
Kaiser, Fred, Manteca, Calif.
Kant, Joe, Fallsburgh, N. Y.
Kantrovitz, Clarence (Kay), Hartford, Conn.
Kaplan, Yale, Hartford, Conn.
Kappa Records, Inc., Raymond L. Krauss, Hollywood, Calif.
Karn, Norman, Carousel Club, Tampa, Fla.
Karston, Joe, Charlotte, N. C.
Katz, Jack, Monticello, N. Y.
Kavakos, William, and Kavakos Club, Washington, District of Columbia.
Kay, Clarence (Kantrovitz), Hartford, Conn.
Kay, Frank, Lebanon, Mo.
Kay, S. L., Cotton Club, North Little Rock, Ark.
Kaye, Al, Wilmington, Del.
Kaye-Martin, Kaye-Martin Productions, New York, New York.
Kay Sweeney Club, Union City, N. J.
Kay's Swing Club, Kay Angeloro, Patchoque, New York.
Keeling, Alec (also known as A. Scott), and National Orchestra Syndicate, and American Booking Company, Pensacola, Fla.
Keene, William, New York, N. Y.
Keilly, J. A., Chi's Cocktail Lounge, Phoenix, Arizona.
Keith, Jessie, Monroe, La.
Kelly, George M. (Marquis), Spencerville, Ind.
Kelton, Wallace, Specialty Productions, San Angelo, Texas.
Kendall, Mr., Mgr., Holly Wood Lodge, Rhinelander, Wis.
Kennison, Mrs. Ruth, Owner, Pango Pango Club, Coulton, San Bernardino, Calif., and Honolulu, Hawaii.
Kent Music Co., and Nick Kentros, New York, New York.
Kern, John, Salina, Kansas.
Ketchum, Paul, Oak Lawn Theatre, Texarkana, Arkansas.
Khoury, Tony, Rhinelander, Wis.
Kille, Lyman, Watervliet, N. Y.
King, Gene, New York, N. Y.
King, Jan, Tacoma, Wash.
King, Victor, Louisville, Ky.
King, Mr. and Mrs. Walter, Everson, Pa.
King, William H., Hollywood, Calif.
Kingsborough Athletic Club, George Chandler, Brooklyn, N. Y.
Kirk, Edwin, Corpus Christi, Texas.
Kirkland, Fred, Augusta, Ga.
Kirsch, Fred, Washington, D. C.
Kirsch, Walter, Broadway Hofbrau, Inc., New York, N. Y.
Kitay, Marvin, Long Branch, N. J.
Klaan Club of LaGrange High School, LaGrange, Illinois.
Klein, Lew, and Zanzibar Club, Phoenix, Ariz.
Kliment, Robert F., Niagara Falls, N. Y.
Kline, Hazel, Shy-Ann Nite Club, Cheyene, Wyo.
Knight, Allen, Jr., Richmond, Va.
Knight, Raymond, New York, N. Y.
Knights of Magic, Marvin Charles, New York, New York.
Koch, Fred G., New York, N. Y.
Koerber, Ollie, Colonial Club, Natchez, Miss.
Kolb, Clarence, Hollywood, Calif.
Kolb, Matt, Cincinnati, Ohio.
Kolvas, A. M., Roberts Club, Monterey, Calif.
Kopelman, Mannie, Crystaltone Records & Trans-Canada Music, Toronto, Ont., Canada.
Koren, Aaron, New York, N. Y.
Kosman, Hyman, Detroit, Mich.
Kovacs, Edward, California Productions, Hollywood, Calif.
Kraft, Ozzie, Sherman Oaks, Calif.
Krauss, Raymond L., Hollywood, Calif.
Kurland, Bernard, Town House Restaurant, Far Rockaway, L. I., N. Y.
Kushner, Jack, and David, New York, N. Y.

La Casa Del Rio Music Publishing Co., and Don B. Owens, Jr., Secretary, Toledo, Ohio.
Lachman, Jesse, Coeur d'Alene, Idaho.
Ladoulis, Nick, One-O-One Club, Billerica, Mass.
La Fontaine, Leo, New York, N. Y.
LaFountain, Mose, Saranac Lake, N. Y.
Lager, Bob, Blue Heaven Room, Chester, Pa.
La Loma, Inc., and Margaret Ricardi, Employer, Albuquerque, New Mexico.
Lamon, Ed., New Castle, Delaware.
Lanane, Bob and George, Anderson, Indiana.
Langbord, Karl, Toronto, Ont., Canada.
Lantz, Myer (Blackie), Cincinnati, Ohio.
Laramore, J. Dory, Trenton, N. J.
Larby Ballroom, and Curtis Larby, Operator, Denison, Iowa.
Larchmont Club, Joe Assas, Owner, Haverhill, Massachusetts.
Larkin Attractions, and George Larkin, Salem, Mass.
Larocco, Harry L., 1001 Club, West Palm Beach, Florida.
Larsheid, Mrs. George, Prop., Carman Hotel, Sturgeon Bay, Wis.
Lasley, Jack, Long Beach, Calif.
La Societe Artistique, Maurice Beriau, Montreal, P. Q., Canada.
Latin Quarter, Jim Dietz, Employer, Virginia Beach, Virginia.
Law, Jerry, New York, N. Y.
Lawrence, Robert D., Las Vegas, Nevada.
Lawson, Al, Traverse City, Michigan.
Lazy Valley Ranch, and Kirby Beckett, Manager and Owner, Evergreen, Colorado.
Leathy, J. W. "Lee", Rockin' M Dude Ranch Club, San Antonio, Texas.
Lee, Arthur (Allen Lyon), New York, N. Y.
Lee, Don, Owner of Script and Score Productions and Operator of "Sawdust and Swingtime", Dallas, Texas.
Lee, Edward, Washington, Pa.
Lee, Eugene, Cincinnati, Ohio.
Lee, W. C., Macon, Georgia.
Lefor Tavern and Ballroom, Art and John Zenker, Operators, Bismarck, North Dakota.
Legere, E. L., Sanford, Maine.
Legg, Archie, Yreka, Calif.
Leigh, Stockton, Somers Point, N. J.; New York, N. Y.
Leingang, George, Sacramento, Calif.
Leon & Eddie's Nite Club, Leon & Eddie's, Inc., John Widmeyer, President, and Sidney Orlin, Secretary, Palm Beach, Florida.
Leonard, John S., New York, N. Y.
Leshnick, Max, Miami Beach, Florida.
Leslie, George, New Toronto, Ont., Canada.
Lesser, Joseph and Sarah, White Sulphur Springs, New York.
Lessy, Pearson, Towers Ballroom, Camden, N. J.
Levine, Joseph, Newark, N. J.
Levitt's Supper Club, and Roy D. Levitt, Prop., Anderson, Ind.
Levy, Bernard W., Holyoke Theatre, Holyoke, Mass.
Levy, Ellis W., San Francisco, Calif.
Lewis, Walter, Newark, N. J.
Lewis White Agency, Springfield, Illinois.
Lewis, William, Argentia Club, Pittsburg, Calif.
Lew Leslie and his "Blackbirds", New York, N. Y.
Liberty Cafe & Nite Club, and Son Thompson, Monroe, Louisiana.
Lieberman, Sol, Studio City, Calif.
Lindstrom & Meyer, Jamestown, N. Y.
Linskie (Skippy Lynn), Owner of Script and Score Productions and Operator of "Sawdust and Swingtime", Dallas, Texas.
Little America Tavern, and John R. McLean, Conrad, Montana.
Little Dandy Tavern, Thomas Tooke, La Crosse, Wisconsin.
Littlegreen, S. J., Lookout Mountain Hotel, Lookout Mountain, Tennessee.
Little Harlem Club, Ned Caswell, Montgomery, Alabama.
Livingston, Buster, Hendersonville, N. C.
L. J. B. Productions, and Lou Brudnick, Boston, Mass.
Lloyd, George, Rochester, N. Y.
Lloyds Manor, and Smokey McAllister, Newark, New Jersey.
Local Union 1452, CIO Steel Workers Organizing Committee, Toronto, Ont., Canada.
Lockman, Harvey, Atlantic City, N. J.
Lohmuller, Bernard, North Hollywood, Calif.
Long, Matilda, Keshena, Wisconsin.
Longwood Hotel, Maximilian Shepard, Owner, Orlando, Florida.
Lookout Mountain Hotel, and S. J. Littlegreen, Lookout Mountain, Tennessee.
Lope, Mr., Salem, Oregon.
Loughridge, Floyd, George R. Anderson Post 65, American Legion, Ardmore, Oklahoma.
Louie's Market, and Louis Paperny, Omaha, Nebr.
Love, Clarence, Love's Cocktail Lounge, Tulsa, Oklahoma.
Lowery, Rev. J. R., Pine Bluff, Arkansas.
Loy, John, Mayflower Dining Room, Burlington, North Carolina.
Lupia, Joseph, Metro Coat & Suit Co., New York, N. Y.
Lussier, Pierre, Montreal, P. Q., Canada.
Lyndel, Jimmy (James Delagel), Spokane, Wash.
Lyon, Allen (also known as Arthur Lee), New York, N. Y.

McAdoo, Mr. and Mrs. George, San Jose, Calif.
McAllister, Smokey, Lloyds Manor, Newark, N. J.
McCaffrey, Neill, New York, N. Y.
McCall, George, Hollywood, Calif.
McCann, Roosevelt, Wilson, N. C.
McCann, Sam, Wilson, N. C.
McCarthy, E. J., Supper Club, Raleigh, N. C.
McCaw, E. E., Owner, Horse Follies of 1946, Perris, Calif.
McClain, B., Newport News, Va.
McCutcheon, Pat, Fort Meyers, Fla.
McDade, Phil, Columbus, Ohio.
McDonald, Earl H., Washington, D. C.
McDougall, Owen, Long Beach, Calif.
McEachon, Sam, Wilson, N. C.
McEvoy, C. A., Northwest Vaudeville Attractions, Minneapolis, Minn.
McFatridge, James, Wonder Bar, Cincinnati, Ohio.
McGovern, Terry, Brandonville, Pa.
McGowan, Daniel, Plainfield, N. J.
McGowan, J. B., Corral, Dunsmuir, Calif.
McIlvaine, James H., Boston, Mass.
McKay, Louis, Buffalo, N. Y.
McKinney, James R., Bloomington, Ill.
McLaughlin, Max, Ann Arbor, Mich.
McLean, C. F., Norwich, N. Y.
McLean, John R., Little America Tavern, Conrad, Mont.
McMahon, Jess, New York, N. Y.
McMillan, Tom, Owner, Town House, Oxnard, California.
McMullen, E. L., Houston, Texas.
McQuillan, Bob, Crescent Beach Ballroom, Niantic, Connecticut.
McRae, H. D., Georgian Room, Santa Monica, California.
McShain, John, Philadelphia, Pa.

Mackie, Robert, of Savoy Ballroom, Chicago, Ill.
Macomba Club, Miami Beach, Fla.
Macon County Fair Association, Mildred Sanford, Employer, Macon Missouri.
Mad House, Oscar Dunham, Owner, Lake Hopatcong, N. J.
Magic Record Co., Lew Gray, Hollywood, Calif. and New York, N. Y.
Main Line Civic Light Opera Co., Nat Burns, Director, Berwyn, Pa.
Main Street Theatre, Kansas City, Mo.
Maisonette Social Club, Aubrey Walker, New York, N. Y.
Majestic Record Co., Chicago, Ill.
Majewski, Mrs. Stanley, Pensacola, Fla.
Mallory, William, Columbus, Ohio.
Malouf, Leroy B., Phoenix, Ariz.
Manhattan Club, Irvin Goodman, Prop., White Marsh, Md.
Manhattan Recording Corp., and Walter H. Brown, Jr., New York, N. Y.
Manianci, Vince, Milwaukee, Wis.
Mann, Paul, Washington, D. C.
Manning, Sam, New York, N. Y.
Manoir St. Gabriel, and Paul Arbour, Owner, St. Gabriel de Brandon, P. Q., Canada.
Mansfield, Emanuel, Washington, D. C.
Manuel Bros. Agency, Inc., Cleveland, Ohio.
Marcelino, Charles, Club Delmar, Bronx, N. Y.
Mardenfeld, Isadore, Jr., Estate, Loch Sheldrake, New York.
Mardi Gras, Wheeling, W. Va.
Mariano, Tom, Newark, N. J.
Marine Restaurant at Hotel Del Mar, Jimmy Walker, Waikiki, Hawaii.
Markee, Vince, Chicago, Ill.
Markey, Charles, Surf Club, Beaufort, N. C.
Markham, Dewey (Pigmeat), New York, N. Y.
Markham, Doyle, and Tune Town Ballroom, St. Louis, Mo.
Marks, Al, Rome, N. Y.
Marks, Lou, Philadelphia, Pa.
Marlin, Coyal J., El Paso, Texas.
Marsh, James, Paterson, N. J.
Martin, Chick (Hugh M. Aspinwall), Shenandoah, Iowa.
Martin's, Martin Fiacco, Galesburg, Ill.
Martinez, Grace, Dog House, New Orleans, La.
Masconi, Charles, New York, N. Y.
Masi, John, Twin Palms Restaurant, Valhalla, New York.
Mason, Bill, Midland, Pa.
Mason, Leroy, Chicago, Ill.
Masonic Hall (colored), and Calvin Simmons, Okmulgee, Okla.
Mathews, Edna, Kilgore, Texas.
Mathews, S. D., Sandusky, Ohio.
Matthais, Jean, James Edwards, Los Angeles, Calif.
Matthews, Lee A., and New Artist Service, Pittsburgh, Pa.
Maurice, Ralph.
Mauro, Raymond E., Merry Widow Co., Los Angeles, California.
May, Doran, and Frontier Lounge, Missoula, Mont.
May, Oscar P., and Harry E., Dallas, Texas.
Mayflower Dining Room, and John Loy, Burlington, N. C.
Mays, Chester, Chicago, Ill.
Maxey, Terry, Hampton, Va.
Mazur, John, Braeburn, Pa.
Meier, Harry, Town House, Ottumwa, Iowa.
Melody Club, Frank and Theresa Oliver, Employers, San Jose, Calif.
Melody Inn (formerly Harry's The Spot), Harry L. Sizer, Jr., Employer, Virginia Beach, Va.
Melody Mill, Thomas Crosby, Employer, Faribault, Minn.
Melody Records Inc., Philadelphia, Pa.
Mercurs Music Bar, and Harry Fox, Pittsburg, Pennsylvania.
Merkle, Frederick J., Ron-da-Voo, Paris, Texas.
Merrick Bros. Circus (Circus Productions Ltd. and M. R. Nutting, Pres., London, Ont., Canada.

Merry-Go-Round, Jack and Lessee Millard, Akron, Ohio.
Merrs Mixers' Tavern, Floyd Foster, Bemedji, Minnesota.
Merry Widow Co., and Eugene Haskell, Raymond E. Mauro, Los Angeles, Calif.
Mestusis, Paris, Beverly Hills, Calif.
Metro Anglers Social Club, and Aaron Murray, Bronx, N. Y.
Metro Coat & Suit Co., and Joseph-Lupia, New York, N. Y.
Metropolitan Theatre, Emanuel Stutz, Operator, Cleveland, Ohio.
Meyer, Morris, Norfolk, Va.
Meyers, Johnny, New York, N. Y.
Mickey Weinstein Theatrical Agencey, Chicago, Illinois.
Midway Park, Joseph Paness, Niagara Falls, N. Y.
MidWest Sportsmen Assoc., Topeka, Kan.
Mignardo, Emil, Emil's Night Club, Santa Fe, New Mexico.
Millard, Jack, Mgr., & Lessee, Merry-Go-Round, Akron, Ohio.
Miller, Archie, National Athletic Club, Toledo, Ohio.
Miller, Eddie S., San Francisco, Calif.
Miller, Gordon J., Rendezvous Bowl, Sister Lakes, Michigan.
Miller, Irvine, Miami Beach, Fla.
Miller, Jerry, Racine, Wis.
Miller, J. L., Clarion, Iowa.
Miller, Warren, San Diego, Calif.
Mills, Dick, Silver Dollar, Joplin, Mo.
Miltone Recording Co., and War Perkins, Los Angeles, Calif.
Minando, Nono, San Diego, Calif., and Detroit, Michigan.
Minnick Attractions, Joe Minnick, Augusta, Ga.
Miquelon, V., Toronto, Ont., Canada.
Miralsel, Paul, Club Brazil, Catalina Island, Calif.
Mirage Room, and Edw. S. Friedland, Bayside, Long Island, N. Y.
Mitchell, Jimmy, Tucson, Ariz.
Mitchell, John, San Diego, Calif., and Calumet City, Ill.
Mocamba Restaurant, and Jack Fredlinder, Irving Miller, Max Leshnick, and Michael Rosenberg, Employers, Miami Beach, Fla.
Moist, Don, Columbus, Neb.
Montalvo, Santos, Philadelphia, Pa.
Monte Carlo Gardens, Monte Carlo Inn, and Ruben Gonzales, Reynosa, Mexico.
Monte Carlo Lounge, Mrs. Ann Hughes, Owner, Chicago, Ill.
Montello, R., New York, N. Y.
Montgomery, A. Frank, Jr., Cambridge, Mass.
Montgomery, J. Neal, Atlanta, Ga.
Montgomery, W. T., Montgomery, Ala.
Monto, Thos., Red Rose Inn, Hoboken, N. J.
Moody, Philip, and Youth Monument to the Future Organization, New York, N. Y.
Moonglow Club, Cape Girardeau, Mo.
Moore, Cleve, Los Angeles, Calif.
Moore, Francis C., Civic Light Opera Committee of San Francisco, San Francisco, Calif.
Moore, Frank, Owner, Star Dust Club, Washington, District of Columbia.
Moore, Harry, Oakland, Calif.
Moore, R. E., Jr., Mobile, Ala.
Moose Club, and A. P. Sundry, Employer, Blairsville, Pa.
Moose Lodge 566, Auburn, Ind.
Moran, Robert, and Frontier Club, Ocean Park, California.
Morgan, J. C., Dallas, Texas.
Morkin, Roy, Oakland, Calif.
Morocco Restaurant, G. Fassa, and G. Dantzler, Operators, Atlantic City, N. J.
Morris, Joe, Operator, Plantation Club, Los Angeles, Calif.
Morris, Philip, Brooklyn, N. Y.
Morros, Boris, Hollywood, Calif.
Mosby, Evan, Los Angeles, Calif.
Mosely, J. K., Greenville, S. C.
Mouzon, George, Boston, Mass.
Mueller, J. M., Owl Cafe, Winterhaven, Calif.
Muldoon, A. G., Fairbanks, Alaska.
Murphy, Joseph, New Castle, Del.
Murphy's, The Original, George T. Murphy, Peoria, Illinois.
Murray, Aaron, Metro Anglers Social Club, Bronx, New York.
Murray, John, Silver Screen, Inc., Los Angeles, California.
Murray's, New York, N. Y.
Music Bowl, and Jack Peretz, and Louis Cappanola, Employers, Chicago, Ill.
Music Bowl (formerly China Doll), and A. D. Blumenthal, Chicago, Ill.
Myrtel Beach Pavilion, George Akers, Mgr., Mr. Bryant, Owner, Myrtle Beach, S. C.

Nally, Bernard, Reading, Pa.
Nassau Symphony Orchestra, Inc., and Benjamin J. Fiedler and Clinton P. Sheehy, New York, N. Y.
Nate, Sam, B'Nai B'rith Organization, West New York, N. J.
Nathan, Julius, Edwards Hotel, Miami Beach, Fla.
National Athletic Club, and Roy Finn and Archie Miller, Toledo, Ohio.
National Club, and Al Irby, Employer, Nevada City, Calif.
National Home Show, Greenville, S. C.
National Orchestra Syndicate, and American Booking Co. and Alec Keeling (also known as A. Scott), Pensacola, Florida.
Naval Veterans Association, and Louis C. Janke, President, Guelph, Ont., Canada.
Neely, J. W., Jr., Augusta, Georgia.
Neill, William, New York, N. Y.
Nelson, A. L., Friendship League of America, Oil City, Pa.
Nelson, Art, Buffalo, N. Y.
Nelson, Eddy, Gray's Inn, Jackson, N. H.
Nelson, Mrs. Mildred, Buffalo, N. Y.
New Artists Service, Lee A. Matthews, Pittsburgh, Pa.
Newberry, Earl, and Associated Artists, Inc., Jacksonville, Florida.
Newberry, Woody, Manager and Owner, The Old Country Club, Phoenix, Arizona.
New Broadway Hotel, Charles Carter, Manager, Baltimore, Md.
Newcomer, Charles, Richmond, Indiana.
Newman, Joel, Halfway House, Ralph Gottlieb, Glens Falls, N. Y.
Newman, Nathan, New York, N. Y.
New Silver Slipper, and George Valentine, Prop., Lake Ronkonkoma, L. I., N. Y.
New Windsor Hotel, Maximilian Shepard, Oneonta, N. Y.
New York Civic Opera Company, William Reutemann, New York, N. Y.
New York Ice Fantasy Co., Scott Chaffant, James Blizzard and Henry Robinson, Owners, New York, N. Y.
Nieberg, Sam, Sun Theatre, St. Louis, Mo.
Nightingale, Homer, Toledo, Ohio.
Niner, Leonard, Morgantown, W. Va.
Nite Cap Bar & Grill, Newark, N. J.
Noll, Carl, Meadville, Pa.
Normandie Beach Club, Alexander DeCicco, Atlantic Beach, N. Y.
Normandy Restaurant, and Fay Howse, Clearwater Beach, Florida.
Norris, Elmer, Jr., Palomar Ballroom, Lansing, Michigan.
Norris, Gene, Oxford Hotel Ballroom, Enid, Okla.
Northwest Vaudeville Attractions, and C. A. McEvoy, Minneapolis, Minn.
Novask, Sarge, Chicago, Illinois.
Nutting, M. R., President, Merrick Bros. Circus (Circus Productions, Ltd.), Hamilton, Ont., Canada.
Nybo, Robert A., Red Wing Grill, Red Wing, Minn.

Oak Lawn Theatre, and Paul Ketchum, Owner and Operator, Texarkana, Arkansas.
Oasis Club, and Joe DeFrancisco, Owner, Pittsburgh, Pa.
Obey, Elmo, Globe Promoters of Hucklebuck Revue, Brooklyn, N. Y.
Obledo, F. J., San Antonio, Texas.
O'Brien, John T., Washington, D. C.
Ocean Grotto Restaurant, and Albert Santarpio, Prop., Brooklyn, N. Y.
Ocean Playhouse, Steel Pier, and Robert Courtney (New York City), Atlantic City, N. J.
O'Connor, Grace, Sacramento, Calif.
O'Connor, Pat L., Pat L. O'Connor, Inc., Chicago, Illinois.
Old Country Club, Woody Newberry, Phoenix, Arizona.
Old Mill Dance Hall, Ernest Fortin, Owner, Kawkawlin, Michigan.
Oliver, Frank and Theresa, Melody Club, San Jose, Calif.
Oliver, William, Edgewater Beach Hotel, Pointe-Claire, P. J., Canada.
O'Meara, Jack, Attractions, Albany, N. Y.
One-O-One Club, Nick Ladoulis, Prop., Billerica, Mass.
1001 Club, and Harry L. Larocco and Lillian F. Parrish, West Palm Beach, Florida.
Orlin, Sidney, Leon & Eddie's Nite Club, Leon & Eddie's, Inc., Palm Beach, Florida.
Oronato, Vincent, Cafe Society Uptown, San Francisco, Calif.
Orpheum Theatre, H. C. Thudium, Kansas City, Missouri.
Orpheus Record Co., New York, N. Y.
Ottenberg, Samuel, Riverside Inn, Fairmount Park, Pa.
Otto's Westside Resort, and Otto Schmidt, Strawberry Lake, Ruso, North Dakota.
Overton, Harold, Cincinnati, Ohio.
Owens, Don B., La Casa Del Rio Music Publishing Co., Toledo, Ohio.
Owl Cafe, and J. M. Mueller, Winterhaven, Calif.
Oxford Hotel Ballroom, and Gene Norris, Employer, Enid, Oklahoma.
Oxmann, Al, Prop., Clayton Club, Sacramento, Calif.

Pacific Recording Studio, Kamokila Campbell, Honolulu, Hawaii.
Pal Amusements Co., Vidalia, Ga.
Palmer House, Mr. Hall, Owner, Rockford, Ill.
Palm Grove Ballroom, Edward T. Rodgers, Oroville, Calif.
Palms Club, Tony Veltin, Lake Charles, La.
Palomar, Ballroom, Elmer Norris, Jr., Lansing, Mich.
Panagos, Pete, Alliance Theatre Corp., Chicago, Illinois.
"Panda," Daniel Straver, Newark, N. J.
Panoss, Joseph, connected with Midway Park, Niagara Falls, N. Y.
Pango Pango Club, Mrs. Ruth Kennison, Coulton, San Bernardino, Calif., and Honolulu, Hawaii.
Papadimas, Babis, Detroit, Mich.
Paperny, Louis, and Louie's Market, Omaha, Nebr.
Paradise Club, Mr. and Mrs. Karl Wilson, Findlay, Ohio.
Paradise Club, Mr. and Mrs. Young, San Diego, California.
Parker, David, Kinston, N. C.
Parker, Hugh, Ottawa, Ont., Canada.
Parmentier, David, New York, N. Y.
Parrish, Lillian F., 1001 Club, West Palm Beach, Florida.
Paskins, Bernard, Apollo Club, Dover, Del.
Passo, Ray, San Diego, Calif.
Patricia Stevens Models Finishing School, Hollywood, Calif., San Francisco, Calif., Chicago, Ill., Indianapolis, Ind., Detroit, Mich., Minneapolis, Minn., Kansas City, Mo., St. Louis, Mo., Cincinnati, Ohio, Dallas, Texas, Milwaukee, Wisconsin.
Patt, Arthur, Mgr., Hotel Plaza, Lakewood, N. J.
Patterson, Trent, Hollywood, Calif.
Paul D. Robinson Fire Fighters Post 567, and Captain G. W. McDonald, Columbus, Ohio.
Paul's Arena, Gibby Seaborne, Fort Fairfield, Me.
Payne, Edgar, Detroit, Mich.
Payne, Miss L., Winston-Salem, N. C.
Paz, Fred, San Jose, Calif.
Peacock Inn, and E. Spooner, Ottawa, Ont., Can.
Pearl, Morey, North Weymouth, Mass.
Pearson, Herbert, Hangor Restaurant & Club, Stonington, Conn.
Peasley, Charles W., Green Bay, Wis.
Pegram, Sandra, Tampa, Fla.
Pender Post 55, American Legion, and John F. Kai, Dance Mgr., Pender, Nebraska.
Penthouse Restaurant, Philip Rosen, New York, New York.
Pepper, Lee, New York, N. Y.
Perdue, Frank, Montgomery, Ala.
Peretz, Jack, Music Bowl, Chicago, Ill.
Perkins, Johnny, East St. Louis, Ill.
Perkins, War, Miltone Recording Co., Los Angeles, Calif.
Perruso's Restaurant, and Vito Perruso, Employer, Washington, D. C.
Perry, T. G., Jackson, Miss.
Perry Records, and Sam Richman, Bronx, N. Y.
Petruzzi, Andrew, N. Arlington, N. J.
Pettis, L. C., Hot Springs, Ark.
Philadelphia Gardens, Inc., Philadelphia, Pa.
Philadelphia Lab. Co., and Luis Colantunno, Mgr., Philadelphia, Pa.
Piatov, Natalie and George, Graystone Ballroom, Niagara Falls, N. Y.
Piedmont Social Club, Paterson, N. J.
Pier Cafe, E. P. Bates, Lakeside, Oregon.
Pilgrim, Jacques, Atlantic City, N. J.
Pilot House Night Club, Harry Joyce, Biloxi, Miss.
Pirate's Cove, and Mrs. Stanley Majewski, Prop., Pensacola, Fla.
Pine Lodge Hotel, Joseph Solomon, and Mollie Fruchter, Employers, Monticello, N. Y.
Pinella, James, Williamsport, Pa.
Pine Ridge Follie, Vaughn Richardson, Indianapolis, Ind.
Pines, and H. E. Goodman, Greenville, S. C.
Pines Hotel Corp., and John Clarke, Venice, Fla.
Pinter, Frank, Colonnade Club, Bethlehem, Pa.
Pippo, Rocco, Talk of the Town Cafe, Williamstown, N. J.
Place, The, and Theodore Costello, Mgr., New York, N. Y.
Plantation Club, Archie M. Haines, Owner, Mt. Vernon, Ill.
Plantation Club, Joe Morris, Los Angeles, Calif.
Plantation Club, and Paul D. Reese, Owner, Proctorville, Ohio.
Platinum Blond Revue, Mathew Taffan, Chicago, Illinois.
Playdium, and Stuart Tambor, Employer, and Johnny Perkins, Owner, East St. Louis, Ill.
"Play Girls of 1938," Jack Fine, Chicago, Ill.
Playland, Joseph Tricoli, San Diego, Calif.
Plaza Hotel, J. Earl Denton, Clovis, N. M.
Poinsette, Walter, Strafford, Pa.
Polish Radio Club, and Jos. A. Zelasko, Uniontown, Pa.
Pollack Hotel, and Elias Pollack, Employer, Ferndale, N. Y.
Pollard, Felnard, Greenville, Miss.
Pollard, Fritz, New York, N. Y.
Pond View Inn, and Joseph Stefano, Blackstone, Massachusetts.
Porter, Sam, 812 Club, Philadelphia, Pa.
Post Road Ten Acres, Chauncey Depew Steele, Owner and Manager, Wayland, Mass.
Potamkin, Victor, Towers Ballroom, Camden, N. J.
Powell, Charles, El Patio Boat Club, Charlestown, West Virginia.
Powell, Teddy, Newark, N. J.
Power, Donald W., Meadville, Pa.
Powers Theatre, Grand Rapids, Mich.
Preston, Joey, Los Angeles, Calif.
Prestwood, William, Newark, N. J.
Price, Rece Saxon (Mrs.), Civic Light Opera Co., Little Rock, Ark.
Prince, Hughie, New York, N. Y.
Prior, Bill (W. H. P. Corp.), Miami, Fla.
P. T. K. Fraternity of John Harris High School, and Robert Spitler, Chairman, Harrisburg, Pennsylvania.
Puckett, H. H., Richmond, Ind.
Puerto Rico Post 1105, Frank J. Rendon, Brooklyn, N. Y.
Pugh, George W., Ward Bros. Circus, Los Angeles, Calif.
Pullman Cafe, George Subrin, Owner & Mgr., Akron, Ohio.
Puma, James, Brooklyn, N. Y.
Purple Iris, and Chris D. Cassimus and Joseph Cannon, Washington, D. C.
Pyatt, Joseph, Paterson, N. J.
Pyle, Howard D., and Savoy Promotions, Detroit, Michigan.
Pyle, William, Chester, Pa.

Radio Station CHUM, Toronto, Ont., Canada.
Rado, Gerald, Euclid, Ohio.
Rainbow Gardens, and Claire Ihringer, Mgr., Carrington, North Dakota.
Rain Queen, Inc., New York, N. Y.
Ralph Cooper Agency, New York, N. Y.
Randall, C., Saranac Lake, N. Y.
Rapkin, Harry, Prop., Wagon Wheel Tavern, Mt. Vernon, N. Y.
Rapkin, Saul, Owner, Fifty-two Club, Loch Sheldrake, N. Y.
Rappaport, A., Owner, The Blue Room, Long Branch, N. J.
Rayburn, E., Washington, D. C.
Rayfield, Jerry, Cobourg, Ont., Canada.
Raymond, Don G., of Creative Entertainment Bureau, Philadelphia, Pa.
Ray's Bar-D, and Raymond C. Demperio, Elbridge, N. Y.
Ray's Cafe, Las Vegas, Nevada.
Reade, Michael, Brooklyn, N. Y.
Reagan, Margo, Key West, Florida.
Red Mirror, and Nicholas Grande, Prop., Newark, N. J.
Red Rose Inn, and Thomas Monto, Employer, Hoboken, N. J.
Red Wing Grill, Robert A. Nybo, Operator, Red Wing, Minnesota.
Reed, Jimmie, Greenville, Wisconsin.
Reese, Paul D., Plantation Club, Proctorville, Ohio.
Reeves, Harry A., Shreveport, Louisiana.
Reeves, William T., Harrisburg, Pa.
Regan, Jack, New York, N. Y.
Regency Corp., and Jos. B. Weisser, Boston, Mass.
Reich, Eddie, Washington, D. C.
Reider, Sam, Cincinnati, Ohio; Youngstown, Ohio.
Reight, C. H., Pittsburgh, Pa.
Reile, Frank, Blue Skies Cafe, Frankfort, N. Y.
Reindollar, Harry, Chester, Pa.
Reinke, Mr. and Mrs., Bowler, Wisconsin.
Reis, Les, White Plains, N. Y.
Rendezvous, and Oscar Black, Richmond, Va.
Rendezvous Bowl, and Gordon J. Miller, Owner, Sister Lakes, Michigan.
Repsch, Albert, Fenwick, Maryland.
Resnick, William, Boston, Mass.
Reutemann, William, New York Civic Opera Co., New York, N. Y.
Revis, Bouldin, Houston, Texas.
Reynolds, Bud, Pocatello, Idaho.
Rhapsody on Ice, N. Edward Beck, Employer, Beverly Hills, Calif.
Ricardi, Margaret, La Loma, Inc., Albuquerque, New Mexico.
Richardson, Garfield, Dan Laramore Lodge 1097, EBPOE, Florence Villa, Florida.
Richardson, Harry, Asbury Park, N. J.
Richardson, Vaughn, Pine Ridge Follies, Indianapolis, Indiana.
Rich Art Records, Inc., Garvey, Calif.
Richman, Sam, Perry Records, Bronx, N. Y.
Rittenhouse, Rev. H. B., Frederick, Md.; Washington, D. C.
Riverside Inn, Inc., Samuel Ottenberg, President, Fairmount Park, Pa.
Riverside Pavilion, George Bassman, Hastings, Ont., Canada.
Riverview Casino, Paterson, N. J.
R. J. Bar, and C. L. Jensen, Jackson Hole, Wyo.
Robbins Bros. Circus, and C. C. Smith, Operator, Pine Bluff, Arkansas.
Robert, George, Montreal, P. Q., Canada.
Roberts Club, and A. M. Kolvas, Owner, Monterey, Calif.
Robertson, T. E., Robertson Rodeo, Inc., Mountain Home, Arkansas.
Robins, Martin, Brooklyn, N. Y.
Robinson, Bennie, Champaign, Illinois.
Robinson, Charles, New York, N. Y.
Robinson, Henry, New York Ice Fantasy Co., New York, N. Y.
Rooitschek, Kurt (Ken Robey), Hollywood, Calif.
Rockbridge Theatre, Buena Vista, Va.
Rockin' M Dude Ranch Club, and J. W. "Lee" Leathy, San Antonio, Texas.
Roden, Walter, Tuckahoe, N. Y.
Rodgers, Edw. T., Palm Grove Ballroom, Oroville, Calif.; Benicia, Calif.
Rodman, Bill, El Patio Club, Cairo, Illinois.
Rodriguez, Mr., Chanson, Inc., New York, N. Y.
Rogers & Chase Co., San Francisco, Calif.
Rogers, Harry, Owner, "Frisco Follies", New York, N. Y.
Rohanna, George, Norfolk, Virginia.
Rolax, Kid, Rock Hills, S. C.
Rollison, Eugene, Newark, N. J.
Romany Room, and Mr. Weintraub, Operator, and William Biron, Mgr., Washington, D. C.
Rome, Al M., Salina, Kansas.
Ron-Da-Voo, and Frederick J. Merkle, Employer, Paris, Texas.
Rosa, Thomas N., Washington, D. C.
Rose, Manuel, New Bedford, Mass.
Rose, Sam, Chicago, Illinois.
Rose, S. Tex, Coiffure Guild, Los Angeles, Calif.
Rosen, Jack W., Glen Acres Hotel & Country Club, Glen Spey, New York.
Rosen, Philip, Owner and Operator, Penthouse Restaurant, New York, N. Y.
Rosenberg, Michael, Mocamba Restaurant, Miami Beach, Florida.
Rosenberg, Paul, Brooklyn, N. Y.
Rosenberg, Mrs. R. M., Hermiston, Oregon; Lewiston, Idaho.
Rosman, Gus, Hollywood Cafe, Brooklyn, N. Y.
Rothe, Otto, Philadelphia, Pa.
Roumanian Inn, Washington, D. C.
Rountree, G. T., Portsmouth, Virginia.
Rowe, Phil, Riviera Beach, Florida.
Royal Music Co., Durham, N. C.
Royal Record Co., Los Angeles, Calif.
Rubien, Abner J., South Seas, Inc., New York, N. Y.
Rubin, Herbert, Variety Entertainers, Inc., New York, N. Y.
Rudds Beach Nite Club or Cow Shed, and Magnus E. Edwards, Mgr., Schenectady, N. Y.
Runner, Louis O., Chicago Inn, Hayward, Wis.
Rush, Charles E., Buffalo, N. Y.
Russell, Alfred, New York, N. Y.
Russell, Bud, Crescent Beach Ballroom, Niantic, Conn.
Russell, L. D., Roswell, New Mexico.
Russell Post 6240, Veterans of Foreign Wars, and Gus Zercher, Dance Mgr., Russell, Kansas.
Russino, Tom, Brooklyn, N. Y.
Russo, Joseph, Hartford, Conn.
Ruth, Thermon, Greenville, N. C.
Rutledge, R. M., Peoria, Illinois.
Ryan, A. L., Longview, Texas.
Ryan, Ted, Los Angeles, Calif.

Sabattis Club, and Mrs. Verna V. Coleman, Sabattis, New York.
Sachs, Herb, Club Ellington, Washington, D. C.
Sacks, Herbert, D. E. Corp., Washington, D. C.
Saco Hotel, and Nick Gordon, Saco, Maine.
Sala, Joseph M., Owner, El Chico Cafe, Pittsburgh, Pa.
Salanci, Frank J., Cleveland, Ohio.
Sallee, Henry, Sandusky, Ohio.
Salvato, Joseph, Cambridge, Mass.
Sam, Alex Ah (Alexander Asam), The Woodland, Honolulu, Hawaii.

Samuels, John Parner, Lancaster, Pa.
San Diego Club, Nono Minando, Detroit, Mich.
Sandy Beach Inn, Pontiac, Mich.
Sanford, Mildred, Macon County Fair Association, Macon, Mo.
Sans, Souci, M. Triay, Havana, Cuba.
Santarpio, Albert, Ocean Grotto Restaurant, Brooklyn, N. Y.
Santoro, E. J., Bronx, N. Y.
Santos, Rose, Southland Recording Co., New York, New York.
Savoy Ballroom, Robert Mackie, Chicago, Ill.
Savoy Promotions, Howard D. Pyle, Detroit, Mich.
Scalice, Anthony, Club Cher-Ami, Grand Rapids, Michigan.
Schatz, Frederick G., Entertainment Enterprises, Inc., Indianapolis, Ind.
Schaub's Restaurant, and Edward Wisnewski, East Windsor Hill, Conn.
Schiller, Abe, Las Vegas, Nevada.
Schmidt, Max, Parkville, N. Y.
Schmidt, Otto, Otto's Westside Resort, Strawberry Lake, Ruso, North Dakota.
Schmoyer, Mrs. Irma, Pottstown, Pa.
Schreiber, Raymond, Owner & Operator, Colonial Theatre, Detroit, Mich.
Schulz-Krocker Theatrical Agency, North Kanasas City, Mo.
Schwacker, Leroy, Bear Creek, Wis.
Schwartz, Mrs. Morris, New York, N. Y.
Scott, A. (Alec Keeling), National Orchestra Syndicate and American Booking Co., Pensacola, Fla.
Scott, Charles E., Pine Bluff, Ark.
Scott, Emmett J., Kansas City, Mo.
Scott, Mr., Mgr., Backstage Club, Union City, New Jersey.
Scott, Nelson, Specialty Productions, San Angelo, Texas.
Scrutchings, Alfred, Buddies Club, Akron, Ohio.
Seaborne, Gibby, Paul's Arena, Fort Fairfield, Me.
Seal Bros. Circus, Dorothy Anderson, Employer, Fontana, Calif.
Sedgwick, Lee, Operator, Piqua, Ohio.
Seldin, S. H., Operator (Lakewood, N. J.), Grand View Hotel, South Fallsburg, N. Y.
Sellers, Stan, Birmingham, Ala.
Senecal, Leo, Verdun, P. Q., Canada.
Seven Dwarfs Inn, London, Ont., Canada.
Shadowbrook Inn, and Fred Thorngreen, Owner, Shrewsbury, N. J.
Shaeffer, Shannon, Granada Gardens, Eugene, Ore.
Shayne, Tony, Hartford, Conn.
Sheehy, Clinton P., Nassau Symphony Orchestra, Inc., New York, N. Y.
Sheets, Andy, Alameda, Calif.
Sherrr, James, Gray's Inn, Jackson, N. H.
Shelton, Earl, Earl Shelton Productions, San Francisco, Calif.
Shepard, Maximilian, Owner, New Windsor Hotel, Oneonta, N. Y.
Sherman & Shore Advertising Agency, San Francisco, Calif.
Shivers, Bob, El Dorado, Ark.
Shlesinger, David, Hotel Shlesinger, Loch Sheldrake, N. Y.
Shy-Ann Nite Club, and Hazel Kline, Mgr., Cheyenne, Wyo.
Sicilia, N., Sheboygan, Wis.
Silver Dollar, Dick Mills, Mgr. and Owner, Joplin, Missouri.
Silver Horn Cafe, and Mr. Silver, South Gate, California.
Silverman, Harry, Schenectady, N . Y.
Silver Screen, Inc., John Murray and Anderson, Los Angeles, Calif.
Simmons, Calvin, Masonic Hall, Okmulgee, Okla.
Simmons, Charles, Newark, N. J.
Simmons, Gordon A., Calgary, Alta., Canada.
Simon, Percy, Big Trzch Diner, Norfolk, Va.
Simonds, Al, Washington, D. C.
Sinclair, Carlton (Carl Parker), Bronx, N. Y.
Singer, H., & Co., Enterprises, and H. Singer, Vancouver, B. C., Canada.
Singer, John, New York, N. Y.
Singleterry, J. A., Houston, Texas.
Six Brothers Circus, and George McCall, Hollywood, Calif.
Sizer, Harry L., Jr., Virginia Beach, Va.
Skorochid, Walter, Ukranian National Federation Hall, Toronto, Ont., Canada.
Skyliner Club, and Howard Stripling, Ft. Worth, Texas.
Sky View Club, Jess Coates, Duncan, Okla.
Sleight, Don, Glens Falls, N. Y.
Sloyer, Mrs., and Robert Goldstein, New York, New York.
Small, Jack, "High Button Shoes", New York, N. Y.
Smart, Paul D., Miami, Fla.
Smith, C. C., Operator, Robbins Bros. Circus (Pine Bluff, Ark.), Jackson, Miss.
Smith, Dewey, Hot Springs, Ark.
Smith, J. A., Washington, D. C.
Smith, J. F., Fort Worth, Texas.
Smith, James R., Cincinnati, Ohio.
Smith, Mrs. Lawrence, Prop., Club Plantation, Alexandria, La.
Smith, Mose, Dothan, Ala.
Smith, Richard, Clarion, Pa.
Smith, Ulysses, Dynamic Records, New York, N. Y.
Smoke House Lounge, Del K. James, Employer, Rock Springs, Wyoming.
Sneed, Andrew, and Spring Hill Farms, Utica, Michigan.
Sni-A-Bar Gardens, Kansas City, Mo.
Snyder, Chic, Fort Worth, Texas.
Sokoloff, Mr., Ambassador & Monogram Records, Toronto, Ont., Canada.
Solomon, Joseph, Monticello, N. Y.
Sourkes, Irving, Quebec City, and Montreal, Quebec, Canada.
Southland Recording Co., and Rose Santos, New York, N. Y.
South Seas, Inc., Abner J. Rubien, New York, New York.
Southwestern Attractions, and M. K. Boldman, and Jack Swiger, Oklahoma City, Okla.
Sparks Circus, and James Edgar, Mgr. (operated by Florida Circus Corp.), Venice, Fla.
Specialty Productions, and Nelson Scott & Wallace Kelton, San Angelo, Texas.
Spencer, Nathaniel C., Prop., Delaware Inn, Atlantic City, N. J.
Spencer, Perry, Atlanta, Ga.
Spero, Herman, Cleveland, Ohio.
Spivack, Maurice, Collectors' Items Recording Co., New York, N. Y.
Spooner, E. Peacock Inn, Ottawa, Ont., Canada.
Sporting Events, Inc., E. Weingarten, Greensboro, North Carolina.
Spotlight Band Booking Cooperative (Spotlight Bands Booking & Orchestra Management Co.), Isaac A. Fails, Mgr., Boling, and Valasco, Texas.
Spotlite Club, New York, N. Y.
Spring Hill Farms, and Andrew Sneed, Utica, Mich.
Stagnaro, Fred, Sunset Macaroni Products, Stockton, Calif.
Stanley Amusements, Harold Stanley, Cotton Club, Los Angeles, Calif.
Stanley, Frank, Philadelphia, Pa.
Stanton, Edward, Arkansas State Theatre, Little Rock, Ark.
Staples, Jack, Cabana Club and 5 o'clock Club, Washington, D. C.
Star Dust Club, Frank Moore, Washington, D. C.
Starlight Terrace, Del Tufo & Formicella, Props., Eastchester, N. Y.
Stars & Bars Club (also known as Brass Hats Club), A. R. Conley, Owner, Jack Tyson, Mgr., Alexandria, La.
Steel Pier, Ocean Playhouse, Atlantic City, N. J.
Steele, Chauncey Depew, Wayland, Mass.
Steele, Larry, Larry Steele's Smart Affairs, Chicago, Illinois.
Stefano, Joseph, Blackstone, Mass.
Stein, Ben, New York, N. Y.
Stein, Norman, New York, N. Y.
Steurer, Eliot, Brooklyn, N. Y.
Steve Murray's Mahogany Club, New York, N. Y.
Stevens and Arthur L. Clark, Saratoga Springs, New York.
Stevens Bros. Circus, Hugo, Okla.
Stevenson, Ralph, Turf Club, Columbus, Ohio.
Stewart, J. H., Little Rock, Ark.
Stewart, Leon H., Mgr., Club Congo, Springfield, Illinois.
Stewart, Willie, Shreveport, La.
Stier's Hotel, and Philip Stier, Owner, Ferndale, New York.
Stiller, Mr. and Mrs., Green Duck Tavern, Prairie View, Ill.
Stinson, Eugene, Peoria, Illinois.
Stokes, Gene, Carolina Beach, N. C.
Stoltz, L. F., Ward Bros. Circus, Los Angeles, California.
Stolzman, Mr., Pipestone, Minn.
Stoner, Harlan T., Chicago, Ill.
Stoney, Milo E., Las Vegas, Nevada.
Stoval, Percy, The Hurricane, New Orleans, La.
Strates, James E., Shows, Rita Corten, Watervliet, N. Y.
Straus, George, Miami Beach, Fla.
Strater, Daniel, "Panda", Newark, N. J.
Strawberry Festival, Inc., Wallace, N. C.
Streeter, Paul, Peoria, Illinois.
Stripling, Howard, Fort Worth, Texas.
Stromberg, Hunt, Jr., New York, N. Y.
Strouse, Irving, New York, N. Y.
Stuart, Ray, Manhattan, Kansas.
Studio Club, and Art Holiday, Wichita, Kansas.
Sturmach, Hi, and Arthur, Biller Bros. Circus, New York, N. Y., and Camden, S. C.
Stutz, Emanuel, Cleveland, Ohio.
Subrin, George, Pullman Cafe, Akron, Ohio.
Sullivan, Charles, Yankee Club, Elwood, Ind.
Sullivan, Dave, Crystal Ballroom, Long Beach, California.
Sullivan, Fred, El Patio Club, Cairo, Illinois.
Sullivan, J. Arnold, Boston, Mass.
Summer Gardens, and James Webb, Gravenhurst, Ont., Canada.
Sun Amusement Co., Sun Theatre, St. Louis, Mo.
Sunbrock, Larry, and his Rodeo Show, Boston, Mass.; New York, N. Y.; Cincinnati, Ohio, and Montreal, P. Q., Canada.
Sundry, A. P., Moose Club, Blairsville, Pa.
Sunset Macaroni Products, Fred Stagnaro, Stockton, Calif.
Sunset Park, Baumgart Sister, Williamsport, Pa.
Sun Theatre, and Sam Nieberg, St. Louis, Mo.
Superior 25 Club, Inc., New York, N. Y.
Supper Club, and E. J. McCarthy, Owner, Raleigh, North Carolina.
Surf Club, and Charles Markey, Beauforth, N. C.
Sutton, G. W., Stuart, Florida.
Swaehe, Leslie, Macon, Georgia.
Swiger, Jack, Southwestern Attractions, Oklahoma City, Oklahoma.

Taffan, Matthew, Platinum Blonde Revue and Temptations of 1941, Chicago, Illinois.
Tahoe Biltmore Hotel, Nate Blumenfeld, Lake Tahoe, Nevada.
Talk of the Town Cafe, and Rocco Pippo, Mgr., Williamstown, N. J.
Tambor, Stuart, East St. Louis, Illinois.
T and W Corporation, Washington, D. C.
Taylor, Dan, Chatham, Ont., Canada.
Taylor, Earl, Dayton, Ohio.
Taylor, Jack, McGehee, Arkansas.
Taylor, Roy D., Bowling Green, Kentucky.
Teague, Marian, Club Bagdad, Grand Prairie, Tex.
Teal, Arthur E., Coiffure Guild, Los Angeles, Calif.
Teichner, Charles A., of T. N. T. Productions, Chicago, Illinois.
Television Exposition Productions, Inc., and Edward A. Cornes, President, New York, N. Y.
1024 Club, and Albert Friend, Brooklyn, N. Y.
Terrace Gardens, E. M. Carpenter, Mgr., Flint, Michigan.
Terra Plaza, and Elmer Bartolo, Employer, Springfield, Illinois.
Terrace Restaurant, Jack Amron, Miami Beach, Fla.
Terry's Supper Club, Newport News, Virginia.
Thiffault, Dorothy (Mimi Chevalier), Newton, Mass.
36 Club, Tony Aboyoun, Employer, Miami, Fla.
Tholen, Garry, Lansing, Michigan.
Thomas, Howard M. "Doc", Owen Sound, Ont., Canada.
Thomas, Johnny, Cotton Club, North Little Rock, Arkansas.
Thomas, Dr. Joseph H., Edgewater Beach, Turners Station, Maryland.
Thomas, Matthew B., Detroit, Mich.
Thomas Puna Lake, Honolulu, Hawaii.
Thomas, Ray, Burlington, Vermont.
Thompson, Charles G., Bluefield, W. Va.
Thompson, Earl, Washington-Bloomington, Ill.; Peoria, Ill.
Thompson, Ernest, Brooklyn, N. Y.
Thompson, Lawrence A., Jr., Savannah, Georgia.
Thompson, Putt, Bloomfield, N. J.
Thompson, Son, Liberty Cafe & Nite Club, Monroe, Louisiana.
Thomson, Sava & Valenti, Inc., New York, N. Y.
Thorngreen, Fred, Shadowbrook Inn, Shrewsbury, New Jersey.
Thudium, H. C., Asst. Mgr., Orpheum Theatre, Kansas City, Mo.
Tiffany, Harry, Mgr., Twin Tree Inn, Glens Falls, New York.
T. N. T. Productions, Charles A. Teichner, Chicago, Illinois.
Toddle House, and John J. Toscano, Culver City, Calif.
Toffel, Adolph, Tannersville, Pa.
Tonkins, Irvan "Van", Los Angeles, Calif.
Tooke, Thomas, and Little Dandy Tavern, La Crosse, Wisconsin.
Top Hat Club, Milton Bass, Operator, Virginia Beach, Virginia.
Top Hat Dance Club, and Earl Hodges, Pensacola, Florida.
Toscano, John J., Toddle House, Culver City, Calif.
Towers Ballroom, Leasy, Pearson & Potamkin, Victor, Mgrs., Camden, N. J.
Town House, and Harry Meier, Operator, Ottumwa, Iowa.
Town House, Tom McMillan, Oxnard, Calif.
Town House Restaurant, and Bernard Kurland, Prop., Far Rockaway, L. I., N. Y.
Town Pump, Inc., Fayetteville, N. C.
Trans-Canada Music, Toronto, Ont., Canada.
Trans Lux Hour Glass, E. S. Furedy, Mgr., Washington, D. C.
Triay, M., Sans Souci, Havana, Cuba.
Tricoli, Joseph, Operator, Playland, San Diego, Calif.
Tripodi, Joseph A., President, Italian Opera Association, Toledo, Ohio.
Trocadero Theatre Lounge, Rockford, Illinois.
Tropical Gardens, and Herb Hulsizer, Sun Prairie, Wisconsin.
Tucker, Frank, Newark, N. J.
Tucker's Blue Grass Club, and A. J. Tucker, Owner, Cleveland, Ohio.
Tune Town Ballroom, Markham Doyle, St. Louis, Missouri.
Turf Club, and Ralph Stevenson, Prop., Columbus, Ohio.
Tuttstone, Velma, Cleveland, Ohio.
Twentieth Century Theatre, Buffalo, N. Y.
Twin Lantern, Elmer B. Dashiell, Operator, Salisbury, Maryland.
Twin Palms Restaurant, John Masi, Prop., Valhalla, N. Y.
Twin Tree Inn, Harry Tiffany, Glens Falls, N. Y.
241 Club, and H. L. Freeman, Phenix, Alabama.
Twomey, Don, Reno, Nevada.
Tyler Entertainment Co., Tyler, Texas.
Tyler, Lenny, Blue Skies Cafe, Frankfort, N. Y.
Tyson, Jack, Stars & Bars Club, Alexandria, La.

Ukranian National Federation Hall, Toronto, Ont., Canada.
Umbach Amusement & Beverage Co., R. E. "Bob" Umbach, Birmingham, Alabama.
United Artists Management, New York, N. Y.
United Textile Workers of America, Welland, Ont., Canada.
Universal Attractions, Hamilton, Ont., Canada.
Universal Light Opera Company Association, Hollywood, Calif.
University of South Carolina, Block C Club, Columbia, South Carolina.
Utopia Lodge, Greenfield Park, N. Y.
Uptown Club, Eddie Arnett, Owner, Marshfield, Wisconsin.

Valenti, Sam, Rochester, N. Y.
Valentine, George, New Silver Slipper, Lake Ronkonkoma, L. I., N. Y.
Valley Amusement Association, and William B. Wagnon, Jr., President, Fresno, Calif.
Vanderbilt Country Club, and Terry McGovern, Employer, Brandonville, Pa.
Vanneron, Leonard, Los Angeles, Calif.
Variety Entertainers, Inc., and Herbert Rubin, New York, N. Y.
Velton, Tony, Mgr., Palms Club, Lake Charles, La.
Venable, Douglas, Western Recording Co., Hollywood, Calif.
Venner, Pierre, Zanesville, Ohio.
Ventimiglia, Joseph, Paterson, N. J.
V.F.W. Hall, Russell, Kansas.
V.F.W., Tomah, Wisconsin.
V.F.W. Whitsell-Finnell Post 971, Newton, Kan.
Vickers, Jimmie, Paducah, Kentucky.
"Victory Follies", Jack Fine, Chicago, Illinois.
Villa Antique, P. Antico, Prop., Brooklyn, N. Y.
Villion, Andre, Los Angeles, Calif.
Vi-Lo Records, Compton, Calif.
Viner, Joseph W., LaGrange, Illinois.
Vogel, Mr., Los Angeles, Calif.

Waco Amusement Enterprises, Syracuse, Ind.
Wagner, Al, Cavalcade of Amusements, Mobile, Ala.
Wagner, Lou, Peoria, Ill.
Wagnon, William B., Jr., Valley Amusement Assn., Fresno, Calif.
Wagon Wheel Tavern, Harry Rapkin, Mt. Vernon, New York.
Waingold, Louis, Cumberland, Md.
Waldo, Joseph, San Francisco, Calif.
Waldron, Billy, Boston, Mass.
Walker, Aubrey, Maisonette Social Club, New York, N. Y.
Walker Hotel, and George Walker, Prop., Mio, Michigan.
Walker, Jimmie, and Marine Restaurant at Hotel Del Mar, Waikiki, Hawaii.
Walker, Julian, Boston, Mass.
Wallace, Jerry, Upper Darby, Pa.
Walther, Dr. Howard, Bay City, Mich.
Walthers, Carl O., Cleveland, Ohio.
Ward Bros. Circus, Geo. W. Pugh, Archie Gayer, co-owners, & L. F. Stoltz, Agent, Los Angeles, California.
Ward, Jeff W., Watsonville, Calif.
Warga, Paul S., Glendale, L. I., N. Y.
Warner, A. H., Las Vegas, Nevada.
Washington Aviation Country Club, John Price Huberman, Washington, D. C.
Washington Cocktail Lounge, Athens, Pete, Washington, Pa.
Washington, Doc, Club Plantation, Ferndale, Mich.
Wassermian, J., Brooklyn, N. Y.
Waters, B. N., Harrisburg, Pa.
Waxman, H. L., Brentwood Dinner Club, Nashville, Tennessee.
Weaver, Francis, Antler's Inn, Moline, Ill.
Webb, James, and Summer Gardens, Gravenhurst, Ontario, Canada.
Webb, Ric, Butte, Montana.
Wee & Leventhal, Inc., New York, N. Y.
Weeks, S. C., Little Rock, Ark.
Weil, R. L., Alexandria, La.
Weills, Charles, Miami Beach, Fla.
Weinberger, A. J., Milwaukee, Wis.
Weingarten, E., of Sporting Events, Inc., Greensboro, N. C.
Weinstein, Archie, Commercial Club, Eugene, Ore.
Weintraub, Mr., Romany Room, Washington, D. C.
Weiss, Harry, Chicago Casino, Chicago, Ill.
Weiss, Harry, Baltimore, Md.
Weisser, Joseph R., Regency Corp., Boston, Mass.
Wellman, Al, and Ralph Bel Aire, Detroit, Mich.
West Bros. Circus, Wichita, Kansas.
West Bros. Circus, R. W. Brandon, Owner, Wichita, Kansas.
Western Recording Co., and Douglas Venable, Hollywood, Calif.
Wetham, Katherine, Toronto, Ontario, Canada.
Whatley, Mike, Wichita Falls, Texas.
Whewell, Arthur, Stonington, Conn.
Whirlwind Ballroom, G. M. Dinkel, Operator, Brewster, Kansas.
White, Ernest B., Charleston, W. Va.
White, J. Cordell, Kansas City, Kansas.
White, Robert, Cobourg, Ont., Canada.
White, William, Asbury Park, N. J.
White, William A., Virginia Beach, Va.
Whiteside, J. Preston, Chicago, Ill.
White Swan Corporation, Rockford, Ill.
W. H. P. Corp. (Bill Prior), Miami, Fla.
Wick, Phil, Ilion, N. Y.
Widmeyer, John, Leon & Eddie's Nite Club, Leon & Eddie's, Inc., Palm Beach, Fla.
Wilder Operating Co., New York, N. Y.
Wilkas, Jason, Zeiglar Nite Club, Zeiglar, Ill.
Willard, Weldon D., Marshalltown, Pa.
Willett, R. Paul, Phoenix, Ariz.
William C. Powell Agency, Indianapolis, Ind.
Williams, A. B., Dover, Delaware.
Williams, Bill, El Paso, Texas, and Booneville, Miss.
Williams, Cargile, Tulsa, Okla., and Los Angeles, California.
Williams, Earl, Los Angeles, Calif.
Williams, Herman, Tampa, Fla.
Williams, Joseph, New London, Conn.
Williams, J. W., Bronx, N. Y.
Williams, Mark, Promoter, Austin, Texas.
Williams, Marshall, Tucson, Ariz.
Williams, Ossian V., Grand Island, N. Y.
Willis, Elroy, Cleveland, Ohio.
Willow Tree Restaurant, and S. A. Bander, Owner, Mahopac, N. Y.
Wilshire Bowl, Los Angeles, Calif.
Wilson, Mr., Beechwood Grove Club, Germantown, Ohio.
Wilson, Mr. & Mrs. Karl, Operators, Paradise Club, Findlay, Ohio.
Wilson, Leroy, Newark, N. J.
Wilson, Sylvester, Greenville, N. C.
Wimberly, Otis, Cotton Club, San Diego, Calif.
Wince, Tom, Vicksburg, Miss.
Windheim, David, New York, N. Y.
Winfree, Leonard, Norfolk, Va.
Wisby, L. W., Pratt, Kansas.
Wisnewski, Edward, East Windsor Hill, Conn.
Wisotsky, S., New York, N. Y.
Wonder Bar, James McFatridge, Owner, Cincinnati, Ohio.
Wong, Sam, China Clipper, Washington, D. C.
Wood, Thomas A., World Amusements, Inc., Houston, Texas.
Woodland, The, Alexander Asam (Alex Ah Sam), Honolulu, Hawaii.
Woodmansee, Mr., Carmel Gardens, Santa Monica, California.
Woolems, Jack, Louisville, Ky.
World Amusements, Inc., Thomas A. Wood, Pres., Houston, Texas.
Wright, Robert, Henderson, Texas.
Wright, Wilbur, Long Branch, N. J.
Wurthmann, Geo. W., Jr. (of the Pavilion, Palms, S. C.), Moultrieville, S. C.
Wyrick, John, Crossing Inn, Trenton, N. J.

Yank Club of Oregon, Inc., and R. C. Bardell, Pres., Portland, Oregon.
Yankee Club, and Charles Sullivan, Mgr., Elwood, Indiana.
Yates, Kenneth, Esquire Productions, Kansas City, Missouri.

Young, Mr. Thomas & Mrs. Mabel, Paradise Club (formerly known as Silver Slipper Cafe), San Diego, Calif.
Young, Joshua F., Ausable Hotel, Ausable Chasm, New York.
Young Men's Progressive Club, and J. L. Buchanan, Employer, Crowley, La.
Younger Citizens Coordinating Committee, Boston, Mass.
Youth, Inc., Castle Gardens, Detroit, Mich.
Youth Monument to the Future Organization, Moody, Philip, New York, N. Y.

Zaks (Zakers), James, New York, N. Y., and Fabian, N. H.
Zanzibar Club and Lew Klein, Phoenix, Ariz.
Zaracardi, Jack, Galanti A. A., Newark, N. J.
Zeiglar Nite Club, and Dwight Allsup, and Jason Wilkas, Owners, Zeiglar, Ill.
Zelasko, Joseph, Uniontown, Pa.
Zelma Roda Club, Emmett J. Scott, Prop., Bill Christian, Manager, Kansas City, Mo.
Zeltner, Lew, Newark, N. J.
Zenker, Art and John, Operators, Lefor Tavern & Ballroom, Bismarck, N. D.
Zercher, Gus, Russell, Kansas.
Zill, Jimmy, Youngstown, Ohio.

MISCELLANEOUS

Abernathy, George.
Alberts, Joe.
Al-Dean Circus, F. D. Freeland.
Andros, George D.
Angel, Alfred.
Anthne, John.
Arwood, Ross.
Aulger, J. H., Aulger Bros. Stock Co.
Bacon, Paul. Sports Enterprises, Inc., and Paul Bacon.
Ball, Ray, Owner, All Star Hit Parade.
Baugh, Mrs. Mary.
Beck, N. Edward, Employer, Rhapsody on Ice.
Bert Smith Revue.
Bigley, Mel O.
Biller Bros. Circus, Ed and Arthur Sturmack, Pres., and Gen. Mgr.
Bolognino, Dominick.
Bosserman, Herbert (Tiny).
Brandhorst, E.
Braunstein, B. Frank.
Bruce, Howard, Mgr., "Crazy Hollywood Co."
Brugler, Harold.
Brydon, Ray Marsh, of the Dan Rice 3-Ring Circus.
Buffalo Ranch Wild West Circus, Art Mix and R. C. (Bob) Grooms, Owners and Mgrs.
Burns, L. L., and Partners.
Bur-Ton, John.
Carlson, Ernest.
Carroll, Sam.
Cheney, Al and Lee.
Conway, Stewart.
Cornish, D. H.
Dale Bros. Circus.
DeShon, Mr.
Deviller, Donald.
DiCarlo, Ray.
Eckhart, Robert.
Farrance, B. F.
Feehan, Gordon F.
Ferris, Mickey, Owner & Mgr., "American Beauties on Parade."
Fitzkee, Dariel.
Forrest, Thomas.
Fox, Jess Lee.
Fox, Sam M.
Freeland, F. D., Al-Dean Circus.
Freeman, Jack, Mgr., Follies, Gay Paree.
Freich, Joe C.
Friendship League of America.
Garnes, C. M.
George, Wally.
Gibbs, Charles.
Gould, Hal.
Grego, Pete.
Gutire, John A., Mgr., Rodeo Show (connected with Grand National of Muskogee, Okla.).
Hoffman, Ed. F., Hoffman's 3-Ring Circus.
Horan, Irish.
Horn, O. B.
Huga, James.
International Ice Revue, Robert White, and Jerry Rayfield.
International Magicians, Producers "Magic in the Air."
Johnson, Sandy.
Johnston, Clifford.
Kay, Bert.
Kelton, Wallace.
Kessler, Sam.
Keyes, Ray.
Kimball, Dude (or Romaine).
Kirk, Edwin.
Kosman, Hyman.
Lang, Arthur.
Larson, Norman J.
Levenson, Charles.
Levin, Harry.
Lew Leslie and his "Blackbirds."
McCann, Frank.
McCaw, E. E., Owner, Horse Follies of 1946.
McGowan, Everett.
McHunt, Arthur.
Magee, Floyd.
Magen, Roy.
Mann, Paul.
Matthews, John.
Meeks, D. C.
E. Mauro, Ralph Paonessa, Managers.
Merry Widow Co., and Eugene Haskell, Raymond
Miller, George E., Jr., former Bookers License 1129.
Miquelon, V.
Montalvo, Santos.
Mosher, Woody.
Nelson, A. L.
New Orleans Retaurant, and Nick Gaston, Prop., Washington, D. C.
New York Ice Fantasy Co., Scott Chalfant, James Blizzard, and Henry Robinson, Owners.
Olsen, Buddy.
Osborn, Theodore.
Ouellette, Louis.
Patterson, Charles.
Peth, Iron N.
Platinum Blonde Revue.
Rayfield, Jerry.
Rea, John.
Redd, Murray.
Reid, R. R.
Rhapsody on Ice, N. Edward Beck, Employer.
Richardson, Vaughn, Pine Ridge Follies.
Roberts, Harry E. (Hap Roberts or Doc Mel Roy).
Robertson, T. E., Robertson Rodeo, Inc.
Ross, Hal J., Enterprises.
Salzmann, Arthur (Art Henry).
Sargent, Selwyn G.
Scott, Nelson.
Singer, Leo, Singers Midgets.
Six Brothers Circus, and George McCall.
Smith, Ora T.
Specialty Productions.
Stevens Bros. Circus.
Stone, Louis, Promoter.
Stover, William.
Straus, George.
Summerlin, Jerry (Marrs).
Sunbrock, Larry, and his Rodeo Show.
Tabar, Jacob W.
Taflan, Mathew.
Taylor, R. J.
Temptations of 1941.
Thomas, Mac.
Tranter, Albert A.
Waltner, Marie, Promoter.
Ward, W. W.
Watson, N. C.
Weills, Charles.
West Bros. Circus.
White, George.
White, Robert.
Williams, Cargile.
Williams, Frederick.
Wilson, Ray.
Woody, Paul.

UNFAIR LIST of the American Federation of Musicians

Abbot, Benny, Alton, Ill.
Ackerman, Ralph, Andy's, Milon, Ohio.
Adams Tavern, John Adams, Owner, Anderson, Indiana.
Aetna Music Corp. (Nolan F. Knowles), Baltimore, Maryland.
Agresta, Mrs., Elizabeth, N. J.
Aide, Mr., and Stork Club, Trevor, Wis.
Alameda Theatre, San Antonio, Texas.
Alexander, Mr., Prop., Revolving Bar, Bronx, N. Y.
Ambassador Night Club, Baltimore, Md.
American Legion, Moosup, Conn.
American Legion Band, Post 217, Streator, Ill.
American Legion Club of Brainerd, Brainerd, Minnesota.
American Legion Hall, Dike, Iowa.
American Legion Hall, North Freedom, Wis.
American Legion, Post 59, and Mack Lilly, Commander, Ironton, Ohio.
Amvets, Post No. 1, Fairmont, W. Va.
Amvets, Post No. 11, and Carl "Red" Collins, Mgr., Ashland, Ky.
Andy's, Ralph Ackerman, Mgr., Milon, Ohio.
Andy's Inn, and Andy Knevevich, Warren, Ohio.
Armory Ballroom, Cedar Falls, Iowa.
Asch Recordings (Disc Company of America), New York, N. Y.
Ashworth, Homer, Operator, Show Bar, Evansville, Indiana.
Asselin, Adrien, Prop., L'Auberge Des Quatre Chemins, Quebec, P. Q., Canada.
Associated Polish Home, Philadelphia, Pa.
Atlantic City Inn, Ford City, Pa.
Audubon Club, M. I. Patterson, Mgr., Hagerstown, Maryland.
Azalea Cocktail Lounge, Irene Ruston, Owner-Manager, Pensacola, Fla.

Baer, Stephen S., Orchestra, Reading, Pa.
Baker Advertising Co., Omaha, Nebraska.
Baldwin Cafe, and C. A. Rabasco, Hagerstown, Md.
Band Box Agency, Vince Giacinto, Director, Jersey City, N. J.
Barrie, V., and Lakeshore Terrace Gardens and S. McManus, Kingsville, Ont., Canada.
Basil Bros. Theatres Circuit, including Lafayette, Apollo, Broadway, Genesee, Roxy, Strand, Varsity and Victoria Theatres, Buffalo, N. Y.
Basil Bros. Theatres Circuit, including Colvin Theatre, Kenmore, N. Y.
Bass, Al, Orchestra, Oklahoma City, Okla.
Beaver Dam American Legion Band, Beaver Dam, Wisconsin.
Beloit Recreation Band, and Don Cuthbert, Beloit, Wisconsin.
Belrad, Duffy, Band, Leigh, Nebraska.
Benny's Tavern, and Benny Mendelson, Washington, D. C.
Benson Legion Post Club, Omaha, Nebraska.
Berman, Irving N., and Manor Record Co., New York, N. Y.
Bernier, Roger A., Owner, Wonder Bar, Norwich, Conn.
Bernahan, Al, Prop., 418 Bar & Lounge, New Orleans, La.
Bianchi, Al, Orchestra, Oakridge, N. J.
Big Run Inn, Big Run, Pa.
Billger, Lucille, Lima, Ohio.
Blue Bird Orchestra, and Larry Parks, Geneva, Ohio.
Blue Room, and Mr. Jaffe, Passaic, N. J.
Blue Tavern, Walston, Pa.
Boeckmann, Jacob, Clifton, N. J.
Boley, Don, Orchestra, Topeka, Kansas.
Botany Mills Band, Passaic, N. J.
Bowman, John E., Sterling, Illinois.
Boza, Artura, and Delmonico Bar, Key West, Fla.
Brady's Run Hotel, Fallston, Pa.
Brady's Run Hotel, New Brighton, Pa.
Brewer, Edgar, Roulette House, Roulette, Pa.
Brick Pile, Hastings, Nebraska.
Briggs, Joseph, Prop., Joe's Bar & Grill, Norfolk, N. Y.
Broadway Tavern, New Brighton, Pa.
Brookley Air Force Base Officers Mess, Mobile, Alabama.
Brookside Pavilion, and Earl Tully, Owner and Operator, Peterborough, Ont., Canada.
Brown Bombers Orchestra, and Duke Doyle Lee, Poplar Bluff, Missouri.
Buck's Tavern, Frank S. DeLucco, Prop., Hartford, Conn.
Burk, Jay, St. Paul, Minn.
Busch, Jack, Orchestra, Cuba City, Wis.

"Californians", The, Don Seaton, Leader, San Luis Obispo, Calif. (James Cox, Jack Heller, Don Botterberg, Robert Sprague, Wayne Smith, Fred Waterman, Bob Raybourn, Milton White, Wall Clark, all members of the orchestra.)
Calloway, Franklin, Keystone, W. Va.
Canadian and American Booking Agency, Quebec, P. Q., Canada.
Capitol Theatre, Shreveport, La.
Capps, Roy, Orchestra, Sacramento, Calif.
Carey, Harold, Combo, Wichita, Kansas.
Cargyle, Lee, and His Orchestra, Mobile, Ala.
Carsons Orchestra, Galesburg, Illinois.
Casa d'Italia, Montreal, P. Q., Canada.
Casino, Endicott, N. Y.
Central Cafe, and Messrs. Yanakonis, Driscoll and Gagnon, Owners and Managers, Methuen, Mass.
Cheesman, Virgil, Harrisville, N. Y.
Chevereini, Rinaldo, Prop., Pickfair Cafe, Lynn, Mass.
Cinema de Paris, Quebec, P. Q., Canada.
Ciricillo, Elia, Director, Jersey City Military Band, Jersey City, N. J.
City Hall Cafe, and Henry Mack and Wheel Cafe, Rochester, N. Y.
Civic Center Theatre, and Clarence Golder, Great Falls, Montana.
Clinton Hotel, Ithaca, N. Y.
Clover Farm & Dairy Stores, Frank J. Panella, Norfolk, Va.
Club Acapulco, San Angelo, Texas.
Club 42, and Mr. Gauger, Mgr., Two Rivers, Wis.
Club Midway, Mel Kius, Doniphan, Nebraska.
Club Norman, Toronto, Ont., Canada.
Club Riveria, Ironton, Ohio.
Club 22, Pittsburgh, Pa.
Club 91, Moosup, Conn.
Cole, Harold, Mechanicville, N. Y.
Coliseum, Ceres, N. Y.
Colonial Inn, and Dustin E. Corn, Ironton, Ohio.
Columbus Military Band, Jersey City, N. J.
Community Hall, John Kennedy, Operator, Mosinee, Wisconsin.
Community Theatre, Morristown, N. J.
Conley's Nite Club, Eau Claire, Wis.
Coral Lounge, Mrs. Agresta, Owner, Elizabeth, New Jersey.
Corn, Dustin E., Colonial Inn, Ironton, Ohio.
Cottage Grove Town Hall, John Galvin, Operator, Cottage Grove, Wis.
Cowboy Inn, Wichita, Kansas.
Cox, Lylye, Jacksonville, Fla.
Crescent Beach Ballroom, New London, Conn.
Cressman, Harry E., Big Bear Lake, Calif.
Cruea, Charles M., Dayton, Ohio.
Crystal Bar, Clearwater, Florida.
Cubula, Club, Wichita, Kansas.
Cuthbert, Don, Beloit Recreation Band, Beloit, Wis.

Danceland Ballroom, San Bernardion, Calif.
Dance-Mor, Lincoln, Nebraska.
Davis, Adda, Fairmont, W. Va.
Davis Ballroom, and Russell Davis, Philadelphia, Pennsylvania.
DeGrasse, Lenore, Port Arthur, Texas.
DeLucco, Frank S., Buck's Tavern, Hartford, Conn.
Delmonico Bar, and Artura Boza, Key West, Fla.
Disc Company of America (Asch Recordings), New York, N. Y.
Doggett, F. L., Pensacola, Fla.
Downs, Red, Orchestra, Topeka, Kansas.
Driscoll, Mr., Owner and Mgr., Central Cafe, Methuen, Mass.
Dudek, Viola, Operator, Quabog Hotel, West Warren, Mass.
Durfee Theatre, Fall River, Mass.
Dupree, Hiram, Philadelphia, Pa.

Eagles Club, Omaha, Nebraska.
Eagles Club, Menasha, Wis.
Eagles Club, Neenah, Wis.
Eagles Lodge, Wichita, Kan.
Earl, Sid, Orchestra, Boscobel, Wisc.
East 57th St. Amusement Corp., and Embassy Club, and Martin Natale, Vice-Pres., New York, New York.
Echo Recording Co., and Clement Hambourg, Toronto, Ontario, Canada.
El Capitan Tavern, Marvin King, Owner, Kansas City, Missouri.
El Charro Cafe, Wichita, Kansas.
Elks Club, Key West, Fla.
Ellis, Harry B., Orchestra, Oklahoma City, Okla.
El Morocco Restaurant, Archie Choolgian, Sound View, Old Lyme, Conn.
El Patio Club, and Arthur Karst, Owner, Orlando, Florida.
Embassy Club, and Martin Natale, Vice-Pres., East 57th St., Amusement Corp., New York, N. Y.

Feldman, Harry, Montreal, P. Q., Canada.
Ferguson, Tex, Orchestra, Wichita, Kansas.
Florence Rangers Band, Gardner, Mass.
Folly Pier, Folly Beach, S. C.
Forest Club, and Haskell Hardage, Prop., Hot Springs, Ark.
Forte, Frank, New Orleans, La.
Forty-ninth State Recording Co., Honolulu, T. H.
Four hundred Club, Sarasota, Fla.
Four eighteen Bar and Lounge, and Al Bresnahan, Prop., New Orleans, La.
Fournier, Paul, and O. Gaucher and L. Gagnon, and Village Barn, Montreal, P. Q., Canada.
Fox River Valley Boys Orchestra, Pardeeville, Wis.
France-Film Company, Quebec, P. Q., Canada.
French Club, Jewett City, Conn.
Frohman, Louis, Brooklyn, N. Y.
Fruit Dale Grange, Grants Pass, Oregon.
Funk, Murry, Mgr., Rendezvous Club, Lostant, Illinois.
Gagnon, Mr., Owner and Mgr., Central Cafe, Methuen, Mass.
Gagnon, L., and O. Gaucher and Paul Fournier, and Village Barn, Montreal, P. Q., Canada.
Galvin, John, Operator, Cottage Grove Town Hall, Cottage Grove, Wisc.
Garston, Louis, Owner, The Polka, New Bedford, Massachusetts.
Gaucher, O., and L. Gagnon and Paul Fournier, and Village Barn, Montreal, P. Q., Canada.
Gauger, Mr., Mgr., Club 42, Two Rivers, Wisc.
Gay Fad Club, and Johnny Young, Owner and Prop., Kansas City, Mo.
Gay Spot, and Adda Davis, and Howard Weekly, Fairmont, W. Va.
Gedymin, Walter, Worcester, Mass.
Giacinto, Vince, Dr., Band Box Agency, Jersey City, New Jersey.
Glen, Coke, and His Orchestra, Butler, Pa.
Glenwood Dance Hall, Glenwood, Minn.
Gobin, Joe, Operator, Silver Sea Horse, W. Yarmouth, Massachusetts.
Golder, Clarence, and Civic Center Theatre, Great Falls, Montana.
Gorman, Ken, Band, Soldier's Grove, Wisc.
Grand Oregon, Oscar Leon, Mgr., Tampa, Fla.
Greenup-Toledo High School and Band, Greenup, Illinois.
Green Village, Rossiter, Pa.
Gross, Quesnal and Louis, Wisconsin Rapids, Wis.
Guadalupe Theatre, San Antonia, Texas.
Guicini, Naldo, Prop., White Beauty View Inn, Lake Wallenpaupack, Greentown, Pa.

Hackettstown Firemen's Band, Hackettstown, N. J.
Hall, Art, Buffalo, N. Y.
Hamilton Arena, Percy Thompson, Mgr., Hamilton, Ontario, Canada.
Hanes, Reynolds S., Hagerstown, Maryland.
Hanger, The, Mrs. Florence Roberts, San Angelo, Texas.
Happy Landing Club, New Orleans, La.
Hardage, Haskell, Prop., Forest Club, Hot Springs, Arkansas.
Hartley Hotel, Mount Vernon, N. Y.
Havre Theatre, and Emil Don Tigny, Havre, Mont.
Heath, Robert, Newport News, Va.
Heywood-Wakefield Band, Gardner, Mass.
High School, Rewey, Wisc.
Hi-Hat Club, Deer River, Minnesota.
Hiley, R. D., Owner, Silver Grille, Parkersburg, West Virginia.
Hollywood Restaurant, Elmira, New York.
Hughes, Jimmy, and Orchestra, Oklahoma City, Oklahoma.
Hurdic, Leslie, and Vineyards Dance Hall, Mohawk, New York.

Indian Lake Roller Rink, and Harry Lawrence, Owner, Russel's Point, Ohio.

Jackman, Joe L., Bowling Green, Ky.
Jacob, Valmore, Woonsocket, R. I.
Jaffe, Mr., and Blue Room, Passaic, N. J.
Jay, A. Wingate, Macon, Ga.
Jersey Theatre, Morristown, N. J.
Jesse Clipper Post, No. No. 430, American Legion, Buffalo, N. Y.
Jewett City Hotel, Jewett City, Conn.
Joe's Bar and Grill, and Joseph Briggs, Prop., Norfolk, N. Y.

Johnson Cocktail Lounge, Houghton Lake, Mich.
Johnson's Rustic Dance Palace, Houghton Lake, Michigan.
Johnston, Martin M., Marquette, Mich.
Jones, Cliff, San Francisco, Calif.
Jones, Stevie, and His Orchestra, Catskill, N. Y.
Julius Bloxdorf Tavern, Kenosha, Wis.

Karst, Arthur, Owner, El Patio Club, Orlando, Fla.
Kastner, Leo "Hap", Owner, Blue Blazer Cafe, St. Cloud, Minn.
Kelly, Noel, San Francisco, Calif.
Kennedy, John, Mosinee, Wis.
Kent, Porter, Quincy, Ill., and Keokuk, Iowa.
KFBI Ranch Boys, Wichita, Kansas.
KFH Ark Valley Boys, Wichita, Kansas.
Kiernan's Restaurant, and Frank Kiernan, Prop., Netcong, N. J.
Killmer, Earl, and His Orchestra (Lester Marks), Kingston, N. Y.
King, Marvin, Owner, El Capitan Tavern, Kansas City, Mo.
Kius, Mel, Doniphan, Nebraska.
Klode's Hotel, Mt. Freedom, N. J.
Knevevich, Andy, and Andy's Inn, Warren, Ohio.
Knights of Templar, Bristol, Va.-Tenn.
Knowles, Nolan F. (Aetna Music Corp.), Baltimore, Md.
Krisch, Rudolph, Roanoke, Va.
Kryl, Bohumir, and His Symphony Orchestra.

Lake, Danny, Orchestra, Pierpont, Ohio.
Lakeport Dance Hall, Port Huron, Mich.
Lakeshore Inn, Aylmer, P. Q., Canada.
Lakeshore Terrace Gardens, and Messrs. S. McManus and V. Barrie, Kingsville, Ont., Canada.
Larko's Circle L Ranch, Jefferson, Ohio.
Latin Quarter, Virginia Beach, Va.
L'Auberge Des Quatre Chemins, and Adrien Asselin, Prop., Quebec, P. Q., Canada.
Lee, Duke Doyle, and His Orchestra, "The Brown Bombers", Poplar Bluff, Missouri.
Lehto, K. A., and Village Barn, Wilmington, N. C.
Leon, Oscar, Mgr., Grand Oregon, Tampa, Fla.
Lighthouse, Corpus Christi, Texas.
Lirrenta, Bennie (Tiny), Pittsburg, Calif.
Little Casino Bar, and Frank Pace, Ely, Nevada.
Lowe, Al, Macon Ga.
Luse, Slim, and His Swinging Rangers, Painesville, Ohio.

McGee, John F., Mgr., Roseland Dance Gardens, Winnipeg, Man., Canada.
McManus, S., and Lakeshore Terrace Gardens and V. Barrie, Kingsville, Ont., Canada.
Mack, Henry, and City Hall Cafe, and Wheel Cafe, Rochester, N. Y.
MacDowell Music Club, Conneaut, Ohio.
Majestic Theatre, Shreveport, La.
Mancuso, Tuddy, Mgr., Club Rocket, New Orleans, Louisiana.
Manor Record Co., and Irving N. Berman, New York, N. Y.
Maple Leaf Hall, Cumberland, Ont., Canada.
Mardi Gras Ballroom, Culver City, Calif.
Marin, Pablo, and His Tipica Orchestra, Mexico City, Mexico.
Mark's Midnight Inn, and Mark Pilon, Prop., Madison, Wis.
Maya Theatre, San Antonio, Texas.
Mayer, Oscar, Packing Co., Madison Wis., and Chicago, Ill.
Mayflower Gardens, Eddie Byrne, Connellsville, Pa.
Meadowland Dance Pavilion, R. E. Paquette, Operator, Cumberland, Ont., Canada.
Meekers Orchestra, Galesburg, Illinois.
Melody Ranch Dance Floor, Port Stanley, Ont., Canada.
Mills, Alonzo, Orchestra, Wichita, Kansas.
Miner's Hall, Boone, Iowa.
Montclair Theatre, Montclair, N. J.
Moore, Frank, Prop., Star Dust Club, Washington, D. C.

Moose Club, Canandaigua, N. Y.
Moose Club, Palmyra, N. Y.
Moose Club, Terra Alta, W. Va.
Morgan, R. Duke, Philadelphia, Pa.
Mossman Cafe, Atlantic City, N. J.
Muchler's Hall, College Point, L. I., N. Y.
Musical Bar, Clearwater, Florida.

Natale, Martin, Vice-President, East 57th St. Amusement Corp., and Embassy Club, New York, N. Y.
National Music Camp, Interlochen, Michigan.
National Theatre, San Antonio, Texas.
Navari, J. C., Operator, Flamingo Roller Palace, Pittsburgh, Pa.
New Penn Inn, Louis, Alex and Jim Passarella, Props., Pittsburgh, Pa.

Off Beat Club, Newport News, Va.
O'Neil, Kermit and Ray, Orchestra, Westfield, Wis.
Orwig, William, Booking Agent, Oklahoma City, Oklahoma.

Pace, Frank, Little Casino Bar, Ely, Nevada.
Palace Theatre, Morristown, N. J.
Palladium Ballroom, and Irvin Parker, Oklahoma City, Okla.
Palmyra Inn, Palmyra, N. Y.
Panella, Frank J., Clover Farm and Dairy Stores, Norfolk, Va.
Paquette, R. E., Operator, Meadowland Dance Pavilion, Cumberland, Ont., Canada.
Park Theatre, Morristown, N. J.
Parker, David, Kinston, N. C.
Parker, Irvin, and Palladium Ballroom, Oklahoma City, Okla.
Passarella, Louis, Alex and Jim, Props., New Penn Inn, Pittsburgh, Pa.
Patterson, M. L., Mgr., Audubon Club, Hagerstown, Md.
Paul, Maura, Dayton, Ohio.
Paul's, Baltimore, Maryland.
Paul's Tavern, Perham, Minnesota.
Peckham, Lucia, Orchestra, Wichita, Kansas.
Peffley, Mr., Sams Valley, Oregon.
Penn Brook Inn, Adolph Smarsch, Prop., Elizabeth, N. J.
Peoples Tavern and Dance Hall, and Mrs. Truda, Custer, Wisconsin.
Perry, Louis, New York, N. Y.
Peter J's, Lodi, N. J.
Petrifying Springs Club House, Kenosha, Wis.
Phil's Turf Club, Eatontown, N. J.
Pickfair Cafe, Rinaldo Cheverini, Prop., Lynn, Mass.
Pigalle Theatre, Quebec, P. Q., Canada.
Pineboard Liquor Store, Omaha, Nebraska.
Pine House, Danielson, Conn.
Pilon, Mark, Madison, Wis.
Pleasant Valley Boys' Orchestra, Galesburg, Ill.
Polar Bear, Wichita, Kansas.
Polish-American Club, Elizabeth, N. J.
Polish Community Home (PNA Hall), Schenectady, N. Y.
Polish Falcons of America, Nest 126, Elizabeth, New Jersey.
Polish National Home, and Jacob Dragon, Pres., Linden, N. J.
Propes, Fitzhough Lee, Asheville, N. C.
Polka, The, and Louis Garston, Owner, New Bedford, Mass.

Quabog Hotel, Viola Dudek, Operator, West Warren, Mass.

Rabasco, C. A., and Baldwin Cafe, Hagerstown, Maryland.
Radio Rendezvous, Twin Falls, Idaho.
Reardon, Bernard, and Spencer Fair, Spencer, Mass.
Rendezvous, Lake County, Santa Rosa, Calif.
Rendezvous Club, and Murry Funk, Mgr., Lostant, Illinois.
Revolving Bar, and Mr. Alexander, Prop., Bronx, New York.
Richland Recreation Center, Mansfield, Ohio.
Richman, William L., New York, N. Y.
Ring, The, Maura Paul, Operator, Dayton, Ohio.
Risk, Louie, and "Flop" Thompson, Operators, Savoy Club, Charleston, W. Va.
Riverside Ballroom, Norfolk, Nebraska.
Roberts, Mrs. Florence, San Angelo, Texas.
Rock Island Hall, St. Joseph, Missouri.
Rodeo Association, Vinita, Okla.
Rogers, Clark, Mgr., Sierra Park Ballroom, San Bernardino, Calif.
Rogers Hall, and Stanley Rogers, Prop., Eynon, Pa.
Rollerland Rink, Olean, N. Y.
Romany Grill, Anderson, Indiana.
Roseland Cafe, and A. Sellers, Philadelphia, Pa.
Roseland Dance Gardens, and John F. McGee, Mgr., Winnipeg, Man., Canada.
Roulette House, and Edgar Brewer, Roulette, Pa.
Rova Amvet Hall, Oneida, Illinois.
Russell Ross Trio, and Salvatore Coriale, Leader, Frank Ficarra, Angelo Ficarra, Utica, N. Y.
Ruston, Irene, Azalea Cocktail Lounge, Pensacola, Florida.

St. Denis Theatre, Montreal, P. Q., Canada.
St. Lucius Choir of St. Joseph's Parish, Camden, New Jersey.
St. Mary's School, Raleigh, N. C.
Samarkand Hotel, Santa Barbara, Calif.
Samczyk, Casimir, Orchestra, Chicago, Ill.
Sams Valley Grange, Mr. Peffley, Grange Master, Sams Valley, Oregon.
Santikos, Jimmie, Corpus Christi, Texas.
Savoy Club, "Flop" Thompson and Louie Risk, Operators, Charleston, W. Va.
Scharf, Roger, and His Orchestra, Utica, N. Y.
Schooler, Harry, Long Beach, Calif.
Schulze, Frank J., Wichita, Kansas.
Scotland Commercial Club, Scotland, So. Dak.
Sea Horse Grill & Bar, Clearwater, Florida.
Seaton, Don, San Luis Obispo, Calif.
Sellers, A., and Roseland Cafe, Philadelphia, Pa.
Shadowland Dance Club, Wichita, Kansas.
Show Bar, and Homer Ashworth, Operator, Evansville, Indiana.
Shubert Lafayette Theatre, Detroit, Mich.
Shubert Theatre Interests, New York, N. Y.
Sierra Park Ballroom, Clark Rogers, Mgr., San Bernardino, Calif.
Sigma Chi Fraternity, Raleigh, N. C.
Sigman, Arlie, Sterling, Illinois.
Silver Grille, R. D. Hiley, Owner, Parkersburg, W. Va.
Silver Sea Horse, and Joe Gobin, Operator, West Yarmouth, Mass.
Simmons, Frank, and His Orchestra, Newport, R. I
Simpson's Cafe, Kittanning, Pa.
Skateland, Charles M. Cruea, Operator, Dayton, Ohio.
Slovenian Club, Center, Pa.
Smarsch, Adolph, Penn Brook Inn, Elizabeth, N. J.
Smith, Chuck, Orchestra, North Lima, Ohio.
Smoky Mountain Rangers, Council Bluffs, Iowa.
Spencer Fair, and Bernard Reardon, Spencer, Mass.
Spiegel, Label, Little Rathskeller Cafe, Philadelphia, Pa.
Sportmen's Club, Ben J. Alexander, Savannah, Ga.
Sportsmen's Club, San Pablo, Calif.
Star Dust Club, Frank Moore, Prop., Washington, D. C.
Startt, Lou, and His Orchestra, Easton, Md.
State Theatre, Baltimore, Md.
Stevens, Sammy, Laramie, Wyo.
Stork Club, and Mr. Aide, Trevor, Wisconsin.
Strand Theatre, Shreveport, Louisiana.
Sully's Inn, Freedom, Pa.
Surf Bar, Atlantic City, N. J.
Swiss Villa, Groton, Conn.

Thompson, "Flop", and Louis Risk, Operators, Savoy Club, Charleston, W. Va.
Thompson, Percy, Mgr., Hamilton Arena, Hamilton, Ont., Canada.
Three Hundred Club, Toronto, Ont., Canada.
Tigny, Emil Don, Havre Theatre, Havre, Mont.
Timms Hall and Tavern, Two Rivers, Wis.
Top Hat, Douglas, Arizona.
Town Hall, Rewey, Wisconsin.
Townsend Club No. 2, Galesburg, Illinois.
Traemers Restaurant, New York, N. Y.
Triangle, and J. and E. Assaly, Props., Hawkesbury, Ont., Canada.
Triefenbach Brothers Orchestra, Marissa, Illinois.
Trocadero Club, and George Rody and W. C. (Shorty) Dugger, Savannah, Ga.
Truda, Mrs., Peoples Tavern and Dance Hall, Custer, Wis.
Tully, Earl, Owner and Operator, Brookside Pavilion, Peterborough, Ont., Canada.
Tuxedo Club, C. Battee, Owner, Seattle, Wash.
Twin City Amusement Co., and Frank W. Patterson, Minneapolis, Minn., and St. Paul, Minn.

Ulster County Volunteer Fireman's Association, Kingston, N. Y.
U. S. Grant Hotel, Mattoon, Ill.

Vaillancourt, Louis, and His Orchestra, Newport, Rhode Island.
Valley Hotel, Fallston, Pennsylvania.
Val Morin Lodge, Val Morin, P. Q., Canada.
Van Brundt, Stanley, Orchestra, Oakridge, N. J.
Ventura's Restaurant, and Rufus Ventura, Utica, New York.
V.F.W. Club, Omaha, Nebraska.
V.F.W. Ravena Band, Ravena, N. Y.
Victory Supper Club, Newport News, Va.
Village Barn, and K. A. Lehto, Owner, Wilmington, North Carolina.
Village Barn, and O. Gaucher and L. Gagnon, and Paul Fournier, Montreal, P. Q., Canada.
Village Hall, Oregon, Wisconsin.
Vineyards Dance Hall, Leslie Hurdic, Mohawk, New York.

Wade, Golden G., Bowling Green, Ky.
Washington Band, Annville, Pa.
Weather, Jim, Macon, Ga.
Weaver Hotel, Kenton, Ohio.
Weekly, Howard, Fairmont, W. Va.
Weiss Orchestra, Durand, Wisconsin.
Wells, Jack, Washington, D. C., and Buffalo, N. Y.
Weltz Orchestra, Kitchener, Ontario, Canada.
Westgate Ballroom, Loveland, Colo.
Wheel Cafe, and Henry Mack, and City Hall Cafe, Rochester, N. Y.
White Beauty View Inn, and Naldo Guicini, Prop., Lake Wallenpaupack, Greentown, Pa.
White Township Inn, Beaver Falls, Pa.
White, Wm. B., Beverly Hills, Calif.
Whitney, John B., Omaha, Nebraska.
Williams, Buddy, Buffalo, N. Y.
Williams, Ossian, Buffalo, N. Y.
Willis, Stanley, New York, N. Y.
Willow Brook Lodge, North Haledon, N. J.
Woman's Club, Cedar Falls, Iowa.
Wonder Bar, and Roger A. Bernier, Owner, Norwich, Conn.

Yanakonis, Mr., Owner and Mgr., Central Cafe, Methuen, Mass.
Young, Buddy, Orchestra, Denville, N. J.
Young, Johnny, Owner and Prop., Gay Fad Club, Kansas City, Mo.

Zaragoza Amusement Co., Inc., and Alameda, National, Maya, Guadolupo, Zaragoza, Theatres, San Antonio, Texas.

MISCELLANEOUS

Marvin, Eddie.
Wells, Jack.

FOR SALE or EXCHANGE

FOR SALE—Bass clarinet, Revere, made in Paris; a fine instrument, slightly used, with case; has low E-b key; in excellent condition. Pat Di Gangi, 1951 West 12th St., Brooklyn 23, N. Y. Phone: ESplanade 3-4604.

FOR SALE—Used Acme accordion, Model 28, six automatic treble, master and bass shifts, four sets treble, five sets bass reeds; case included; $650.00. Gene Quara, 105-20 66th Ave., Forest Hills, N. Y. Phone: IL 9-6536.

FOR SALE—Used English concertina, 48 keys, soprano voice, $125.00. Lachanel & Co., manufacturers, London. Edward J. Thurow, 8955 N. Port Washington Road, Milwaukee 11, Wis.

FOR SALE—Conn double French horn, Model 6-D, with case, $200.00; used only a short time; in excellent condition. Stanley Levine, 53-15 204th St., Bayside, N. Y.

FOR SALE OR EXCHANGE—String bass, used, Czech-Juzek ¾ flat back, old fine instrument; very good condition, excellent tone, $135.00; will consider good trombone in exchange. Irving Lehman, 2080 Grand Ave., Bronx 63, N. Y. Phone: FO 7-6307.

FOR SALE—Genuine Heckel contra bassoon, to low A, with extra C bell, rollers, case, $1,450.00. R. E. Duncan, 1635 Randall Place, Los Angeles 26, Calif.

FOR SALE—Harp, bass violin, mando bass, tuba, baritone, chimes, rumba drums, Chinese gongs, Swiss bells, bulb horns, ringside gongs, sound effects, violins, Vega lute, harp-guitar, musical washboard, trap drums, Italian automobile. Emil Dobos, 2717½ Harris Ave., Norwood, Ohio.

FOR SALE—Novachord (Hammond), used, good, clean condition. Jay Stemmerman, 8932 88th St., Woodhaven 21, N. Y. Phone: VI 7-0866.

FOR SALE—Used Kruspy bass trombone, nine-inch bell, F valve; made in Germany. J. Franck, 219 Orchard Lane, Columbus, Ohio.

FOR SALE—By owner, two used fine violins, Rogeri and Cuypers; $1,500.00 and $500.00. Write: Theodore Marchetti, 31 East 11th Ave., Columbus, Ohio.

FOR SALE—Baron-Tone speaker, latest model, extra trem. motor, new tubes, used very little, clean, $300.00 plus freight; Maas chimes, stand, 32-note keyboard, nearly new, $750.00 plus freight. S. D. Wheeler, Ely, Nevada.

FOR SALE—Cello, Rettberg, made in Boston, Mass.; used by symphony musician; Fetique bow and hard shell carrying case and other accessories included; price $500.00. W. Hall, 6207 Magnolia St., New Orleans 18, La.

FOR SALE—Heckel bassoon with ten rollers, B-flat to A-flat, thrill key, Heckel overhauled, $500.00. S. A. Gravell, 728½ Toulouse, New Orleans, La.

FOR SALE—Used set of genuine Selmer (Paris) improved Albert system clarinets; excellent intonation, with F resonance key; fine playing condition; complete with double French style case, $75.00; sent express C.O.D. for trial. Ellis Horn, 6455 Irwin Court, Oakland, Calif.

FOR SALE—Tuba (Buescher), vertical, recording, good condition. V. E. Speciale, 716 Atlantic Ave., Atlantic City, N. J.

FOR SALE—Silver Db Haynes flute, closed G-sharp special for military bands; recent, excellent condition; $150.00 or trade for "C" Haynes flute. Dr. M. Ettelson, 400 East Sixth St., Jamestown, N. Y.

FOR SALE—String bass, very old, good tone and quality; also French bass bow. V. DeFalvo, 666 Rhinelander Ave., Bronx 60, N. Y.

FOR SALE—Used concert band library, overtures, opera selections, operettas, waltzes, suites, rhapsodies, ballet, intermezzos, serenades, special arrangement for voice, soprano, tenor, baritone, etc; also instrumental solos and duets, concert marches and march books. Joseph Gigante, 2758 North Buffum St., Milwaukee 12, Wis.

FOR SALE—Used Selmer A clarinet, good condition, price $100.00. H. C. Hicks, 73 Centre St., Bangor, Maine.

FOR SALE—Three-quarter-size string bass, Mirandus Frank, Linz, Austria, 1820; in perfect condition, $250.00. J. Pepe, 1439 West Fifth St., Brooklyn 4, N. Y. Phone: ESplanade 6-5296.

FOR SALE—Used Lyon and Healy Model 14 harp, excellent condition, $675.00. Mrs. P. Pope, 521 North St., Chardon, Ohio.

FOR SALE—Used Buffet Crampon & Co., Paris, A clarinet, model No. R-16¼; B-flat clarinet, model No. R-14½, both in fine double case; alto E-flat saxophone, dynaction, Buffet Crampon Co., Paris, in brass Permalacquered finish, in fine case, all in excellent condition. Albert P. Philp, 648 North President St., Jackson, Miss.

FOR SALE—One pair of used 14-inch hand-hammered cymbals (heavy), with black sole leather bag, shoulder straps and fife pocket; in first-class condition. A. I. McKenzie, 431 Walnut St., Elizabeth, N. J.

FOR SALE—Violin, beautiful instrument, excellent condition, brilliant tone, suitable for orchestra or solo; used. Write: G. Simms, Warwick, N. Y.

FOR SALE—String bass (4¼), round back, good condition. V. E. Speciale, 716 Atlantic Ave., Atlantic City, N. J.

FOR SALE—Two modern Italian violins, A. Fa[illegible]cassi, complete with Penzel bow, $300.00 each; first quality. Bruno Crudeli, 461 14th Ave., Newark, N. J. Phone: ESsex 5-5309.

FOR SALE—Genuine Carl Friedrich Pfretzschner violin (1690), appraised value $400.00; also lot of used classic orchestrations. L. Barton, 2[illegible] Fornance St., Norristown, Pa.

WANTED

WANTED—Library, standard, popular orchestrations, for small band, 1925-1945. S. Hirschfeld, 657 West 161st St., New York, N. Y.

WANTED—Upright or recording bass; give full description, condition, make, serial number and price. Wally Just, 3218 North Weil St., Milwaukee, Wis.

WANTED—Female musicians, clarinet and [illegible] saxophone player; also accordionist; prefer those who sing, for trio booked by Music Corp. of America. Write: Miss J. Huth, 5938 Freret St., Apt. Z, New Orleans, La.

WANTED—CC tuba; specify manufacturer, [illegible] bore, finish, description of valves and bell. Prefer interchangeable bells, bell front and straight bell. W. E. Ingersoll, 405 Bedford Road, Pleasantville, N. Y.

WANTED—15 musicians to play in Birmingham Civic Symphony Orchestra, season 1951-52. Can be placed in jobs in local industry: oboe, clarinet, trumpet, trombone, tympany, horn, basses and strings. Please give work history and musical background. Mr. Oliver Rosevelt, Mgr., Birmingham Civic Symphony Orchestra, 1721 Third Ave., North, Birmingham 3, Ala.

AT LIBERTY

AT LIBERTY—Arranger-musician, formerly with Whiteman, Lopez, desires steady work in industrial; will do light manual labor. J. H. Linton, Route 8, Box 410, Jacksonville, Fla.

AT LIBERTY—Trumpet player desires to locate in Washington, D. C., or vicinity; can read, fake, do show work; combo work preferred. A. Mihalic, 4206 Chester Ave., Philadelphia 4, Pa.

AT LIBERTY—Violinist, doubling tenor saxophone, 15 years' all-round experience on the Continent; own library, serious, good appearance; available for weekends, club dates, or engagement; member 802. H. Nettler, 96-08 Alstyne Ave., Corona, L. I. Phone: ILlinois 7-7519.

AT LIBERTY—Bongo player would like to join small combo or band. Homer Crane, 2715 State St., Dallas, Texas.

AT LIBERTY—Band leader, composer, arranger, military, symphony, dance; formerly with Whiteman, Lopez; interested in organizing band for large industrial plant; will also do light manual labor. Musician, Route 3, Box 198, Fort Lauderdale, Fla.

AT LIBERTY—Modern, all-around drummer, ten years' experience dance work, show work; would like to join small combo; serious, steady, good appearance; member 802. David Telson, 117 Pulaski St., Brooklyn 6, N. Y. Phone: Days, NI 5-8587; evenings, ST 2-3243.

AT LIBERTY—Hammond organist, with organ; experienced in theater, club, radio; solo or combo; member Local 70. Howard Burton, Box 265, Clarinda, Iowa.

AT LIBERTY—Cellist, doubling tenor saxophone, clarinet; French and English vocals; 20 years' all-around experience in Europe; read or fake, modern saxophone style. Frank Vernon, 19 Wool Ave., Franklin Square, L. I. Floral Park 2-5872.

AT LIBERTY—A-1 colored organist desires spot in New York City or area; have organ; 802 man; 100 per cent satisfaction all the way. Reginald Smith, 105-14 32nd Ave., Corona, Queens, L. I. Phone: ILlinois 7-3218.

AT LIBERTY—Pianist, all-around background—dance, show, concert, wishes contacts with congenial orchestra doing single dates or resort hotel playing. Wm. Marks, 922 East 15th St., Brooklyn 30, N. Y.

AT LIBERTY—Experienced tympanist, seeking position with symphony orchestra either as full or part-time work with other employment; outstanding references furnished. I. A. Black, Box 982, Sioux City, Iowa.

AT LIBERTY—Organist, choirmaster (RC), band and orchestra conductor, arranger; teaching experience, degrees, refined, cultured, Tanglewood student; single, 32; prefer Northeastern cities. Gaston Allaire, 372 Maple St., Holyoke, Mass. Phone: 31544.

AT LIBERTY—Trombonist or bass player, 21, 802 member, draft exempt; available for summer season at resort or club; prefer young, modern group; will travel. Bill Spilka, 227 West Pine St., Long Beach, N. Y. Phone: LO 6-2874-J.

AT LIBERTY—Bass fiddle, double trombone, open for club dates or steady weekends; good reader and fake on both; classical and swing background. Irv. Lehman, 2040 Grand Ave., Bronx 53, N. Y. Phone: FO 7-6307.

AT LIBERTY—Modern society drummer; will travel; would like to join small combo or trio; single, draft exempt, resort experience; new equipment, neat appearance, sober. Wire or write: Paul Lewith, 378 Whalley Ave., New Haven 11, Conn.

Closing Chord

HARRY J. STROHMAN—

On March 4th, Harry J. Strohman, first president of the Musicians Protective Association, Local 750, of Lebanon, Pennsylvania, passed away at his home. He was seventy-six years of age.

Mr. Strohman, through his long life, contributed generously to the musical knowledge of Lebanon County. For years he was a well-known band leader and used the West Lebanon Band as a musical training organization. In 1912, when he first formed the band, he used three of his sons for the nucleus of the organization—Horace, Arthur and Allen. Mr. Strohman also developed his other sons—H. Herbert, Mark, Forrest, Stephen and Bert into outstanding musicians.

Mr. Strohman's qualities of leadership, his abilities as an organizer, and his love for the best in music and musicians will continue for a long time to have an effect on all the musical organizations in Lebanon County.

ALBERT L. PETERSON—

Albert L. Peterson passed away on February 25th at the Osteopathic Hospital in Davenport, Iowa, at the age of 85. Mr. Peterson had been a charter member of the Tri City Musical Society, Local 67, and past president.

Starting more than a half-century ago, Mr. Peterson had devoted his life to music—teaching, playing and directing. He not only played baritone horn, trumpet and violin; directed park concerts for almost twenty years at Black Hawk Watch Tower and Davenport parks; organized the first St. Ambrose college orchestra; but also taught four of his children to be very capable musicians.

With the passing of Mr. Peterson, Davenport and music have lost one of their best-loved musicians.

HARRY D. FELTY—

Harry D. Felty, a charter member of Local 750, Lebanon, Pennsylvania, passed away at his home on March 1st. Mr. Felty had been one of the moving forces in the organization of his local, and several years ago served as president. At one time he led the Lebanon Orioles Band which played in Buffalo and Boston, winning national honors. Mr. Felty had been a trombonist and active musically throughout his life.

HENRY W. ARMSTRONG—

Henry W. Armstrong died in his home in the Bronx on March 1st after a long illness. He was seventy-one years old. Mr. Armstrong will be remembered most vividly as the composer of the music for "Sweet Adeline." He wrote the music originally in 1896, when he was seventeen, but it was not until 1903, after many changes in the lyrics, that the song was finally published. It was another two years before the song began to attain the popularity that it has had ever since. "Sweet Adeline" has probably been sung by more quartets than any other song during the almost fifty years since its publication and, although Mr. Armstrong sold his share of the rights soon after publication for $1,000, royalties not included in the sale had netted him around $75,000 by 1946.

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