

SEP 17 1951



LES BROWN story on page 16

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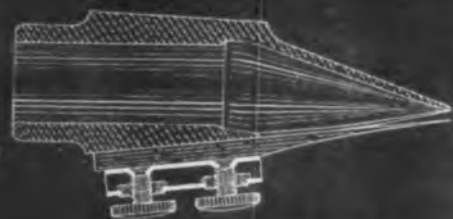
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## INTERNATIONAL • MUSICIAN •

OFFICIAL JOURNAL OF THE  
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OF THE UNITED STATES AND CANADA

Entered as Second Class Matter July 28, 1922,  
at the Post Office at Newark, N. J.

"Accepted for mailing at special rate of postage  
provided for in Section 1103, Act of  
October 3, 1917, authorized July 28, 1922."

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



LEO CLUESMANN.....Editor and Publisher  
S. STEPHENSON SMITH.....Managing Editor  
HOPE STODDARD.....Associate Editor

Subscription Price  
Member.....60 Cents a Year  
Non-Member.....\$1.00 a Year

ADVERTISING RATES:  
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Vol. I SEPTEMBER, 1951 No. 3

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# Affairs of the Federation

## Federation Aid to Voice of America

The following letter from the Chief of the International Broadcasting Division of the *Voice of America* is published for the information of our members:

DEPARTMENT OF STATE  
New York 19, N. Y.

August 6th, 1951.

Mr. James C. Petrillo, President  
American Federation of Musicians  
570 Lexington Avenue  
New York 22, N. Y.

Dear Mr. Petrillo:

I am sending you under separate cover a recording of the interview which you gave for the *Voice of America's* weekly program, "Time for Business," and which was broadcast to Latin America on July 17.

Your words about the musician as a worker in one of America's major industries, and your explanation of the role of organized labor in the free enterprise system, have made a distinct contribution to our efforts to tell the true story of the United States today. May I thank you for your cooperation.

I want to underline that the contributions of the American Federation of Musicians, as well as the cooperation of many other unions, copyright owners and artists' protective societies, have been of inestimable value in the international information effort of our country. To you and to these other people, the *Voice of America* is deeply indebted for your collective participation in our depiction of the American scene, and we appreciate it.

Sincerely yours,

FOY D. KOHLER, Chief,  
International Broadcasting Division.

## Educators Learn of Music Trust Fund

Educators from all over the United States had an opportunity to observe first-hand the good use to which the A. F. of M. is putting the Music Performance Trust Fund when, as a part of the Convention of the National Education Association held in the San Francisco Auditorium during the week of July 2nd to 9th, and attended by thousands of educators from all over the nation, a concert was presented by a group of members of Local 6, of that city. Regarding the preparation for this concert Charles H. Kennedy, president of the local, writes us:

"With the thought in mind that if we 'educated' the educators and showed them how musicians were using the Music Performance Trust Fund set up by President Petrillo and the National Board, we would be taking a step

forward in good public relations for musicians all over the nation, I turned the concert over to Marvin Scott, one of our finest West-Coast pianists, and asked him to get in contact with Charles M. Dennis, head of the Music Department for the National Education Association Convention."

Mr. Scott planned a program of American works on the suggestion of Mr. Dennis, which included *Suite on Fiddlers' Tunes* by George Frederick McKay and *Rhapsody in Blue* by George Gershwin. Dr. Wendell Otey, head of the graduate division in music at the San Francisco State College and conductor of the college symphony orchestra, was engaged to conduct thirty instrumentalists of high calibre.

Over five thousand teachers listened to and applauded the orchestra and soloists at this most successful concert. Letters of appreciation were received both from Willard E. Givens, Executive Secretary of the National Education Association and from Mr. Dennis. The latter closed his letter, "Both personally and on behalf of the local convention committee, I want to express my deep appreciation to you and your board for your generosity in providing this program. It helped us out of a difficult spot and delighted the very large audience who heard it."

Mr. Givens' letter follows in its entirety:

July 16, 1951

Mr. Charles H. Kennedy  
President, Local 6, A. F. of M.  
San Francisco, California.

Dear Mr. Kennedy:

The officers and members of the National Education Association join with me in expressing to you and your fellow members of Local 6 our sincere appreciation for the fine part which the American Federation of Musicians had in furnishing the music for our San Francisco convention program of the National Education Association.

Your fine music helped very much in making our convention a marked success. Please accept and extend to your members our appreciation and thanks.

Most cordially yours,

WILLARD E. GIVENS,  
Executive Secretary.

### CORRECTION

In several thousand copies of the first printing of the August, 1951, issue of the *International Musician*; in the third column on page 7, covering "Actions of the President on Resolutions," appeared the following, which was later corrected in the balance of the issue:

(Referring to Article 27 of the Federation By-Laws)

"Section 6. Members of carnival bands or orchestras shall receive:

Per man, per week...\$ 75.00  
Leader ..... 160.25"

The leader price is in error and should read:

"Leader .....\$106.25"

## Kansas Musicians Meet

The Fall (1951) meeting of the Kansas State Musicians' Association will be held Sunday, October 21, 1951, at twelve noon, at Ted's Famous Grill, 2016 West Eighth Street, Coffeyville, Kansas. President Newton E. Jerome of Lawrence will preside.

Delegates are requested to make reservations with Bob Mayfield, Secretary of Local No. 449, A. F. of M., 308 North Buckeye, Coffeyville, Kansas.

A special invitation is extended to all Locals in Oklahoma and Missouri to send guests. Make reservations with Secretary Mayfield of Local 449, A. F. of M.

## Wisconsin Conference

The regular Conference of the Wisconsin State Musicians' Association will be held in Eau Claire, Wisconsin, on October 6th and 7th, at the Moose Hall.

The "Sun-Dodger" session and banquet will be at the Eau Claire Hotel. Special entertainment has been arranged by the committee and it is hoped this will be one of the largest Conferences we have had.

Advance hotel reservations may be had by writing Secretary Palmer Anderson, 1022 Omaha Street, or direct to the Eau Claire Hotel.

## International Musician

SEPTEMBER, 1951

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# Our Job for 1952: To Fight

**T**HE PUBLIC is not paying enough attention to Congress.

That's why Congress' record is so feeble, why it is so difficult for the people to get a really effective anti-inflation program, an equitable tax law, satisfactory housing and health measures.

The entire membership of the House of Representatives and one-third of the membership of the United States Senate comes up for reelection next year. They would not dare to desert the public interest if they thought the voters were alert to what is going on.

It is said in some quarters that public apathy results from lack of leadership. There is no doubt that our country today is suffering from a vacuum of inspirational leadership. A casual look over the field is enough to convince anyone on this point.

On the Democratic side, of course, the party leader is President Truman, who keeps recommending sound policies to Congress only to have those recommendations either flouted or ignored. The Democratic Party has a majority in both houses, but again and again has shown that the President cannot control even the members of his own party.

## Dixiecrat-Taft Junta

The real leadership in Congress is the combination of the Dixiecrats and those reactionary Republicans who gladly do the bidding of big business under the guidance of Senator Robert A. Taft. To picture Taft as a real leader of the American people puts quite a strain on our imagination. He is a man utterly lacking in statesmanship and human sympathy. He is a spokesman for big business first, last and all the time.

## The People Must Lead

When effective leadership is lacking in a crisis like the present, it is up to the American people themselves to take over. In a democracy like ours it is sometimes imperative that the people show the way to the leaders. That time is now. It can be done. Labor proved it can be done.

Let me emphasize that this is not labor's fight alone. Our cause is the cause of all the American people. It is the cause of our free enterprise system. Unfortunately, some business leaders cannot see beyond today's profits. They fail to realize the gravity of the threat, the imminence of their own downfall. But big business leaders have never been farsighted. It has become necessary time and again in the past to rescue them from the consequences of their own greed at great cost to the entire public. We dare not at this crucial time let them gamble away the security of our future.

As we look back upon the last quarter of a century it seems life has been just one crisis after another. We suffered the worst depression in history, yet we emerged from it stronger than ever before.

We were forced into the most terrible war of all times, but victory gave us a new lease on life and prosperity. That lease is about to expire.

## Taft-Hartley Threat to Future of American Trade Unionism Must be Met by Political Action

By **GEORGE MEANY**

Secretary-Treasurer, A. F. of L.

But our people in Congress seem reluctant to meet the problems squarely.

Today our national security, our way of life, the whole free world, are threatened by the deadliest conspiracy against human progress in recorded time—the Communist urge for world domination. Yet, in the face of this erupting danger, the American people are disposed to postpone the time for decision. People seem to feel that because we have never been defeated we can never be defeated. The chief reason we have never lost a war is that in time of national danger Americans have always responded in the spirit of our pioneer ancestors, not with listlessness and apathy.

## We Get the Government We Deserve

The responsibility for our disorganized national situation rests upon each and every one of us. If we are disillusioned with Congress, if we are disappointed with the trend of world developments, we have no one to blame but ourselves. People get only what they are willing to work for and fight for. If our liberty is now endangered it is because we have not been eternally vigilant but actually have been asleep at the switch.

I believe that the present lethargy and apathy is but a passing phase. I have unshakeable confidence that the American people have not gone flabby and decadent. I know for certain that the eight million members of the American Federation of Labor have not lost their fighting spirit.

It is up to us in the free labor movement to arouse that spirit among all the people of our community. If there is a vacuum of inspirational leadership, let us take up the leadership ourselves in a nation-wide drive to awaken the American people to their responsibilities as free citizens in a democracy.

We, of organized labor, have an interest in this country greater, perhaps, than any other segment of the population. Likewise, we feel that we have made a contribution to the welfare of this nation greater than any other segment of the population.

We boast that we are the strongest and richest nation on earth. But we are the richest nation on earth, not because we have some magnificent big buildings, not because of our impressive monuments and our great highways, not alone because there are more automobiles per capita, and more radios, more deep freezers and refrigerators per capita, not alone because of our natural resources.

## Our Real Wealth

We are the strongest and richest nation on earth because the standard of living of the great mass of American people, generally, is higher than the standard of living of any other people on earth. And the reason our standard of living is high is because we have had a free trade union movement for almost 100 years fighting for a higher and ever higher standard of life for all the people of our country.

Back in the early days of the trade union movement, we went through some desperate struggles. The purpose of the movement hasn't changed. There is only one reason for a trade union—and that is to raise the standard of living and work of the people we represent. Nothing else.

Back in the early days the prime method was organization. In the early days Gompers closed his speeches with three words, or one word repeated three times—"Organize! organize! organize!" That, he felt, was our main objective. Of course, organizing the unorganized still remains a major objective of the A. F. of L. But in order to maintain the things we have gained and make further advances, we have got to think in terms of new methods.

## We Must Break With Tradition

We have got to think in terms of methods that we, to some extent, shied away from in the past.

The American worker traditionally is an independent guy. Back in the early days he looked upon his union and said, "Fine, the union should take care of my job, should see to it I get good conditions of work, and that I get good wages and decent hours. But the union should keep its nose out of my politics."

That was the attitude and the basic philosophy of the average American worker. Under that philosophy of independence labor fought many battles.

We had to fight the American Plan. We had to fight the attempts of big business to starve workers into submission. We had to fight Government by injunction, but an injunction which compelled men to work against their will.

## Political Action Essential

Now we have got to meet this new threat. If this movement is going to maintain the achievements of the past, if it is going to progress further, we must be politically active.

We can't afford to take the position that we have no interest in politics. We can't afford to take the position of saying to our trade union friends, "You stay out of my politics, I will vote for whom I like." We must, as trade union officials, and as an integral part of our trade union activities, go into the field of politics.

Where the American Plan failed, where the starvation plan of the employers failed, where the anti-labor injunction failed to subdue labor and put it in the position of fighting defensively, the Taft-Hartley law has succeeded.

What was the American Plan? The American Plan was the compulsory open shop in all industry. It was financed by the National Association of Manufacturers in 1921 and swept the

country from one end to the other for a year or two.

It temporarily put out of business the trade union movements in some of our larger cities. And the purpose of that plan was to compel union men to work alongside of non-union men, on the theory that if union men were compelled to work alongside non-union men then the unions couldn't live very long.

### Taft-Hartley Revives the Open Shop

On June 4, 1951, the Supreme Court of the United States handed down three decisions under the Taft-Hartley Act, all of them affecting the building trades, and all of them laying down this principle of the interpretation of the intent of Congress under the Taft-Hartley Law—that there can be no union activity directed toward the refusal of union men to work alongside of non-union men.

That is an official decision of the United States Supreme Court. The Court doesn't say whether the law is good or bad. The Court merely says it is constitutional, it was the intent of Congress, and that it is the law.

The Taft-Hartley Law has thus done what employers under the American Plan could not do.

If we are going to correct that situation we have got to correct it under the Constitution, by the American method, by which the law was foisted on us. We have been ridiculed because

we have said the Taft-Hartley Law is a slave labor law, but as time goes on it is clear, beyond doubt, that that is just what it is.

### Big Business Had the Votes

Keep this in mind: When they counted the votes to enact the Taft-Hartley Act in 1947, we got a fair count. When they overruled President Truman's veto of that law we got a fair count. Big business, as represented by the National Association of Manufacturers, and as represented by their lackeys like Taft and Hartley in Congress—big business had the votes. We didn't have them. So, if we are going to correct that situation, there is only one way I know of and that is by getting the votes.

We are never going to repeal the Taft-Hartley Act until we put into Congress men and women friendly to the ideals and principles of this great labor movement.

### Start Political Organization Now!

Organizing political machinery through Labor's League for Political Education is hard work. It is not just a question of making a talk and then forgetting it. It is hard, laborious work. But bad as the Taft-Hartley Law is, it still leaves every local union in this country free to take the initial step in that work.

There is nothing on the statute books that will prevent a local union from initiating and carrying through a campaign and using its funds

to finance that campaign in order to get its own members to go to the polls on Election Day. This every local union can do and this really is the first step in the difficult job of getting to the polls the votes of our people, the votes of our families and our friends.

### Labor Can Win

And if we get our families, and our own members and our friends, to the polls, we don't have to worry about the results. We know how they will vote. We know they are going to vote for people who are going to give some consideration to the welfare and interests of the great masses of wage earners who in reality are the wealth of this great country.

All State Federations of Labor, all city and central bodies, should give some thought to this problem. The job has got to be done in every precinct, it has got to be done in every district. There is no voting in Washington. Congressmen are elected out in the field. The job has to be done locally.

This is a long range project. We are not going to do it in six months or a year. It can be done. Labor can prove, as it met the challenge of the past, as it met the drive for the American Plan, as it met the starvation attempt, as it met tear gas and company thugs, as it met the anti-labor injunction, that it can meet this political threat.

Let's get started now to do the most effective job in our power in the next election and in 1952.



"I AM PRACTICING MY VIOLIN, MA. I'M PLAYING WILLIAM TELL."

### Revive the Living Theatre

At the Eastern Labor Press Conference held in Washington, D. C., on June 9-10, 1951, the revival of the living theater came up as a subject for serious discussion. In consideration of the Labor Press's sympathy with unions, such as the American Federation of Musicians, and other amusement crafts which have suffered as a result of the disappearance of the living theater from hundreds of cities of the nation, the following resolution was adopted unanimously:

**RESOLVED,** That the Eastern Labor Press Conference, meeting in Washington, D. C., June 9-10, 1951, calls upon its member publications to do everything within their editorial powers to cooperate with the A. F. of L. unions, particularly those mentioned above, in the campaign to bring back live theatrical plays and other stage presentations, which contributed so greatly to the enjoyment and enrichment of life in this country from Colonial times down to the 1920s.



"WATCH HOW EASILY I CAN MAKE HIM HIT THE HIGH NOTES."



Music Masters Orchestra, Brunswick, Georgia.



Dave Garson's Orchestra, Clolster Hotel, Sea Islands, Georgia.

See page 16.

## More Recording Companies Sign

Supplementary list of recording and transcription companies that have signed contracts since publication of the list in July, 1951. Members should add this to the previously published lists.

### RECORDING COMPANIES

All Star Records, 2389 Utley Road, La Crescenta, Calif.  
 Atonal Record Company, 340 West 72nd St., New York, N. Y.  
 Casa Mardi, Inc., 1206 Ponce de Leon Ave., Santurce, P. R.  
 Charm Recording Co., 6356 Hollywood Boulevard, Hollywood, Calif.  
 Command Performance Records, 163-18 Jamaica Ave., Jamaica, N. Y.  
 Don-Rob Music Publishers, 1636 South Prairie Ave., Chicago, Ill.  
 Vincent Florino, 807 North Ocean Drive, Hollywood, Florida.  
 Folk Music, Inc., 127 North Dearborn St., Chicago, Ill.  
 Forte Music Enterprises, 6040 Larkins, Detroit, Mich.  
 Fulton Recording Corp., 80 West 40th St., New York, N. Y.  
 Hamblen Music Co., 71 Hacienda Drive, Arcadia, Calif.  
 Jay-Day Record Co., 1854 Hanscom Drive, South Pasadena, Calif.  
 Jewelltone Recording Co., 1616-A Broderick St., San Francisco, Calif.  
 Junior Record Guild, 1240 Park Ave., New York, N. Y.  
 Keen Records, 242 North Canon Drive, Beverly Hills, Calif.  
 The Northern Recording Co., 205 Teton Ave., Bismarck, North Dakota.  
 Omega Records, 11324 Emelita St., North Hollywood, Calif.  
 Opera Guild of Greater Miami, 625 S. W. 29th Road, Miami, Florida.  
 Oregon Trails Records, Box 309, Oregon City, Oregon.  
 Organ Tone Records, Kamrar, Iowa.  
 Phoenix Transcription & Recording Co., 3026 East Garfield St., Phoenix, Arizona.  
 Pitman-Hawaiian Records, 1923 Kalakaua, Honolulu, T. H.  
 Polkaland Records, 1210 North Eighth St., Sheboygan, Wisconsin.  
 Rambler Record Co., 311 Weatherly Building, Portland, Oregon.  
 Regina Record Co., 109 North Dearborn St., Chicago, Ill.  
 Richtone Recording Company, P. O. Box 6081, Dallas, Texas.  
 Thomas Schifanella, 143 North Main St., Paterson, N. J.  
 Shome Records, Eldon, Missouri.  
 Silver Star Records, 1620 Skyline Drive, Pittsburgh, Pa.  
 Skinner Music Co., Inc., 524 North La Cienega Blvd., Los Angeles, Calif.  
 Skystreak Records, 2406 36th Ave., San Francisco, Calif.  
 S. & R. Records, 1607 Broadway, New York, N. Y.  
 The True Recorder Company, 2457 Woodward Ave., Detroit, Mich.  
 United Record Company, 5919 Prairie Ave., Chicago, Ill.  
 Urania Records, Inc., 667 Madison Ave., New York, N. Y.  
 Doris Vancel, 4600 North Sheridan Road, Chicago, Ill.  
 Walden Records, 314 Stanton St., New York, N. Y.  
 Wallo Records, 1301 G St., N. W., Washington, D. C.  
 Woodmont Records, 656 Woodmont Ave., Berkeley, Calif.

### ELECTRICAL TRANSCRIPTION COMPANIES

Damon Recording Studios, Inc., 117 West 14th St., Kansas City, Mo.  
 Forte Music Enterprises, 6040 Larkins, Detroit, Mich.  
 Monroe Music, 14 East 62nd St., New York, N. Y.  
 Phoenix Transcription & Recording Co., 3026 East Garfield St., Phoenix, Arizona.

## Closing Chord

Roy W. Singer, President of Local 655, Miami, Florida—he had held that office consecutively for the past eleven years—passed away on August 19th at the age of fifty-four. Prior to that period, he held alternately the office of Business Agent and President for fourteen years. A life member of the local, he had been for many years a delegate representing it at the Convention of the American Federation of Musicians and was as well at various times a delegate of the American Federation of Musicians to the Convention of the American Federation of Labor. He was also for a period of nine years President of the Miami Central Labor Union and State Officer representing the American Federation of Musicians for the entire State of Florida.

A civic-minded man, Mr. Singer was active in various branches of the city's charitable organizations, such as the March of Dimes, the Chil-

dren's Cardiac Home, and the Community Chest. He worked untiringly for the benefit of all.

In the highway accident death on July 18th, 1951, of seventeen-year-old Charles H. Gable, Jr., Local 296, Columbia, Pennsylvania, lost one of its youngest members. The tragic crash occurred about a month after he had graduated from the Columbia High School and nipped in the bud a promising career for the young trombone and baritone player. At the age of five, young Gable began to study the piano, then, under his father's tutelage, learned the horns. He represented the Columbia High School twice in State band festivals, as well as in many district band and orchestra events. During his senior year he composed the "C. H. S. March" and arranged it for high school band. It became very popular.

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LEFT, James A. Roche, RIGHT, Neil Duddy. Note that the pipes may be held either over the right or over the left shoulder. Right-handed individuals usually choose the left-shoulder method, with the left hand held above the right for fingering.

*In the preparation of this article, I had the advantage of discussions with several well-known bagpipers. The bagpipe's especial notation and aspects of the instrument's history and technique were described by Neil Duddy, Edmund Tucker, James A. Roche and Ross Gorman (of the Band of America). All were most generous of their time and knowledge.*

THE BAGPIPE is a peculiar instrument. It needs the open air, with preferably a few mountains thrown in, for a sounding board, yet it has but an innocent nine notes of range. It has no "harmony" yet it is the basis of an inexplicable (by the rules) aspect of harmony—the pedal point. Scottish regulations (Edinburgh competition, 1785) decree it shall be played in "the proper Highland habit"—the only instrument so set apart—yet in the Middle Ages it was an instrument of beggars, hangers-on, ne'er-do-wells. It is blown by the mouth, but the mouth has nothing to do with the quality of its tone. It "talks" in a literal sense (take the word of the Scotch and the Irish) but its words cannot be translated into English. Finally, though the Scotch have taken it as their national instrument, they are frank in recognizing its limitations. They admit it is not suitable as chamber music; that it shouldn't be played with a piano to which it is not tuned; that it doesn't serve for lullabies; that it would be of doubtful value in the neurological wards of a hospital; that it can't interpret "blues" numbers; that it shouldn't be practiced in a city apartment. At the same time they staunchly advocate its use for picnics, parades, open-air festivals, field-day events, pier and train farewells, and at-the-grave laments.

They will also proudly relate to you its distinguished history. Back in old Roman days players on the simple pipes used to burst blood vessels trying to reach the far corners of the Colosseum. Sometimes two pipes were played by one player—one mouthpiece, that is, and two tubes. The resulting casualties impressed some bright intellect with the advisability of channeling or reserving the air so that the lungs could take an occasional rest.

## The Bagpipe —

The first bagpipe was just an elongated tube with an inflatable portion midway down its length. Later the bag was increased in size and held under the player's arm so that the elbow could deal out the air. Ancient Rome had these bagpipes. (There on old coins you see its citizens, puffing away!) Persia 100 years before the Christian Era, Turkey, ancient Israel knew them.

The Great Highland Bagpipe, the one you see on parades, has grown from this simple bag-plus-tube affair into—but let's examine it part by part.

The part you blow into is called, reasonably enough, the blow pipe. It is a twelve-inch channel without side apertures and without reeds. It has one gadget, though. It is equipped with a valve at the far end, this to prevent air from being sucked back and allow the player to breathe in as well as out.

The blow pipe sends air into the bag, a mellow-shaped affair about twenty by nine inches, and made, in America at least, of elk's skin. For this one entrance there are four exits: a melody pipe called the "chanter" and three single-note pipes called "drones." The chanter has eight holes, seven in front for fingers and one at the top behind for the thumb. The notes sounded via these holes range from:



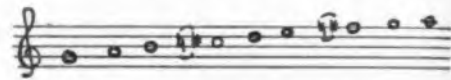
The chanter pipe—like the other pipes—is fitted into the bag by means of a "stock," a sort of base band, within which is the chanter's reed, shaped roughly like the reed of an oboe: two edges of cane tied together and vibrating against each other. The tone is also oboe-like.

The three other exits, namely the drone pipes, have no side holes. They don't need them. Each sounds but a single note, and sounds that

continuously. The two shorter drones (each about twenty inches long) sound a note one octave below the chanter's lower A. The long drone (it's about three feet from bag to outlet) sounds an A one octave below that. The reeds of the drones are fashioned more on the clarinet order, that is, by splitting a round length of cane in such a way that the loose part vibrates like the "squeaker" a child forms from a blade of grass. The current of air issuing from the bag sets this loose part in vibration.

When deflated, the bag, with its three drone pipes, the chanter pipe and the blow pipe, has a sort of octopus look. But in playing position—big drone on left shoulder, smaller drones suspended by ribbons fan-wise from the long drone, bag under arm, elbow gently regulating air outlet, blow-pipe to lips, chanter held in the fingers, player preferably walking back and forth briskly in the open air—it looks both efficient and imposing.

Now for its music: The chanter's eight holes allow for nine notes, counting the one sounded when all eight holes are stopped:



Because of the constant sounding of the drones' "A's," the scale comes to our ears as the scale of A, with the initial G counted as a pre-note. However, it is an A-scale with a difference. It has (see illustration) an altered C-sharp and an altered F-sharp. These notes, in a word, are neither sharps nor naturals, but tones sounding at a point midway between these: quarter tones, no less. The bagpipe scale closely approximates the vocal scale of Damascus as sung in the middle of the nineteenth century, and some musicologists have decided from this that the bagpipe was imported into Europe during the Crusades.



Pipers' Band in front of Edinburgh Castle.

(British Travel Association Photograph)

# Music on the March

The bagpipe has received the serious attention of our greatest composers. Bach used the musette (the French type of bagpipe) in his English suites Nos. 3 and 6. Handel used it in the sixth of his grand concertos. Meyerbeer introduced the bagpipe in his opera *Dinorah*, in the scene laid in Brittany. Scotch bagpipe airs were introduced into Boieldieu's *La Dame Blanche*. Schubert uses drone bass in his *Rosamunde*, as does Beethoven in the beginning of the Finale of his *Pastoral Symphony*. Haydn in his *L'Ours Symphony* gives an excellent imitation of the bagpipe, in the portion suggesting the bear dance. Berlioz inserts a bagpipe imitation in the third movement of his *Harold in Italy*. Then of course there's the opera built entirely around the vicissitudes of a bagpiper: Jaromir Weinberger's *Schwanda the Bagpiper*. In this tale Schwanda so enchants Queen Iceheart by his bagpipe playing that she starts to step to the polka. Later in the course of his adventures he again uses his bagpipe to good purpose, setting Satan and all his imps to dancing and escaping in the general excitement from the nether regions.

If we hear bagpipes as discordant, that is because our ears are "set" to the piano scale. Note on the following chart of vibrations:



that a discrepancy between bagpipe and piano scale exists (besides the "C" and "F" notes) in the "G." The bagpipe scale comes nearer to corresponding to the piano's "G natural" than to the latter's "G-sharp" which would ordinarily be sounded in the A-scale. This lowered seventh is what gives the bagpipe its almost Oriental flavor.

But it isn't just the scale that is different. The bagpipe, unlike pipe organ or accordion, has no shutting off device. Staccato, "rests," are impossible. One note leads on to the next. To avoid the dulling effect of constant legato, grace-notes are introduced between melody notes. In "The Pipers Delight," a collection of bagpipe airs, at least half of all the notes are preceded by graces of one, two, three or four notes each. Not a single rest sign occurs in the entire book.

With all this elaborate figuration one would expect the bagpiper's fingers to be doing a jig all the time. They do but not because the fingers have to stop many different holes. The grace notes are played not by multiple hole-stopping but by a maneuver of a single finger over a single hole. Such a grace as:



is formed, not by using the corresponding G-D-G-E pipe holes but by a certain method of lifting and replacing quickly a single finger on a single stop—"rolling" the finger, it is called.

This lavish use of grace notes, together with the uninterrupted flow of sound, the background of drones and the piercing timbre of the longer-held notes, give bagpipe music a curious resemblance to excited speech—to battle cries, exhortations, lamentations, incitations. Just as the human wail, its sob, its pleading, its complaining is what we hear in saxophone music, so the heartier, more strident, martial inflections of the human voice are represented by the bagpipe. The scientist Baron von Kempelen, after long research, came to the conclusion that the music of the chanter reed was the nearest approach to the human voice to be found among musical instruments.

## Talking in Tones

Early Celts were convinced of this fact. Pipe music, they maintained, was an actual language conveying messages with the explicitness of the spoken word—broadcasting warnings to distant friends, relaying battle declarations to foes miles away. One story goes that a bagpiper imprisoned by a hostile clan in a castle beside the sea asked his captors, as a boat piloted by his kinsman Collins and filled with his brother clansmen came into the bay, to be allowed to play from the castle parapet. This is what he "played":

"Coll, O my dear, dinna come near;  
Dinna come near, dinna come near;  
Coll, O my dear, dinna come near,  
I'm prisoner here, I'm prisoner here."

So of course the boat sailed on past. However, a piper in the enemy clan understood the pipe music, too, and the roof-top piper was therefore condemned to have his fingers cut off to prevent further impromptu broadcastings.

So thoroughly convinced were early Celts of the talk-ability of bagpipes, that, in training other pipers, they "spoke" the notes. Before a pupil was allowed a pipe in his hands he was taught to chant words which stood, each, for a note with its grace note. "Hirrin," for instance, is three notes sounded by the little finger stopping a hole on the chanter in a special way. "Hinbandre" would be written, in our modern notation, so:



It went this way: the nine notes of the chanter were represented by vowel sounds, in conjunction with certain consonants. Grace notes added consonants (sometimes vowels) to these sounds.

Each syllable formed stood for a group of grace notes plus the main note. Syllables were joined to form words in much the same way that notes are tied in a staff. A familiar Scotch tune in syllabic "notation"—"*I hin-do, ho-dro, hin-do,*



Scottish Bagpiper  
(British Travel Association Photograph)

*ho-dro, hin-do, ho-dro, hin-dra, ho-dra, hin-do, ho-dro, hin-da, chin-drine*"—was so specific that pipers reading it in widely separated regions got the same tune from it. Thus music was handed down, at first orally, then in written syllables, from generation to generation. Pibroch—the Highlanders' wild martial tunes—were thus transmitted.

I would be writing this with my tongue in my cheek if I had not heard such syllable chanting by an old Irish piper. (Incidentally the Irish have quite as good a claim to the Highland Bagpipe as the Scotch. It was played in Ireland, probably, before it was played in Scotland.) When he piped for me, "Yonder I Planted My Cabbages," then chanted it in syllables, I had an eerie sense of hearing the same thing twice and identically performed. I could not doubt that an expert piper, hearing the vocal sounds, could immediately reproduce them, grace notes and all, on the chanter.

## Split-Second Timing

This system of music transference is the more remarkable when one realizes that pipe bands—often with dozens of members—play in exact unison. All those hopping notes, those skirls and twists, are done simultaneously by all the members of a well-trained band. One can understand how it is that a real piper must study for seven years to master his art.

Those bands, at least one of which is to be found in most of our larger cities, recruited, curiously enough, quite as often from Irish as from Scottish members of the community, consist of pipers and drummers in a ratio of about three to one. The bass drum sets the rhythm. The pipe major chooses the program, sets the general tempo, has charge of the band. There is no harmonizing. The bagpipes speak as one.

It's a brave sight and a brave sound they make. It's a sound we would not like to hear diminish in the corridors of time. For there is no sound like it on the face of the earth. And, given its peculiar method of production, there will probably be no sound developed like it ever again.

—Hope Stoddard.



Left, Henry Sopkin, Conductor, the Atlanta Symphony, and right, Albert Coleman, Director, the Atlanta Pop Concerts.

**I**F YOU were one of the throng who tried fruitlessly to gain entrance to a filled-to-capacity Fox Theatre in Atlanta, on the Sunday of July 12th, 1951, to hear the first Atlanta Pops Concert of the summer series, you would be convinced that music holds a significant place in this, the capital of Georgia. This city, founded in 1833 as the terminus for the Georgia Railroad, is proud of the large proportion of its 642,000 inhabitants who are steadfastly seeking to further the city's well-established musical tradition.

The first music Georgians listened to, the lusty songs of the railroad construction men and the ringing thud of axes, had become by 1860 amplified into more formalized productions, for instance, into a mixed choral organization called "The Atlanta Amateurs." This group was not only giving regular concerts but was being transported free to other towns by an obliging Atlanta and West Point Railroad. Also in the sixties brass bands became popular out-of-doors and chamber music, indoors. In 1872 the city's first orchestra (first violin, second violin, bass viol, clarinet, cornet) came into existence through the efforts of Ferdinand Wurm, who, as another of his enterprises, taught the city's youthful poet, Sidney Lanier, to play the flute. For forty years Wurm's Orchestra played at weddings, recep-

tions and city functions, and gave Sunday concerts of sacred music in the dining room of the Kimball House.

Atlanta's memorable record in opera began in 1876 when the Rossini Club in the first year of its organization presented Balfe's *Bohemian Girl*. In 1883 Atlanta audiences were hearing Minnie Hauk and Company, the Duff Grand Opera Company, Grau's English Opera Company and the Damrosch Opera Company. A real record was set, when, in 1910, the first performance of the Metropolitan Opera Company in the South was presented in Atlanta. The manager of the Metropolitan stated, at the end of the engagement, that "never before had the Metropolitan Opera Company sung to so many people or realized such an amount of money in one week." From then on the Metropolitan paid Atlanta an annual visit, the only Southern city to be so singled out.

Understandable it is, therefore, that still today opera comes as natural to Atlanta residents as sipping mint juleps. For the 1951-51 season the Atlanta Opera Company schedules Kurt Weill's *Down in the Valley* and Douglas Moore's *Giants in the Earth*, as well as the traditional *Faust*, *La Traviata*, *Madame Butterfly* and *Pagliacci*. The operas, most of them, will be sung in English, and the emphasis will be on freshness, vigor, and clarity. The twenty-six-piece orchestra (culled largely from the Atlanta Symphony) is conducted by Richard Valente, the opera company's director since its incorporation in 1950.

Ever since 1922, the year the Atlanta Symphony Orchestra Association came into existence, some sort of symphonic enterprise has been brewing in that city. Today's top news is the "Atlanta Pop Concerts" series. "The fifth annual 'Pops' Concert Season opened July 8th with its usual glamour of a 5,000-person audience," headlines Helen Knox Spain in the *Atlanta Journal*. "The orchestral high-light of the program was Max Steiner's score for the movie *Gone With the Wind*," points out the *Atlanta Constitution*. The *Journal* proclaims: "Albert Coleman (the series' originator and director) had a double role at the July 22nd concert, that of conductor and composer. In both he was brilliant." Mr. Coleman has proved himself an enterprising as well as brilliant conductor. Through his persuasiveness, big department stores have included in their ads references to the "Pops": "Sunday afternoons at the Atlanta Pops Concerts the prettiest feet will be



The locals of Georgia in at least three cases have fostered symphonic groups throughout the State—a praiseworthy record.

# Music in

tapping and wearing nylon mesh" . . . "Shop and save at Rich's Friday night and listen to good music Sunday afternoon—the Atlanta Pops Concerts." The concerts, free to the public, are under the joint sponsorship of the City of Atlanta, Local 148, and the Fox Theatre where they are held. They are broadcast over local station WSB.

What these concerts do for summer listeners, the Atlanta Symphony and the Atlanta Opera Company do for winter audiences. In its brief four seasons, the Atlanta Symphony of ninety members directed by Henry Sopkin has reached an enviable "in the black" status. At the beginning of last season a "Symphony Week," during which local stores, newspapers and radio stations cooperated in a concentrated campaign, rated the orchestra more than four thousand season tickets. An estimated 15,000 telephone calls were put through that week by 150 women of the Atlanta Symphony Guild, Inc., urging subscription. The youth concerts were sold out within two days of their announcement, leaving 400 children on the waiting list. The children's tickets (the entire series sells at \$1.00) are printed in special program booklets, containing program notes to help students prepare for the concerts.

One means of recruiting musicians for this orchestra is a four-week training course held each summer: the Atlanta Symphony School. This is underwritten by the Guild and is staffed by conductor Sopkin and seven musicians who teach instruments, harmony, theory and ensemble playing.

A group fathered by the orchestra, the Atlanta Symphony String Quartet (Robert Harrison, George Johnson, Hans Karl Piltz, Walter Steinhilber) plays for educational series. In the 1951-52 season, it will present four regular chamber music concerts.

## From Saws to Cellos

No other symphonic group in Georgia excels that of Atlanta, but travel across the State and southward down the coast to Savannah and you will come on another orchestra of promising proportions and more-than-promising zeal. The Savannah Concert Orchestra which was created three and a half years ago through the Music Performance Trust Fund and which since then has presented twenty-three concerts through cooperation of this Fund and the Chamber of Commerce, is directed by O. H. McClellan, Secretary of Local 447 of that city. So far the enterprise ties in with citizens' work-a-day professions. Merchants, housewives, students, school teachers, a bookkeeper, a baker, a policeman, a druggist, a carpenter, drop their pencils, brooms, books, dough and saws, and pick up violins, cellos, flutes and trumpets to supply Savannah with service of a more soul-satisfying sort. Such adaptability has solved temporarily the problem of music in Savannah. Yet not a music lover of the city but looks to the time when this group of forty-three musicians will become a fully professional symphony. Already a committee of influential citizens has been formed with this purpose in view.

Central Georgia is represented, musically speaking, by the Macon Symphony Orchestra, Joseph Maerz, conductor. This group presents

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three adult concerts and one children's concert a season.

The various colleges—University of Atlanta, at Athens, Shorter College at Rome, Wesleyan, at Macon, State College for Women, and others—have flourishing music departments. Probably the most outstanding accomplishment of the Music Department of the University of Georgia—Hugh Hodgson is its director—is the Music Appreciation Hour which has been held every Thursday night in the Chapel for the past twenty-four years. Programs usually limited to one great composer are presented through varied mediums: piano, chamber ensembles, voice, the Little Orchestra, choral groups. College productions of operettas and oratorios are given each year as well as a concert series of artists. The townspeople of Athens share with the general student body in supporting these musical activities. Through the extension department the University's music programs serve the entire State.

Brunswick, Georgia, has as yet no symphonic or operatic group. It does have at least two ensembles, however, worthy of mention. Dave Garson's Orchestra has been playing at the Cloister Hotel for eight years, and the Music Masters Orchestra plays during the winter months at the King and Prince Hotel on St. Simon Island, Georgia. See page 10 for photographs.

The mention of this island sets off music vibrations of another sort. No description of music in Georgia would be complete did it not give space to the plantation songs, and the "spirituals" of the Georgia Sea Islands. The coast of Georgia has been a source-spring for Afro-American music. As Lydia Parrish points out in her book, "Slave Songs of the Georgia Sea Islands," this is music of a special sort. She writes of one of the songs, *Knee-bone, I Call you Knee-Bone, Bend*, "Tones are used that baffle any transcription, and the leader frequently drops a whole octave in singing the rhythmically prolonged *you*, to the wonderment of white musicians unused to the trick so often employed by the old-time Negroes . . . Curious twists and exotic tones are employed—including the musical, yet nasal 'h-nnni'—that must be heard to be appreciated. None of our musical symbols is capable of suggesting the strange turns used in this, as well as others of the more primitive Afro-American chants."

### Primitive Percussion

Nor does the music confine itself to vocal music. "If the plantation is sufficiently remote, and the owner is ultra-modern in his taste, such a jazz band may be organized as has not been



Savannah Concert Orchestra. O. H. McClellan, Director.

heard in many a year. It is only necessary to call for the services of those who can still 'rap the bones' (real bones, of a thickness and length suitable for manipulation between the middle fingers, which produce an effect similar to that of castanets), or play upon the well-seasoned and polished 'old jawbone' of some ox, horse, or mule with the aid of a blacksmith's rasp or a large key (a rhythmic tooth-rattling performance), or extract music (of a kind) from the U-shaped iron clevis used for hitching horses to the old-fashioned plow—which, when suspended by a string and beaten upon with its pin, makes a very fair 'tr'angle,' as the antebellum Negroes called it. If you live in the neighborhood of a canebrake, there may be an old Negro who can demonstrate the kind of music to be obtained from a set of reed-pipes, called 'quills,' made from graduated lengths of cane tightly wedged into a frame. On occasion, a wash-board—played with a thimble—and a frying pan may be added. Now and then a fiddle, 'box' (guitar), mouth-organ, or jew's harp is heard in rural districts . . ."

Such music is by no means confined to the Georgia Sea Islands. In Brunswick ships are still loaded to the singing of *Sandy Anna*; at the sugar terminal freight cars are jogged along for short distances to the rhythm of *Old Tar River*. On a Sunday the largest Negro church in Atlanta, Big Bethel A.M.E., is crowded with tourists from all over the United States listening to the Big Bethel Choir—it has fifty-five male and 130 female members—performing a most picturesque version of the medieval miracle play, *Heaven Bound*. Folk songs are interspersed lavishly throughout this presentation.

With all its wealth of folk music, it is little wonder that Georgia is rich in gifted sons. Roland Hayes was born in Curryville; Hall Johnson (his Negro choir sang in *Green Pastures*) comes from Athens. Though a born New Englander, the composer of *Nearer, My God to Thee* and *My Faith Looks Up to Thee*, Lowell Mason, began his musical career as a choir leader and organist in Savannah at the age of twenty and remained in that city fifteen years. Beryl Rubinstein, born in Athens, has had his *The Sleeping Beauty* performed by the Juilliard Graduate School. Harry James of band fame was born in Georgia. In James' case, though, one has to stretch the term a point to

call him a "native son." As a matter of fact he was born in Albany, Georgia, rather than in Schenectady, New York, or Portland, Oregon, because at the time of his birth the Mighty Haag Circus with which his parents were connected—his father was bandmaster and his mother was a trapeze performer—was playing a two-week stand in that town.

One of the oldest musical organizations in the South, the Sacred Harp Singing Society, holds its conventions in Columbus, Georgia. (The vocal cords are considered "the sacred harp.") In these gigantic all-day sings the women take the alto parts and the men carry the harmony. They read from shaped-note notation: the triangle, circle, square and diamond stand respectively for *fa, sol, la* and *mi*. George Pullen Jackson describing this religious folk-song tradition in his "White Spirituals in the Southern Uplands" shows that many of the religious lyrics were fitted to tunes of the old secular ballads.

Consider this music and contrast it with the latest musical programs in the Georgia city churches: Bach's *Magnificat*, Brahms' *Requiem*, Verdi's *Requiem*, played as part of the church service. Consider the drumming of bare feet on the cabin floor, and Handel's *Messiah* heralding the Christmas season, played by the Atlanta Symphony joined by a chorus of 300 home-culled voices. Consider the Savannah Chamber Music Ensemble playing Debussy's *Clair de Lune* and a "shack-rouser" at a railroad camp singing:

Wake up buddy  
An' sit on the rock  
It ain't quite day  
But it's four o'clock  
Rata-tat-tat!

Consider all these contrasting elements, and you will realize that music in Georgia is both wide in scope and varied in nature. The State's contribution to the overall musical picture is comparable to its contribution in the field of natural resources. Just as it has some small portion of almost every mineral and agricultural element (they say it is the one state which could be literally self-sufficient), so it has the raw stuff for every sort of musical expression. Georgia sings its own songs. Georgia hears its own music. And the music is played by its own sons and daughters in choral, chamber and orchestral ensemble.

—Hope Stoddard.

The Atlanta Symphony Orchestra



# Les Brown's Band of Renown

What makes a band a band? Good musicians, working together harmoniously—good arrangements—a competent leader—and that extra something that makes a band individual. All this can only be accomplished through years of working together in close harmony. Les Brown's "Band of Renown" fills the bill on all counts.

Les Brown has always sought to use the best players available, offering them the highest salaries he could wangle from the business operation of the band. With this policy firmly held to, Les Brown has gathered into his band some of the best musicians in the country.

## Musicians

In the sax section he numbers Dave Pell, tenor, who is an alumnus of Bob Astor, Tony Pastor, Bobby Sherwood and Bob Crosby; Abe Arron, a graduate of the Jack Teagarden, Skinny Ennis and Horace Heidt bands; Sal Libero, who has played with the Glenn Miller Army Band, George Paxton and Tex Beneke; Henry "Butch" Stone, baritone, who doubles as comedian-vocalist and used to play with Van Alexander, Jack Teagarden and Larry Clinton; and Eddie Scherr, who writes comedies in his spare time.

The trumpet section is graced by Bob Higgins, who started playing with Horace Heidt. Al Donahue and Bobby Sherwood; Wes Hensel, who joined Brown after playing with Charlie Barnet, Boyd Raeburn and Johnny Richards; Bob Fowler, a Bachelor of Music from USC; and Don Paladino, who has appeared with Johnny Long, Hal MacIntyre, Artie Shaw and Stan Kenton.

"Stumpy" Brown, Les's brother and featured trombonist, played with Art Mooney before joining his brother. Others in the trombone section are Dick Noel, who has played with Tommy Dorsey, Harry James, Bob Crosby, Boyd Raeburn, Spike Jones, Jan Savitt and Bobby Sherwood, and hopes to become as good an arranger-composer as possible; Bob Pring, who has been heard before with Tex Beneke, Herbie Fields, Tony Pastor and Mal Hallett; and Ray Sims, who sings as well as plays and has been with Jerry Wald, Bobby Sherwood and Benny Goodman.

Ray Leatherwood, bass, has also played with Joe Venuti and Bob Chester. The guitarist, Tony Rizzi, has appeared with the bands of Harry James, Matty Malneck, Victor Young, Mark Warnow and Horace Heidt. Jack Sperling, drums, is a graduate of the Henry Adler school. An alumnus of the Juilliard School of Music and the Bobby Hackett band, Jeff Clark, son holds down the piano bench and is a spare-time song-writer, with ambitions to graduate from the "one-hit" class.

## Featured Vocalist

Lucy Ann Polk, the girl vocalist, became associated with Les Brown's orchestra when she was only fifteen, but left to try a night-club circuit tour with "The Town Criers," a quartet of brothers and sisters. When the group was

signed to appear on "Kay Kyser's Kollege of Musical Knowledge," Lucy Ann Polk won for herself the honor of a solo vocal on a disc—"Coffee Time"—which was one of the biggest selling records of the year. This recording led to her becoming featured vocalist with Kay Kyser's band when Georgia Carroll (Mrs. Kyser) left the band to rock the cradle. In 1949, Lucy Ann Polk was featured vocalist for Tommy Dorsey, and in November of that year she returned to work with Les Brown, thus rounding out the full circle.

The preceding roster of fine musicians would make any band leader proud. But more im-



Lucy Ann Polk

"Stumpy" Brown

portant, and adding to their ability, is their long association with each other as a band. Too many changes in band personnel have much the same effect as changes in a ballet company—the corps no longer works together with precision. Les Brown's men, thoroughly familiar with each other's work, blend into a flexible musical whole.

## Arrangements

From the time he first began studying theory, harmony and composition at the Ithaca Conservatory of Music, Les Brown has been trying out new ideas in arrangement. True, his first band arrangements were very close to what everyone else was doing, but Les was still very young (this was from his fourteenth to seventeenth year), and he worked hard. The styles of Whiteman, Nichols and Goldkette could be found in his arrangements without much sleuthing, but always with a touch of his own somewhere. Later, on a musical scholarship at Duke University, Les was playing in the official college band, the "Duke Blue Devils," working weekends and the summer months.

In 1936, Les Brown took over the leadership of the Duke Blue Devils, and the band stayed together as a co-operative unit for a couple of months. This time, the man to follow was Benny Goodman, and swing was the craze. Les fronted the band with clarinet, à la Goodman, and guitar and string bass were used in the band instead of the tuba and banjo. When the Duke Blue Devils disbanded, Les came on to New York.

It was here that his ideas began to jell into a philosophy of music. He worked on stock arrangements for the music publishers, and occasionally did special work for Ruby Newman, Red Nichols, Jimmy Dorsey and Isham Jones.

His arrangements began to assume style—dancing music with a clean air of melody.

When, in 1940, Les Brown formed his own band for the Hotel Edison, he was able to experiment with his own ideas much more freely. The style of the band became more and more sure and melodic. When Les wrote "Sentimental Journey" in 1945, and the band and the song became a hit together, the style that he had perfected gained nation-wide popularity.

## Leader

Thoroughly schooled in music theory, a skilled instrumentalist, and an arranger with ideas and individual flair, Les Brown stands high on the roster of bandleaders. He is interested in getting the best breaks for his men, using each man to his fullest capacity, and keeping the band functioning as a unit. With all this, he has not forgotten the audience, and believes in giving them the music they want. His music is for dancing and for pleasure, and in both aims Les Brown has been completely successful.

## Beat

Above anything else he did as a leader, Les strove to develop a "beat" in his band—the difference between a living band and a lifeless one. Slowly, the beat developed; through years of integrated playing by musicians who began to know instinctively what the men alongside them would always do.

Since the year 1940, when RCA-Victor gave Les Brown a chance to form his own band on the basis of some of Les's arrangements which he had admired, the band as a whole has been steadily improving. Without the help of large financial backing, a trick promotional campaign, or riding the crest of an extreme fad, the band has rated bigger and better jobs with each successive appearance.

In 1946, with "Sentimental Journey" still humming throughout the country, Les Brown and his boys went after and landed the plum of the orchestra spot on the Bob Hope radio show. It was this job that really permitted the boys to perfect their style. They now had a permanent base of operations and were not forced into gruelling one-night stands. With the radio show as a staple, they could pick and choose the other jobs they played and work more closely as a team.

With Bob Hope they claim to have covered more mileage than any other band, on visits to Armed Forces camps in Europe and the South Pacific, as well as Korea and Japan. The last trip Les made with Bob Hope was to Korea, where they covered some 25,000 miles and entertained 500,000 servicemen in the Orient.

Les Brown's band is now completing a highly successful engagement at Hollywood's Palladium. With the Bob Hope radio show, Les will continue his practice of doing a week of one-niters every month to keep the boys on their toes—flying to engagements by chartered plane immediately after broadcasts. He will also continue experimenting to keep this band the precision instrument that it is.



**EAST.** George Shearing and his group will be playing in Boston and Philadelphia during the month of September . . . The Orioles play Baltimore between one-niters . . . Eddie Saletto, currently handling promotional tie-ins with Lee Corbin on the comic song-novelties: "Katy the Kangaroo" and "Benny the Bear" for the kidisk trade, is reactivating his Selections Combo for scheduled club and park dates . . . Damiron returns to Ben Maksik's Roadside, Brooklyn, after a successful engagement at the West End Casino, West End, N. J. . . . Roy Eldridge, Buddy Rich and Oscar Peterson featured with the Jazz at the Philharmonic tour . . . Billy Krecbmer's Jam Session in Philadelphia was open all through the hot months, is now lining up top names for the fall . . . Henry Schmier and his orchestra, with vocals by Noma, are now playing at the Elks Club, Scranton, Pa. . . . Al Senz and his orchestra playing at the Jackson House on the Shrewsbury River, Highlands, N. J. . . . Lou Paul and his Quartette doing a one-niter at the Hotel Bossert, Downtown Brooklyn, October 21.

Beth Lee, who gave up her daily radio program on Albany's WPTR to become a full-time Hammond organist, has been signed to a three-months' contract by the Van Curler Hotel in Schenectady, N. Y. The contract runs to November . . . The Griffin Brothers will be seen and heard in Atlantic City, Philadelphia and Baltimore during the month of September.

Benny Goodman appears as guest artist at the Worcester Concert at Worcester, Mass., on October 23 . . . Joe Morris one-nites through the East, with stops at Baltimore and Philadelphia . . . Johnny Hodges divides September between Baltimore and Washington . . . Tiny Grimes plays Cleveland and Philadelphia . . . Illinois Jacquet comes to the Howard Theatre, Washington, D. C., for the week of September 21-27 . . . Ella Fitzgerald on tour with Jazz at the Philharmonic from September 14 to November 22 . . . The saxophone, which was invented by Antoine Joseph Sax in 1840, and made its debut in an orchestra on December 1, 1844, in George Kastner's grand opera, "The Last King of Judah" performed at the Paris Conservatory, was singled out for notice on Sammy Kaye's radio and television shows during July and August. Sammy Kaye has been appointed chairman of the 111th anniversary celebration of the invention of the instrument . . . The Erroll Garner Trio play at the Blue Mirror, Washington, D. C., from September 13 to 26.

# WHERE THEY ARE PLAYING



**NEW YORK CITY.** Freddie D'Alonso and orchestra, featuring Sarita, open at the Chateau Madrid . . . Ralph Font and orchestra open in the beginning of September at the Tavern on the Green for an indefinite stay . . . The American Theatre Wing, for the first time in its history, is admitting experienced non-professionals. The Music Division, perhaps the largest and most completely unique professional music school in the world, is scattered all over New York in the manner of a medieval university . . . Spike Jones starts a series of five full-network hour-long TV shows on September 16th for the National Broadcasting Company . . . Ralph Flanagan returns to New York October 1 for a stay at the Statler.

Buddy Johnson plays the Apollo Theatre after completing a month of one-niters down South . . . Vaughn Monroe at the Waldorf-Astoria through September . . . Fred Waring takes up his television show again on September 9 . . . Anita de Castro and crew staying on at the Havana Madrid . . . Eddie Wilcox playing the Apollo Theatre for the week of September 28 to October 4 . . . The Erroll Garner Trio hit

Send information for this column two months in advance to the Managing Editor, **International Musician**, 39 Division St., Newark 2, New Jersey.

Cafe Society from mid-August till September 12, and get back to New York to play a date at the Apollo Theatre for the week of September 28 to October 4 . . . Vaughn Monroe headlines with the Rodeo at Madison Square Garden from October 8 to 21 . . . Timmie Rogers at the Apollo Theatre from September 7 to 13 . . . The Martino Trio has been bringing music to the Patio Cafe in Brooklyn since February . . . Sol Yaged and his clarinet, one of the regulars at the Central Plaza sessions. Red Allen, Billy Butterfield, Gene Sedic, Willie Smith and George Wettling among the musicians who contribute to the excitement.

**MIDWEST.** The Eddie Heywood Trio start September with a week at Lindsey's Skybar, Cleveland . . . Gene Ammons and his seven-man crew can be heard at the Midtown Hotel, St. Louis, from September 14 to 22 . . . Lyn Hope on location in the Middle West . . . Paul Williams divides September between St. Louis and Dayton . . . Lester Young playing dates through the Midwest . . . Paul Gayten, with Larry Darnell and Chubby Newsome, routing through the Midwest, after one-niters down South . . . O'Brien and Evans Duo into the Decatur Lounge, Decatur, Ill.

**SOUTH.** Bull Moose Jackson playing Florida and Georgia . . . Lucky Millinder booked on one-niters in Carolinas . . . Amos Milburn one-niting through the South . . . Wynonie Harris Unit, with Sticks McGhee, Annie Laurie and the Eddie Durham ork routed from the Coast down South for September . . . Lowell Fulson one-niting in Virginia . . . After a trek in Canada, the Four Buddies play one-niters through the South, ending September in New Orleans.

**CHICAGO.** Sidney Bechet will spend September in Chicago . . . Leo Reisman and orchestra open at the Blackstone Hotel for an indefinite stay . . . Sammy Kaye's Sylvania Sunday Serenade makes its debut in Chicago October 7 . . . Peg Leg Bates starts off September at the Oriental Theatre . . . Stan Gets and five play the Blue Note from September 7 to 20 . . . Illinois Jacquet plays the Band Box through the 19th of September . . . Eddie James' Orchestra are set indefinitely at the Granada Ballroom on the South Side.

(Continued on page thirty-four)

## ALONG TIN PAN ALLEY

BECAUSE OF RAIN	Maypole	LONESOME AND SORRY	Mills
BECAUSE OF YOU	B. M. I.	LONGING FOR YOU	Ludlow
BELLE BELLE MY LIBERTY BELLE	Oxford	MAD ABOUT LOVE	Life
COME ON A MY HOUSE	Duchess	MY DAY DREAM	Wings
DARK IS THE NIGHT	Felst	MY TRULY TRULY FAIR	Santly-Joy
EVERYTHING I HAVE IS YOURS	Miller	ON TOP OF OLD SMOKY	Polkways
GO GO GO	Famous	BHANGHAI	Advanced
HELLO YOUNG LOVERS	Williamson	SONG IS ENDED	Irving Berlin
HOW HIGH THE MOON	Chappell	SWEET VIOLETS	E. H. Morris
HOW MANY TIMES	Parxon	TELL ME	Mollin
I CAN SEE YOU	Felst	THERE'S A BIG BLUE CLOUD	Spindan
I GET IDEAS	Hill and Range	THERE'S NO BOAT LIKE A ROW BOAT	Boone
I'M LATE	Walt Disney	VANITY	Jefferson
IN THE COOL OF THE EVENING	Burke-Van Housen	WE NEVER TALK MUCH	Robbins
IT'S A LOVELY DAY	Irving Berlin	WHAT WILL I TELL MY HEART	Ivy
I WISH YOU THE BEST	Life	WONDER WHY	Robbins



**WJAX STUDIO ENSEMBLE.** Left to right. Pat Callahan, flute; Frank Morris, violin, viola, director; Mangus Budahl, string bass; Eugene Bedard, cello; Robert McNeight, piano, organ.

**Jacksonville, Fla.** For fifteen years the WJAX Studio Ensemble has been playing over the city station, which is NBC's outlet. Frank Morris, the leader, was twelve years musical director for Famous Players and Publix Theatres; he conducted the Jacksonville Symphony for three years, and organized and led the St. John's Shipyard Band during World War II.

**Philadelphia, Pa.** What with working at Ciro's in Philadelphia and being featured on two television shows, the Ted Forrest TV Trio are keeping themselves occupied. The attractive newcomers are featured four times weekly over WPTZ-TV on the "Better Half Show" as well as on the popular George Skinner "Whirligig Hour" over the same station, emanating from Philadelphia. The combination of clarinet, bass, accordion and sparkling personalities has done wonders for the trio, and should keep them on the straight road for continued success.

**Sacramento, Calif.** Currently greatly in demand at local night clubs and for casual dance engagements, the Capital City Jazz Band is one of Sacramento's outstanding combos. The group, featuring real "Dixieland" also entertains considerably at the State Mental Hospital in Auburn, and at the Army Hospital at the Suisun-Fairfield Army Base. With much improvisation, as in the good old days, the band and their listeners get really carried away with the solid "Dixie" numbers.

**THE CAPITAL CITY JAZZ BAND.** Left to right. Jack Crooks, reeds, all the way from soprano sax to bass sax; Tom King, cornet; Joe Miller, drums; Hal Swan, trombone and euphonium; John Olbrich, bass and tuba; Otto Dicks, piano.



**THE BALLYHOO BAND.** Left to right. Michael Hickly, tuba; Wm. Stegman, trombone; Edward Pupa, drums; Ronald LaVelle, trumpet; Scotty Walker, trumpet and leader. Front row, Jimmy Page, M. C.

## Travelers' Guide to Live Music



**TED FORREST TV TRIO.** Left to right. Ted Forrest, clarinet; Joan Harrison, bass; Ken Adams, accordion.

**JOEY PARK'S ORCHESTRA.** Left to right. Joey Parks, leader; Dave Champagne, trumpet; Tom Tyber, bass and arranger; Leo Vigent, trumpet and violin; Ed Arola, trombone and violin; James Bergoyne, drums; Ricco Forchelli, sax and violin.



**Kennywood Park, Pittsburgh, Pa.** For eighteen consecutive seasons the "Ballyhoo" or "Monkey" Band has performed with its original members, with the exception of the leader Frank Cervone, who passed away two years ago, at which time Scotty Walker assumed the directorship. The band is unique insofar as it is the last of its kind and the only one still employed at any major amusement park in the United States or Canada. The nickname "Monkey Band" was acquired because for many years this band serenaded in front of the monkey cages which were centrally located and an important attraction for both children and adults. The Monongahela Street Railways Co. founded Kennywood Park in 1905, and it has been operated 100% union since its founding. The men in the "Monkey Band" are all members of Local 60.

**Worcester, Mass.** Joey Park's Orchestra keeps very busy in the vicinity of Worcester. For three years they played at Ye Old Tavern, West Brookfield, seven nights a week, then on to the Sheraton Hotel for three months, back to the Tavern for three months, then to the Coronado Hotel for a year. They opened the Moors Club, Shrewsbury, and were there for about eighteen months, then returned to Ye Old Tavern. The band boasts an unusual instrumentation of two trumpets, trombones, sax, piano, bass and drums—the trombone, sax, and one trumpet alternate on violin. The variety of tone quality this lends the band gives the group an unusual versatility.

**FIRSTS** The Cincinnati Symphony, conducted by Thor Johnson, will visit New York this season, its first appearance there since 1928 . . . Formation and incorporation of a "National Women's Symphony Society," which will provide women with an opportunity to perform in the symphonic field, was announced recently by Dimitri Mitropoulos, chairman of the board of directors, and Clara Burling Roesch, its musical director. William Schuman, Carleton Sprague Smith, Mrs. Albert Stoessel, Morton Gould, Artur Rubinstein and Gladys Swarthout have agreed to serve as sponsors. The plans include an annual season of concerts performed by the orchestra throughout the nation, and an experimental workshop for American composers in cooperation with vari-

## Podium and Stage

We are indebted to Ed Rees of BURBANK Burbank for information concerning the outdoor symphonic series in that Californian city. "Leo Damiani," Mr. Rees writes us, "knew there was an audience for good music in Burbank. The attendance at the indoor concerts of his Burbank Symphony Orchestra proved that." Picnicking with his family on the hills one Sunday he suddenly



The Tampa Symphonette, Frank Grasso, Conductor

ous universities. Artists will be chosen, by auditions, from the leading women instrumentalists all over the country . . . The newly organized Detroit Symphony will present its first concert October 18th under the direction of Paul Paray . . . A thirty-member orchestra, directed by Phil Saltman, was the performing body for the North Shore Ice-Pops, New England's first venture into Summer Symphony "Pops" concerts coupled with ice-skating.

**TAMPA** In our resume on Florida music last month, we were unable to do justice to the music of Tampa, since the material on that city had not yet arrived. Now it is here and we are pleased to report that the Tampa Symphony Orchestra, which began in the Spring of 1947 with a group of thirty-five players, grew by the Fall of that year to sixty-five. A gift of \$1,000 from the Civic Music Association was followed by a campaign for members for the Symphony Society which brought out 1,800 enrollers for the first year. In its second year the orchestra was enlarged to seventy-two players. Lyman Wiltse, head of the music department at the University of Tampa, is the orchestra's conductor.

Conductor of the Tampa Symphonette is Frank Grasso (he is also the president of Local 721). Its associate conductor is Melvin Ritter. A feature of the orchestra's schedule this winter is the concert presentation of gifted young musicians chosen from schools in the Tampa area. These musicians are to be judged by a board selected for that purpose, and the winner is to receive a one-year scholarship in an outstanding conservatory. The Symphonette Orchestra via sponsorship of the Music Performance Trust Fund pays salaries of the orchestra members for ten weeks, and the city grants a comparable amount, extending the concerts another ten weeks. As Lewis H. Day, general manager of the Greater Tampa Chamber of Commerce, puts it, "The Federation is doing a grand public relations job in contributing their funds to provide for public enjoyment."

rounded a bend in the tiny mountain road and saw it all there before him: a gently sloping hillside that made a perfect floor for many comfortable seats—and there, just where those two boulders stood sentinel-like above the gorgeous vista of the valley—the shell.

During the next few weeks Mr. Damiani contacted the city officials and obtained permission to hold a concert at this location. Since no lighting was available he decided on a "Twilight Concert." And so, shortly after his discovery of the Bowl site, early in 1944, California music-lovers gathered on a Sunday afternoon at 4:30 P. M. under a rude tarpaulin roof with telegraph poles rolled in rows for seats, to hear the Burbank Symphony Orchestra. The attendance of that premiere concert was—500. Over the ensuing months the officials of Burbank decided—since in one season the attendance had jumped from 500 to 2,500 per concert—that the music lovers should have lights, a newly-paved road, a parking lot. But these advantages were shortly counteracted by a near disaster. On June 22, 1949, one week before the opening of the summer season, early in the morning, a fire swept through the Burbank Bowl area. Curtly a newspaper reported it: "Bowl site attacked as fire hazard."

Next we read the headline that will be forever treasured in Burbank music lovers' book of memories: "Bowl will be open-air theater."

Today on the site of that tarpaulin-covered stage there stands a huge concrete orchestra shell, completely equipped with perfect lighting for the presentation of concerts, as well as for any sort of stage play. The amphitheatre seats 10,000 persons comfortably. There is ample parking space for over 5,000 automobiles, as well as convenient dressing rooms for the performers, and, finally, the God-given acoustics Damiani discovered so many years ago. The Burbank Starlight Theater thus stands as a very real and tangible monument to the perseverance, industry and faith of Leo Damiani and to those who aided him in realizing his dream of out-of-door music in Burbank.

**VACANCIES** The Erie Philharmonic Orchestra, Fritz Mahler, Musical Director, has openings for first violins, bassoon, oboe, harp, percussion, viola and double bass. Applicants should write to the Erie Philharmonic Society, Harold Kendrick, Manager, 320 G. Daniel Baldwin Building, Erie, Pennsylvania.

**CURTAIN!** Koussevitzky was to have appeared this summer for the first time as a conductor of opera in this country. He was to have directed the production of Tchaikovsky's *Pique Dame* at Tanglewood. Death robbed him of the chance to fulfill this cherished desire. However, the production came off as scheduled and the performance was praiseworthy. We must honor the conductor, Boris Goldovsky, his resolve, his courage, in undertaking the task. He stated at the opening of the performance that he and his colleagues would present the opera to the best of their ability, though fully aware of the difficulty of measuring up to the standard of Koussevitzky. Their determined attitude augurs well for the future of the Berkshire enterprise . . . *Die Fledermaus* will be presented on November 22nd at San Antonio, Texas, by the Friends of Music under the sponsorship of Mrs. James Devoe . . . Jerome Kern's *Sally* was the August production at Paper Mill Playhouse, Millburn, New Jersey . . . Several operas will be presented during the 1951-52 season in concert versions: Busoni's one-act opera, *Arlecchino*, will open the 110th season of the New York Philharmonic-Symphony on October 11th; the Baltimore Symphony will present Bartok's *Bluebeard's Castle*; the Austin Symphony will give a performance of *Tosca* on October 15th. The latter will be conducted by Ezra Rachlin.



Left, Lorne Munroe, solo cellist of the Philadelphia Orchestra; right, Melvin Ritter, associate conductor and concert master of the Tampa Symphonette.

**RECORD-BREAKERS** The Lewisohn Stadium season, which closed August 8th, broke a twelve-year attendance record, with 314,000 admissions. In the thirty-four years of the Stadium's existence, this total was exceeded only in 1939 . . . The all-Rodgers and Hammerstein program presented this summer by the Connecticut Symphony Orchestra at Fairfield University Field August 3rd broke all records in the five-year history of the organization. In the latter part of the program, conducted by Richard Rodgers, who is a resident of Fairfield, the composer featured "The March of the Siamese Children" from *The King and I* . . . Record receipts of \$249,000 are reported from Tanglewood as it ended its fourteenth music series. This amount was realized from 126,700 paid admissions.

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VIEWS AND REVIEWS

By **SOL BABITZ**



### THE RETURN OF EARLY MUSIC AND INSTRUMENTS

All signs point to a rise in the popularity of eighteenth century music. Bach and Mozart are making gains in frequency of performance at the expense of nineteenth century composers.

It is natural that as the stock of eighteenth century music rises there should also be a rise in interest in authentic performance, because music sounds best when played on the instrument and in the style for which it was written.

The idea that a piece of music should sound as the composer intended is still comparatively new. Fifty years ago a dignified music historian said: "It would be madness to try to bring back the old harpsichord for actual performance." Innovators like Landowska and Dolmetsch proved that such an idea is not "madness."



Sol Babitz playing violin, restored under his direction by Dolmetsch Workshops, England, and Hans Weisshaar, Los Angeles. The snake-wood bow is by Dolmetsch. Note absence of chin-rest and chin pressure on violin.

Look at the record catalogues today! So much early music is being recorded on the harpsichord that it is possible that the piano will soon be used only to record its own music, namely, that written after 1800.

### INCREASED INTEREST IN EARLY SOUND

The return of the harpsichord has been accompanied by an increased interest in other early instruments. Baroque organs are being built to replace the thick sound of the "improved" modern organ which makes

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a Bach fugue sound so fuzzy. The *viol da gamba* is making a comeback but still has a tough time because it is played like a 'cello with the wrong bow grip and without frets. The recorder (flute a bec) is making good progress, as is the "Bach trumpet."

The instrument which is neglected in the general revival is the eighteenth century violin.

### THE FORGOTTEN EARLY VIOLIN

So completely has it been overlooked that even many professional violinists do not know that there is almost as much difference between an eighteenth century violin and a modern one as between a harpsichord and a Steinway grand.

For example, a violin built by Stradivari over 200 years ago does not sound today as its maker intended *because it has been completely rebuilt!* In place of its original fittings a longer, thinner neck at a thrown back angle has replaced the original; a longer, thicker bass bar has replaced the original; a different type of bridge and tail-piece has replaced the original, and last but not least, wire strings, tuned to a much higher pitch than the violin could stand, has resulted in cracks on the top, particularly around the sound-post, to the detriment of the instrument.

### ADVANTAGES OF RESTORING THE EARLY VIOLINS

I have restored an eighteenth century violin to its original fittings, and this instrument, when played with an early bow, according to the instructions in books of the period, sounds less strident than the modern violin but much more resonant, matching perfectly the sound of the harpsichord, instead of drowning it out.

The tone of this violin when it had modern fittings was fair—but after the old fittings were restored, it improved immeasurably, and now sounds beautiful when tuned at about A-425.

Many Strads, Amatis and other delicate instruments which are today considered "played out" because they could not stand the modern tension would sound beautiful once more if permitted to return to the condition that their makers intended.

There are thus two reasons for restoring early violins: 1. To bring back the sound necessary for the proper performance of seventeenth and eighteenth century violin music; 2. to rescue from further deterioration the remaining violins of the old masters which are being gradually destroyed by improper fittings and vibrations.

There are many fine nineteenth century violins by Rocca, Vuillaume, Lupot and others, which are sturdier than the old violins because they were built to take the tension of modern performance. These should be used for playing the music written after 1800. For earlier music, the restored early violins should be used.

This suggestion, I know, sounds extreme; but only because it is so new. It is the result of much serious thought and experimentation over the past ten years. I think that it should be given serious consideration by violinists and repairmen.

## Closing Chord

Jose F. Monk, of Rochester, New York, known for forty years as an outstanding vaudeville pianist, passed away on July 27th, the victim of an auto accident while vacationing at his son's home in Monroe County, Massachusetts. He was out walking when he started across the road and was struck by a car. Older generations will remember "Joe" as a pianist and orchestra leader at Cook's Opera House and the Temple Theatre of Rochester. He spent twenty years at the latter before he retired from theater life. Then he organized his own orchestra, composed of his four sons and himself, and for years played for radio shows and hotels.

Born in England, he was brought by his widowed mother to Dundas,

Ontario, when a small boy. After spending his boyhood and young manhood in Toronto and Ohio he settled with his bride in Rochester. Though he had retired from theater life, he never retired from the piano. Three weeks ago he was playing his regular Saturday night performance in the Union Hotel. Besides his four sons, he leaves many grandchildren and great-grandchildren.

Don Auman, President of Local 382, Fargo, North Dakota, passed away in July, just after having driven to Seattle on a vacation trip. He was forty years old, a veteran of World War II, a member of a United States Army Band and leader of the local American Legion Band.

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By **OTTO CESANA**

At this time I should like to touch upon a subject that is of extreme importance to all students: *how to study*. There are some students who work out their lessons conscientiously, while others merely gloss over the assignments. This latter procedure is of no value, may in fact do more harm than good.

What the student must realize is that whatever he does, that is what he learns; if he works well, he learns well. If he works badly, he learns badly. All real accomplishments are the result of a subconscious or intuitive procedure whether they be the playing of a scale on an instrument, the writing of a musical composition or a literary article, or the riding of a bicycle. When the student thoroughly realizes this truth, he will also realize that if he studies badly he is teaching himself to do things badly, and if he studies well he teaches himself to do things well and ultimately will attain perfection.

The following lessons continue the section on Organ Point. This device, sometimes referred to as Pedal Point, is very useful particularly in orchestral scores, where it acts in a manner similar to the sustaining pedal on the piano; it increases the resonance of a passage without distracting from the more important musical idea.

**LESSON No. 46**

Tonic and Dominant Organ Point as:

*Exercise:* Write examples showing the Tonic and Dominant Organ Point used as a lower, middle and upper part.

**LESSON No. 47**

Tonic Organ Point Chord as:

*Exercise:* Write examples showing the Tonic Organ Point Chord used as a lower, middle and upper part.

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SEPTEMBER, 1951

A testimonial dinner was given recently in honor of Barnee Breeskin, orchestra leader at the Shoreham Hotel in Washington, D. C., for twenty-one years. During the celebration at the hotel, Barnee was presented with \$1,000 from his immediate friends, with a watch from the Senator from New Mexico, Clinton Anderson, and with an autographed photograph of the President of the United States. Congressmen, business leaders and plain folks filled the Blue Room to capacity to wish this band leader a score more of fruitful years of music making at the Shoreham.

The American composer, Roy Harris, and his pianist wife, Johana Harris, have accepted an appointment for creative and educational research in the field of music in Pittsburgh, Pennsylvania. The terms of the appointment provide that Mr. and Mrs. Harris will be professors-members of the Music Department of Pennsylvania College for Women. As "resident composer" Mr. Harris has already seven compositions which he has promised to various organizations, and as "resident pianist" Mrs. Harris will give special attention to bringing important works, new and old, to the public's attention. The Harrises will continue their activities in the summertime Cumberland Forest Festival, at Sewanee, Tennessee.

Kenneth L. Ballenger has been awarded a Carnegie Grant to further work in Opera Workshop, of the Stetson University's School of Music, Deland, Florida. During the past summer scenes from standard operas were presented in English in the form of classroom demonstration without the use of costumes or scenery.

The Verdi Band of Norristown, Pennsylvania, is celebrating its thirtieth anniversary. Loreto Marsella is its founder and director, Hector Marsella, its assistant director and librarian, and S. Gambone, its assistant librarian. Money for the concerts given at Elmwood Park in Norristown is provided by the Municipality of Norristown and by the Music Performance Trust Fund.

Fernando Valenti, harpsichordist and teacher, will join the faculty of the Juilliard School of Music this Fall. Sylvia Marlowe will give instruction on the harpsichord at the Mannes School of Music, also in New York City.

Dr. Louis L. Balogh's setting of "Vanitas Vanitatum" to the poems by W. M. Thackeray and F. Koelcsy, had its first performance April 13, 1951, at Severance Hall, Cleveland, sung by the John Carroll University Glee Club, the Notre Dame College Chorus and the Cleveland Heights High Little Symphony.

Ernest Austin Weir, who retired from the position of commercial manager for the Canadian Broadcasting Corporation on August 1st, has several outstanding achievements to his credit, not the least of which is his putting the Toronto Symphony Orchestra on the air as a regular Sunday afternoon feature on the CNR network, this a year before any national radio network on the North American continent attempted Sunday afternoon symphonic broadcasts. W. E. Powell succeeds Mr. Weir (who remains with CBC in an advisory capacity) and W. R. Johnston becomes assistant commercial manager.

Prizes will be offered for the best composition based on Easter, and for the best composition for harp in the Fifth Annual Composition Contest of the Friends of Harvey Gaul. Complete information may be obtained by writing to Contest Chairman, Mr. Victor Saudek, 315 Shady Avenue, Pittsburgh 6, Pennsylvania.

Chicago violinist, Josef Borissoff Piatro, has attained recognition also as a painter. The Findlay Art Galleries of the Windy City will hold an exhibition of his oils and water colors.

The Rhythm Rascals—Joey Howe, guitar; Gary Baccaro, accordion; Jack Long, bass—started working together in 1948. They went on the road and did very well in the States and Canada; won an Arthur Godfrey Talent Scouts show, October 7, 1950; did a personal appearance at the Capitol Theatre, and then appeared at the Rustic Cabins at Englewood, N. J., from August until November of 1950. At that time Joey Howe and Gary Baccaro were both called into the service. Jack Long is now working as a single and keeping all their material up to date in the hopes that shortly the international crisis will be settled, and the three talented youngsters can continue their very promising career together. They are all members of Local 248, Paterson, New Jersey.

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## TECHNIQUE OF PERCUSSION



By **GEORGE LAWRENCE STONE**

**N**OW is the time for the teacher, having closed the book on vacations, to be putting the final touches on his preparation for the annual struggle with the coming influx of pupils. And *struggle* is a fitting word, too. I often think, not unkindly, of teaching as a mental wrestling match, for while some pupils love to practice, others do not, and the conscientious instructor cannot just shrug his shoulders and let this latter class get away with it. Here lies one of the reasons for the loss of hair and of even disposition allegedly prevalent among instructors of percussion.

Barrels of ink have been spattered over tons of paper in discussions, by savants and others, of the various problems of the music teacher. Well up front among the thoughts to be gleaned from such discussions we are apt to find something that begins like this:

**One of the First Things to Do in Elementary Instruction is to Make Lessons Interesting to the Pupil.**

Of course this is so and, in my humble opinion, the above axiom cannot be repeated too often. A teacher sometimes forgets that what he looks upon as daily routine is, to a new pupil, the beginning of a great adventure. But the white heat of little Willie's initial enthusiasm is apt to wane when, after perhaps a dozen lessons, he finds his efforts are still being confined to banging away with a pair of sticks on a practice pad—with more of the same to come. It doesn't help any when he finds that his neighbor Tommy, who started on the saxophone at the same time, is now able to play something that sounds like *God Bless America*, a tune which in this instance might be better termed *God Help the Neighbors*.

Here is where interest must be aroused and maintained—interest of the pupil in his lessons and, too, *interest of the teacher in his pupil*. If, by such *interest, encouragement*, an occasional demonstration of things to come in *future lessons*, explanation of *how present lessons lead into those things to come*, etc., teacher can carry little Willie through this critical first stage, there is hope for Willie's musical future. Since it is axiomatic that a pupil's progress will rise and fall in ratio to his interest in his lessons, I really think that a judicious sugar-coating of the pill may well be considered standard practice in elementary instruction, provided the sugar-coater doesn't lose sight of the medicinal qualities of the pill itself.

I think, too, that the interest of any pupil, young or old, is held better when he feels that his teacher's interest extends beyond the lesson period itself. In my own teaching I am intensely concerned about the pupil's home practice and I frequently check up with him as to how my instructions on *what to practice, how and for how long* are being followed. And I have found that a pupil rarely resents the most pointed questions along this line when he realizes that he is not being spied upon but, rather, being checked up on to insure maximum results within a minimum time.

My, oh my, what a waste of precious time these pointed questions often bring to light! Such interruptions and distractions as the *radio, television, record playing, aimless banging of the sticks, resting, puttering around, raiding the icebox, listening to the family conversation in the next room*—these and many others assail a student like mosquitos on a hot night, and it takes but a few of them to eat deeply into a period earmarked for study and practice. A recent "inquisition" I held, with a cooperative pupil as the subject, revealed, to his astonishment, that during a specified practice period of an hour and a half he had actually spent on his assigned lesson less than fifteen minutes!

Warm-up is another factor which must be taken into account—that preliminary practice in which one must "sweat it out" before becoming mentally (maybe) and muscularly (in particular) prepared to do his best

**INTERNATIONAL MUSICIAN**



work for the day. The allotted time for warm-up in the practice period varies with the individual, some needing much more than others and some fortunate individuals seeming to need none at all. But, whatever the time it takes, warm-up represents still another factor which eats into the productive time of the period and which, therefore, must be taken into consideration.

### SEXTUPLETS VERSUS TRIPLETS

Ray C. Mullin, Sheboygan, Wisconsin, notes my use of sextuplets in the number *Sensational Sid* which appeared in the June issue and asks what is the distinction between a sextuplet and a double triplet.

The distinction is in their division—their grouping. While the durative value of one sextuplet (sextolet, sextole) is the same as that of two triplets (using the same note values), it is customary to divide the sextuplet into groups of twos, whereas the double triplet clearly indicates two groups of threes. Since *Sensational Sid* was intended as a rudimentary showpiece, I took writer's license and added accents to the sextuplets therein to give a rudimentary syncopation, not unlike that of the flamacaue, but in orchestra or band music I would divide sextuplets, in the absence of marked accents, into groups of twos.

However, there is plenty of chance for confusion here, both in accentuation and beaming, for more than a few writers employ sextuplets and triplets interchangeably, expecting three-grouping in either case. Thus the beaming of the sextuplet as commonly written (Example 2, below) is not always sufficiently clear to tell a player what some particular composer or writer may have had in mind. It might at times be advantageous for a writer to use something similar to the beaming of Example 3 when there is any doubt as to the possibility of the player not interpreting it correctly. Nothing new or radical here, but such a marking leaves nothing to chance.


TRIPLETS	SEXTUPLETS -----
Ex. 1	Ex. 2
	
beamed in threes	commonly written
	Ex. 3
	
	beamed in twos


A common version of the sextuplet among drummers who play in ancient rudimental style is with a heavy accent on the first note and with no inner divisions at all in mind. Although this figure can be single-sticked, it is most effective in ancient style when executed with the double paradiddle which, rudimentally, carries but one accent:




### EXERCISES FOR CONTROL

The following exercises are designed to develop control of the sextuplet figure by itself and when combined with that of the triplet. Preliminary practice should be done with heavy artificial accents as marked. In later practice these heavy accents should be replaced by light natural accents. In actual playing a musically sensitive and well-schooled performer takes care not to stress the subordinate divisions of such figures as the sextuplet too conspicuously. In many instances, especially at fast tempos, he will not stress them at all. But the percussionist is trained to think into a figure of this sort and in so thinking he finds his "well trained and well controlled sticks" marking its character to properly blend into the ensemble and satisfy the desires of his conductor.

Exercise a: 

Exercise b: 

Exercise c: 



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# OFFICIAL PROCEEDINGS

June 7, 1951.

The session reconvenes at 10:15 A. M.

President Petrillo in the chair.

The Committee on Organization and Legislation reports through Chairman Sullivan.

## RESOLUTION No. 34. ORGANIZATION AND LEGISLATION

WHEREAS, The growing use of mechanical devices for the reproduction of sound is increasingly displacing live musicians, and

WHEREAS, Even new entertainment media does not afford ample opportunity for employment of live talent, and

WHEREAS, All sections of the country and all of our local unions are faced with a serious and critical shortage of employment opportunities, now, therefore,

BE IT RESOLVED, That the American Federation of Musicians take immediate steps to propagate for the increased employment of live musicians through the use of advertising and/or other methods of prevailing upon the public to demand live entertainment, and

BE IT FURTHER RESOLVED, That the Federation make every effort to call our problem to the attention of the Congress of the United States and have it enact legislation which will provide Federal subsidy for institutions which will encourage the use of live entertainment and increase the potential employment possibility of the live musician, and

BE IT FURTHER RESOLVED, That the Federation take such other steps as are necessary and expedient to provide additional job opportunities for its membership.

The recommendation of the Committee is to refer the resolution to the International Executive Board. The report of the Committee is adopted.

## RESOLUTION No. 35. ORGANIZATION AND LEGISLATION

WHEREAS, The American Society of Composers and Authors and Publishers levy an assessment on places of amusement where music by members of their society is used for entertainment, and

WHEREAS, It has been held in several courts of law that such assessments are legal and collectable, otherwise an injunction may be obtained to prevent the place of amusement from using such music, and

WHEREAS, ASCAP is becoming more vigilant in ferreting out public and private clubs using their music so that further assessments can be made, and

WHEREAS, Some places are assessed where "juke-boxes" only are used, while other places using "canned music" are not, which is evident discrimination, and

WHEREAS, Agents of ASCAP have promised delivery of copies

## Of the Fifty-fourth Annual Convention of the American Federation of Musicians

### FOURTH DAY

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(Continued from August Issue)

of their music in return for the fee paid, but such music is never forthcoming, and

WHEREAS, Many small operators who never before have been obliged to pay a fee have now been ordered to pay, with the result that numerous places of amusement that were hiring live music have now discontinued the use of live music with the result that a great number of our membership are losing work, and

WHEREAS, In addition to ASCAP, three other societies, including BMI, are now making assessments on users of music which will further jeopardize the employment of musicians;

THEREFORE, BE IT RESOLVED, That the attorneys of the Federation explore the possibilities of again reopening the case under the provisions of the Taft-Hartley Law, which forbids the payment of monies for services not rendered, to the end that existing legislation could be repealed, and

BE IT FURTHER RESOLVED, That, in the event that such a repeal is not obtainable, that a campaign be instituted to acquaint the general public with the legality of ASCAP's and others assessments, so that proprietors of places where music is played are informed that such assessments are not the doings of the American Federation of Musicians, so that a better feeling can be had toward musicians, especially after agents of ASCAP and others make their demands upon users of music.

The report of the Committee is favorable.

The report is adopted.

The chairman expresses his thanks to the Committee for its cooperation.

The Committee on Measures and Benefits continues its report.

## RESOLUTION No. 22.

### MEASURES AND BENEFITS

WHEREAS, Our International Journal is a media to inform our members of conditions throughout the Federation, and

WHEREAS, Two of the very important parts of the Journal are the Defaulters List and the Unfair List, thus showing what places are to be shunned by members of the Federation, this information being very important to traveling members particularly, and

WHEREAS, The present system of listing all these places alphabetically, creates lack of interest,

omission of reading through these lengthy lists, double printing, etc., therefore,

BE IT RESOLVED, That the method formerly used in allocating places on the Defaulters List and Unfair List, namely, under States and Areas, be resumed.

The report of the Committee is favorable.

Discussed by Secretary Cluesmann.

The report of the Committee is adopted.

## RESOLUTION No. 23.

### MEASURES AND BENEFITS

WHEREAS, It has been several years since enactment of the Social Security Act, and

WHEREAS, Practically everyone has now been issued a card and number, and

WHEREAS, Members are moving around over the country, changing their names and giving fictitious numbers due to the fact they are suspended or expelled in another local of the Federation, or other reasons for which they do not wish to be properly identified, and in some cases they give social security numbers from memory, causing much confusion later in case of error, therefore,

BE IT RESOLVED, That before accepting an application for membership in any local, or issuing card, the local secretary must personally see applicant's social security card and verify with name and number on application.

The report of the Committee is unfavorable.

A substitute is offered to refer the matter to the International Executive Board.

The substitute is adopted.

## RESOLUTION No. 24.

### MEASURES AND BENEFITS

WHEREAS, Pursuant to Article 21, Sections 1, 3, 5, 6, 7, 8 and 9 of the Constitution, By-Laws and Policy of the Federation, scales were set by the Federation some years ago for traveling concert orchestras, and

WHEREAS, No increase in scale has been placed in effect for a long period of time, and

WHEREAS, Musicians have been faced with and are facing constantly increasing costs in order to maintain and keep themselves and their families, and

WHEREAS, The scale for traveling concert orchestras is now in need of drastic revision, now, therefore,

BE IT RESOLVED, That effective immediately, the Federation increase the scales appearing in Sections 1, 3, 5, 6, 7, 8 and 9 by ten (10%) per cent.

The recommendation of the Committee is to refer the resolution to the International Executive Board with the request that the increase be put into effect immediately.

The report of the Committee is adopted.

## RESOLUTION No. 25.

### MEASURES AND BENEFITS

WHEREAS, Pursuant to Article 20, Sections 1, 2, 3, 4, 5, 6 and 7 of the Constitution, By-Laws and Policy of the Federation, scales were set by the Federation some years ago for traveling theatrical engagements, and

WHEREAS, No increase in scale has been placed in effect for a long period of time, and

WHEREAS, Musicians have been faced with and are facing constantly increasing costs in order to maintain and keep themselves and their families, and

WHEREAS, The scale for traveling theatrical engagements is now in need of drastic revision, now, therefore,

BE IT RESOLVED, That, effective immediately, the Federation increase the scales appearing in Sections 1, 2, 3, 4, 5, 6 and 7 of Article 20 by ten (10%) per cent.

The recommendation of the Committee is to refer the resolution to the International Executive Board with instructions to put the increase into effect immediately.

President Petrillo explains that governmental regulations may prevent the enforcement of the increases and suggests that the resolution, together with Resolution No. 24, be referred to the Board with full power to act.

On motion made and passed the suggestion is adopted.

## RESOLUTION No. 26.

### MEASURES AND BENEFITS

WHEREAS, The change of members' addresses for the International Musician is quite a problem, even with the new system, and

WHEREAS, This could be changed slightly to benefit the A. F. of M., the locals and the members, and

WHEREAS, Other publications do not stop the issue to the addressee even if they fail to send in a change of address, therefore,

BE IT RESOLVED, That the Secretary of the A. F. of M. be instructed to see that the new address as supplied by the post office be immediately changed on his mailing list and the magazine continued to be sent the members without interruption. The new address as received by him to be forwarded to the local.

The report of the Committee is unfavorable.

A substitute is offered to refer the matter to the Secretary and the International Executive Board.

The substitute is adopted.

## RECOMMENDATION NO. 4.

President

### MEASURES AND BENEFITS

WHEREAS, The American Federation of Labor, in convention assembled, September, 1950, at Houston, Texas, recognizing the desperate need of the peoples of the war-torn world for food, clothing and the tools and equipment with which to rebuild their destroyed cities, and

WHEREAS, The official welfare arm of the American Federation of Labor, its Labor League for Human Rights, has been contributing through CARE, to the families of needy trade unionists throughout the world, and

WHEREAS, Despite the Marshall Plan funds, individual help from Americans is still needed overseas. Experts have estimated it will be many months before the long-range reconstruction programs abroad can bring any direct benefits to the average family.

WHEREAS, Action is needed NOW—President Green and Matthew Woll, President of Labor League for Human Rights, one of the founding agencies of CARE, have personally endorsed a National A. F. of L. CARE Campaign, urging the membership and all affiliated bodies of the American Federation of Labor to support this appeal for the purchase of CARE packages to succor free, struggling trade unionists and their families abroad.

RESOLVED, That the American Federation of Musicians, assembled June 4th, 1951, at the Hotel Commodore, New York, N. Y., wholeheartedly support this A. F. of L. CARE campaign.

The report of the Committee is favorable.

The report is adopted.

The chairman thanks his Committee for their cooperation.

Executive Officer Kenin addresses the Convention in connection with the retirement of Executive Officer Parks. He speaks of the fine service Brother Parks has rendered to the Federation and suggests that he be made an Honorary Life Member of the International Executive Board.

Permission is then asked by the signers to introduce a resolution covering the subject matter. Permission is granted.

### RESOLUTION No. 37.

WHEREAS, The career of John W. Parks is one of the most notable and outstanding in the history of the A. F. of M. due to his unswerving loyalty to our organization; his able, courageous, intelligent, conscientious service as a member of the International Executive Board; his forceful advocacy of his beliefs and opinions in debate; his dignified, courteous, warm friendship towards his fellow Board members and delegates to our Conventions; his noble philosophies, and

WHEREAS, The delegates to this and past Conventions deeply and sincerely appreciate the generous contribution of his talents to the cause of the betterment of the musicians of the United States and Canada, therefore,

BE IT RESOLVED, That John W. Parks, by the adoption of this resolution, shall be made an honorary life member of the Interna-

tional Executive Board, with the salary received by the duly elected Board members, and accorded any other privileges and courtesies the Board may see fit to accord him, and that as a fitting token of our esteem and our appreciation of his services the Federation shall provide him with a gold membership card suitably engraved certifying him as a life member of the Federation and as an honorary life member of the Executive Board.

The resolution is adopted unanimously by a standing vote.

President Petrillo refers to the fine record of Executive Officer Parks as a member of the International Executive Board and States he is sorry that Brother Parks finds it necessary to retire. Brother Parks states he also is sorry and hopes to be able to continue to serve the Federation when necessary. He expresses his sincere appreciation of the action of the Convention.

His remarks are applauded by the delegates.

Madeline Dillon, National Representative of the A. F. of L. for CARE addresses the Convention. She points out the real need for help in Europe. She also states that due to the fact that many members of organized labor fail to state in their orders for packages that they are members of the A. F. of L., the A. F. of L. receives no credit. Therefore, she requests that members be particular in mentioning that fact in order that the proper credit may be given.

A motion is made that the Convention express its thanks to Local 802 for the wonderful entertainment during the Convention.

The motion is passed by a rising vote.

The Committee on President's Report reports through Chairman Reed.

To the delegates of the 54th Annual Convention of the American Federation of Musicians, assembled in New York City, June, 1951:

Your Committee from year to year has carefully analyzed your President's Report and can say without hesitancy that another milestone of effort and accomplishment in the interests of professional musicians has been passed.

Our American way of life has been developed through a gradual process of growth and without compromising basic principles, we naturally strive to improve constantly while at the same time adapting our lives to changing conditions. Your President has always followed that philosophy of life as proven by the economic gains he has obtained for our membership. Competitive enterprise for organized labor must be preserved. This is a basic principle, as experience has shown that when the people turn to the government for protection, they frequently surrender their freedom to the State and come to the realization when it is too late. The consummation of the new national radio, television and television film agreements are notable examples of freedom of contract negotiating, which we must zealously guard. You are again reminded that our business problems are complex and the successful conclusion of these negotiations has been termed by your President

as the most difficult task he has undertaken in thirty-five years as a labor leader. It was not the "work of a day" but the culmination of eleven years of tireless effort and devotion to the principle that musicians are entitled to a reasonable percentage of the income derived from reproduction of musical performances. This principle was originally recognized and developed through the establishment of the Recording and Transcription Fund, but soon destroyed through the enactment of the Taft-Hartley Law. President Petrillo has reiterated that the recording ban of 1948 was mandatory—not to obtain more money for services but to recreate the principle which finally brought the Music Performance Trust Fund into existence with a real friend of the professional musician, Samuel R. Rosenbaum, as the Administrator appointed by the recording industry. Now, from another source, income becomes available for similar disposition and there is reason to rejoice in the knowledge that the new agreements were obtained without a strike or any loss of employment. A great principle created by the American Federation of Musicians through the sagacious leadership of President Petrillo, has finally been accorded official recognition by the radio networks.

President Petrillo's unanimous election as Vice-President of the Executive Council of the American Federation of Labor was indeed an honor as any one of the 107 presidents of other international unions were eligible to succeed our late Honorary President, Joseph N. Weber, who had served in that position since 1929. Many candidates were presented to fill the vacancy but the unanimous selection of President Petrillo was a real tribute to his labor leadership.

Your Committee again echoes the sentiments of many delegates, who have expressed regrets that it is impossible to vividly convey to their members an authentic picture of the masterful delivery of your President's annual address, which has been the outstanding feature of each succeeding Convention. When reduced to print in your Reports of Officers, your President's Report is comprehensive but nevertheless statistical. Nothing but sound film can ever keep a record for posterity of the many memorable Convention addresses, to which the delegates annually look forward. If not so recorded, these dramatic portrayals with the inimitable impromptu interpolations of spontaneous humor are lost forever. It is indeed regrettable that at least this portion of our proceedings have not been preserved.

The results which have been accomplished by your President may be attributed to his resourcefulness and initiative, his years of experience and devotion to a principle to which he has dedicated the best years of his life. The Public Relations Department which he established has been a material asset in bringing favorable reaction to our organization from the press. It is certain that President Petrillo was deeply moved by the tremendous ovation which accompanied his unanimous reelection and no finer way could have been devised to express genuine appreciation for such magnificent leadership.

The old adage that "freedom must be rewon by every generation" is especially true today and we realize more than ever that "eternal

vigilance is the price of liberty." With this parting thought your Committee especially commends President Petrillo for always being on guard to protect the membership of the American Federation of Musicians.

HARRY L. REED,  
Chairman.

KEN J. FARMER,  
ADAM W. STUEBLING,  
GLEN HANCOCK,  
DARWIN ALLEN,  
JACK SOLFIO,  
HARVEY E. GLAESER,  
W. D. KUHN,  
R. BLUMBERG,  
MICHAEL LAPCHAK,  
GEORGE E. LEACH,  
HARRY BLAU,  
ELBERT BIDWELL,  
LEO MARTIN,  
ARTHUR H. ARBAUGH,  
STANLEY G. PEELE,  
JAMES E. ADAMS,  
EUGENE CRAUSE,  
RALPH, RECANO,  
W. J. SWEATMAN,  
LEN MAYFAIR,  
MICHAEL SKISLAK,  
JOSEPH DeSIMONE.

The report of the Committee is adopted.

It is suggested that efforts be made to have the International Musician go to music students in schools.

Secretary Cluesmann states that it is intended to send several thousand copies of this month's issue, which is of particular interest to music students, to schools throughout the country. He also mentions that the magazine is now available to non-member subscribers.

The Committee on International Musician reports through Chairman Vargas.

To the Officers and Delegates of The American Federation of Musicians assembled in its fifty-fourth Convention at New York, N. Y.

Your Committee on International Musician in making this report to you this year does so with much more first-hand information than we have had in the past.

Thanks to Harry J. Steeper, Treasurer, and Secretary Leo Cluesmann, we were conducted on a tour to our printing plant in Newark.

We were very much impressed with the way that the "International Musician" was made up and printed and seeing our new press in action.

Although we had a hasty trip some suggestions as to changes and conditions are always in order. Although Secretary Leo Cluesmann informed us that conditions will be better as soon as possible and knowing that the old building is under lease for a few more years, we would like to make a recommendation for the record.

We would recommend that changes in the furnishings of all offices at the printing plant in Newark be made as soon as possible and some adequate air-conditioning system be installed. Also, if possible, more soundproofing so when all the large machinery is in operation it will not interfere too much with the office help.

Your Committee in making these recommendations do so in the spirit of constructive criticism.

We are sorry this year that Chauncey A. Weaver who writes "Over Federation Field" is not

with us. We hope he will be able to continue to write for us for some time to come.

We again express our appreciation for the excellent work being done by Editor-Secretary Leo Cluesmann, the Managing Editor, S. Stephenson Smith; the Associate Editor, Miss Hope Stoddard and their staff in keeping our "International Musician" an outstanding publication.

GAY G. VARGAS, Chairman,  
JOHN E. CURRY,  
CARL F. SHIELDS,  
MARSHALL ROTELLA,  
CHESTER S. YOUNG,  
BRAD F. SHEPHARD,  
VICTOR SWANSON,  
JOSEPH H. KITCHIN,  
DONALD E. HACKER,  
JACK STIERWALT,  
DONALD T. TEPPER,  
GEORGE W. PRITCHARD,  
MRS. FLORENCE TIBBALS,  
FLOYD A. CRABTREE,  
E. J. WENZLAFF,  
SAL L. NAVE,  
HARRY M. RUDD,  
WILLIAM HOUSTON,  
L. V. FOGLE,  
ALEC DEMCIE,  
JAMES S. DODDS, JR.,  
ERNIE LEWIS,  
WILLIAM BOSTON.

The report of the Committee is adopted.

#### SPECIAL ORDER OF BUSINESS

Election of Officers at 12.00 noon.

Regular order of Business is resumed at 1:30 P. M.

The Committee on Law continues its report.

#### RESOLUTION No. 6.

##### LAW

WHEREAS, At the present time the Canadian members of the Federation have only one representative to the international office in the form of an elected representative who holds a seat on the Executive Board, and

WHEREAS, We feel the Canadian members of the Federation warrant more representation due to the growing membership of the Federation in Canada and the expanding radio, television and entertainment fields in Canada, and

WHEREAS, A more consolidated effort is necessary on the part of the Canadian members in dealing with problems which are individually Canadian, if we are to insure our progress, therefore,

BE IT RESOLVED, That in accordance with Section 1-N of the International Constitution, the President appoint "an Assistant to the President" to solely devote his time to the consolidation and development of the Federation in Canada, to be located in Canada and to be directly responsible to the President.

The Committee recommends that the resolution be referred to the President.

The report of the Committee is adopted.

#### RESOLUTION No. 15.

##### LAW

WHEREAS, In the past the A. F. of M. has pursued a "concurring position" with regards to the six-day week, leaving it up to the locals to adopt or reject such a policy, and

WHEREAS, There are certain selfish interests that will continue

this policy as long as the Federation does not take a positive stand and demand a six-day week, and

WHEREAS, The time to place this accepted labor policy before the Convention is right, and

WHEREAS, The rank and file of A. F. of M. membership can gain in both employment spreading and relief to its employed members, therefore,

BE IT RESOLVED, That Article 32, Miscellaneous Section 3, be changed to read: "The A. F. of M. adopts the six-day week for all its locals, same to be put into force and effect at the beginning of January, 1952.

The report of the Committee is unfavorable.

The report is adopted.

#### RESOLUTION No. 16.

##### LAW

WHEREAS, By present indications, our Convention attendance is gaining by leaps and bounds, and

WHEREAS, A great deal of time and expense are consumed preparing each year for the next Convention by officers of the A. F. of M., its committees or its employed personnel, and

WHEREAS, We have selected the finest group of officials in any labor movement in this country and should permit them to operate and carry out the Convention's mandates without theoretically bringing them to accounting every single, solitary year, and

WHEREAS, The writer of this resolution knows or feels the selfish desire to get a free vacation annually has defeated any former attempt to give our officers a chance to work two years at a stretch, and

WHEREAS, With this Taft-Hartley slave labor law on our national statutes, we need more funds and concerted action to help put our membership in a better political bargaining position, therefore,

BE IT RESOLVED, That Article 4, Conventions, in line one, be changed from "annual" to "biennial," and all other wording in conflict be changed to carry out the intent of this resolution.

The Committee report is unfavorable.

The report is adopted.

#### RESOLUTION No. 17.

##### LAW

WHEREAS, Article 20, Section 3 of the Constitution, By-Laws and Policy of the Federation provides, among other things, as follows: "When services are rendered in the jurisdiction of a Local whose minimum scale or conditions are higher than those set forth above, the higher local scale or conditions shall govern," and

WHEREAS, It is the intent of Article 20 that the said aforementioned provision should apply to all of the sections contained in Article 20, now, therefore,

BE IT RESOLVED, That effective immediately, the said provision aforementioned be made applicable to all of the sections contained in Article 20.

The report of the Committee is to refer the resolution to the International Executive Board.

The report is adopted.

#### RESOLUTION No. 18.

##### LAW

BE IT RESOLVED, That Article 17, Section 17, be amended as follows: After the first sentence add, "providing same conforms with the rules and regulations that govern local members in soliciting engagements in the jurisdiction of a local union."

The report of the Committee is favorable.

A substitute is offered that the resolution be tabled.

The substitute is lost.

The report of the Committee is then adopted.

#### RESOLUTION No. 19.

##### LAW

WHEREAS, Many dance orchestras are now promoting their own bands either through a fence, a self-formed company or by direct self-promotion, and

WHEREAS, This plan of operation is increasing and causing increasing irritation among local members in whose jurisdiction these engagements are played, and

WHEREAS, Contracts submitted covering such engagements are written up at a specified guarantee or a percentage alternative, sometimes stating whichever is highest and sometimes not, and

WHEREAS, These contracts are often signed by an individual who is not even a member but is controlled by the orchestra leader, and

WHEREAS, The local gets a contract that is practically meaningless, and is only a sheet of paper with names on back because the orchestra leader or promoter signs both sides of contract, and the local has no means of verifying whether contract provisions are carried out, and

WHEREAS, Worst of all, dance hall owners and operators, particularly in smaller communities, are becoming increasingly reluctant to hire bands, preferring to let the musicians hold the bag and retain their safe profits from the bar and refreshment trade, thus decreasing direct employment of orchestras by the owners and operators, and

WHEREAS, Many of the smaller local bands who follow music as an avocation cannot spare the time to devote to booking and gambling on results, and

WHEREAS, We cannot prohibit any employer from promoting these events as long as the scale is paid, but local secretaries cannot easily determine what the actual pay-off is, the opening is there for collusion, and any sideman who squawks is out, and

WHEREAS, Article 16, Section 8 covers the situation of an employer hiring an orchestra where the leader may not be reliable, but does not cover these promotional projects, now, therefore,

BE IT RESOLVED, That Section 8 be amended to provide that on self-promotional deals a local may demand that the orchestra leader send the wages, less withholding, of all sidemen in advance if at any time the local may be in doubt that the sidemen may be in collusion to defeat the established scale and transportation regulations.

The Committee report is unfavorable.

The report is adopted.

Vice-President Bagley in the chair.

#### RESOLUTION No. 20.

##### LAW

WHEREAS, When the Convention is held the first or even the second week in June, many of the delegates who attend must miss high school or college graduation of members of their families, and

WHEREAS, All delegates, except those residing in the South, must be absent at the very time when homes, gardens and grounds require the most attention, now, therefore,

BE IT RESOLVED, That Article 4 of the Constitution be amended to provide that the Convention be held starting the third Monday in June, the discretionary authority to remain the same except for substituting second Monday for first Monday.

The Committee report is unfavorable.

The report is adopted.  
Chairman Repp thanks the members of the Committee for their splendid cooperation.

The Finance Committee reports through Chairman Harris.

#### RECOMMENDATION No. 1.

##### Treasurer FINANCE

I recommend that Article 2, Section 10 of the By-Laws, be amended by eliminating the words "when sending checks, 10c for Exchange must be added." The Law as amended would then read:

"Any money paid the Locals shall be sent by check, draft, postal money order or express. All money shall be sent and made payable to the American Federation of Musicians."

The report of the Committee is favorable.

The report is adopted.

#### RESOLUTION No. 31.

##### FINANCE

WHEREAS, Many local secretaries are working only part-time and as a consequence doing only a half job for the local and Federation, and

WHEREAS, A better policing and member-getting job could result from full-time service, and

WHEREAS, The benefits would eventually revert to the financial welfare of our A. F. of M., therefore,

BE IT RESOLVED, That the A. F. of M. pay one-half the salary of a full-time local secretary, to wit: If locals have 100 or more members, \$300 per month; if locals have 50 or more members, \$200 per month.

BE IT FURTHER RESOLVED, That if the locals, through its collection job, taxes, dues, etc., are able to carry their own or have been paying on equivalent basis for a full-time secretary this change will not alter their status.

The Committee report is unfavorable.

The report is adopted.

#### RESOLUTION No. 32.

##### FINANCE

To the Finance Committee:

In deep appreciation to the members of the Law Committee, most of whom have a legal education, and for their years of service, and while in service to the Convention their hours ran into the wee hours of the morning, deprive themselves

#### INTERNATIONAL MUSICIAN

of the pleasures enjoyed by other delegates, and passing on legislation fair to the entire Federation. We therefore recommend to the Committee on Finance that the chairman of the Laws Committee be reimbursed by the Federation the amount of \$10.00 per day, and each member of the Committee shall receive \$5.00 per day. We also recommend that the head of each other committee be reimbursed at \$10.00 per day.

The introducers are given permission to withdraw the resolution.

#### RESOLUTION No. 33. FINANCE

WHEREAS, The continued increase in transportation is becoming an acute problem, railroad transportation and auto transportation have almost doubled since 1946, when the present per diem was set, and

WHEREAS, For a number of years resolution after resolution was introduced to pay first-class transportation and voted down as being too much of an expense, and

WHEREAS, If the present per diem seemed just and reasonable in 1946 and after five years of upward trend in costs wouldn't it seem fair and reasonable that some adjustment be made for the present Convention? Some of the delegates are amply provided with transportation by their home locals, but the majority are not so fortunate, and

WHEREAS, With the exception of Detroit and Chicago, the Conventions for the past twelve years have been held at one extremity of the country or the other, and

WHEREAS, Autos have doubled in costs and railroad fares have jumped likewise, therefore,

BE IT RESOLVED, That a transportation allowance be given each delegate of one cent per mile each way from his home city to help alleviate this unforeseen rise in cost. When certain departments of the Federation appeared to be going in the red, revenues were increased to offset this. It wouldn't seem logical that the Federation would apply the pinch penny policy with the very members who make our organization "tick." To avoid needless accounting at the close of the Convention, each delegate would turn in a mileage slip within ten days after the Convention. These can be checked and paid within thirty days after close of Convention.

The report of the Committee is unfavorable.

The unfavorable report is adopted.

To the Officers and Delegates of the Fifty-fourth Annual Convention of the American Federation of Musicians:

Once again your Finance Committee interviewed Treasurer Steeper and his assistants, Harry Swensen and William Steeper, who were most cooperative and we were soon convinced that the Finances of the Federation are in good hands. You have all received a copy of the Treasurer's Report which the Committee urges you to read.

Treasurer Steeper arranged a visit to our new Secretary and Treasurer's building in Newark, N. J., where the Committee found

a most modern setup. The new mechanical equipment and methods used in handling the business of the Federation are certainly an outstanding accomplishment.

The Committee wants to commend Treasurer Steeper and his staff for the efficient manner in which the business of the Federation is handled.

WILLIAM J. HARRIS,  
Chairman,

ARTHUR BOWEN,  
PATSY LA SELVA,  
HENRY BAYLISS,  
DAVID HOLZMAN,  
SANDY DALZIEL,  
EVAN L. HUGHES,  
SAM SIMMONS,  
HERMAN STEINICHEN,  
RUSSELL R. PRINTY,  
RAY MANN,  
MATT CALLEN,  
OLIVER H. PAYNE,  
PERCY G. SNOW,  
J. LEIGH KENNEDY,  
HERBERT TURNER,  
JOSEPH FRIEDMAN,  
H. C. ZELLERS,  
Dr. W. S. MASON,  
TERRY FERRELL,  
E. V. LEWIS,  
MILTON, R. FOSTER,  
MRS. PEGGY JOSEPH.

The report of the Committee is adopted.

Permission is granted to introduce the following resolution:

#### RESOLUTION No. 38.

WHEREAS, In years gone by, there were many worthy resolutions defeated that sought aid for the indigent and aged musician, and

WHEREAS, Now the Lester Petrillo Memorial Fund just adopted by this Convention will take care of the permanently disabled musician, and

WHEREAS, This Fund becomes only operative when it has reached the \$50,000 goal, now, therefore,

BE IT RESOLVED, That this Fifty-fourth Convention go on record in asking all the locals of the American Federation of Musicians to volunteer a payment of ten cents (\$10) per member of each local towards this Fund, to help it realize its maturity.

The resolution is adopted unanimously.

The Committee on Location reports through Chairman Cohan.

Before reading the report Chairman Cohan makes a preliminary explanation.

#### RESOLUTION No. 14.

##### LOCATION

Mr. James C. Petrillo  
President, A. F. of M.

Dear Sir and Brother:

Local No. 308 of Santa Barbara, Calif., hereby extend a most cordial invitation to you to bring your 1952 Convention to our city.

While we recognize the reasons for frequently taking these meetings to the larger cities, we do want to call your attention to the advantages of coming to historical Santa Barbara. We feel that by having the Convention here a great many of the West Coast musicians will

have an opportunity for the first time to see their Association in action.

Through the local press we can guarantee excellent news coverage. The facilities of the community, for example, our National Guard armory, which seats 3,000 people, plenty of hotels at reasonable rates, Mountain-guarded, island-girded and ocean-washed Santa Barbara is famous for its old-world charm, Spanish architecture, historical landmarks and scenic beauties.

We believe this combination is unbeatable and urge you to consider Santa Barbara for next year.

To the Officers and Delegates of the Fifty-fourth Annual Convention of the American Federation of Musicians:

The Location Committee received the following invitations for the 1952 Convention:

Local 76, Seattle, Wash.; Local 721, Tampa, Fla., and Local 308, Santa Barbara, Calif.

1. The request of Local 76, Seattle, was discussed thoroughly, and after lengthy debate was turned down for these reasons: Seattle, celebrating its Centennial year, causing housing difficulties, and the Committee felt it was too soon to have the Convention in the Far West.

2. The same for Santa Barbara. It has been the policy of this Committee, as far as humanly possible, to rotate the Convention sites. In 1946, St. Petersburg; in 1947, Detroit; in 1948, Asbury Park; in 1949, San Francisco; in 1950, Houston, and this year, New York. The Committee questioned Delegate Grasso thoroughly as to the requirements of the A. F. of M. Convention, and as a result selected Tampa, Fla., for the Convention city of the A. F. of M. for 1952, subject to the approval of the delegates at this 1951 Convention assembled here in New York.

LEWIS W. COHAN,  
Chairman.

LOU HAHN,  
EARL W. LORENZ,  
RAYMOND FRISH,  
A. F. SHANABROOK,  
PAUL HUFFOR,  
HERBERT McPHERSON,  
ANTON FASSERO,  
F. R. MUHLEMANN,  
CHARLES S. KELLER, JR.,  
DON ROMANELLI,  
DAVID WINSTEIN,  
ROBERT CARTER,  
FRANK A. LYNCH,  
NICK NARDUCCI,  
MRS. ORION SIMMS,  
MIKE PESHEK, JR.,  
A. B. CINTURA,  
JAMES E. JENKINS,  
W. T. CREWS,  
MYRON C. NEISER,  
HENRY H. JOSEPH,  
CHARLES W. HUNT.

It is moved to amend the report by substituting Chicago for Tampa.

It is moved to amend by substituting Seattle for Chicago.

It is moved to substitute Santa Barbara for Seattle.

President Petrillo resumes the chair and suggests leaving the matter in the hands of the International Executive Board.

A motion is offered to that effect which is adopted by an overwhelming majority.

A motion is made that the International Executive Board cooperate with and support as far as it deems advisable the objectives contained in the address of United States Senator Lehman before the Convention on Wednesday, June 6th.

The motion is passed.

A motion is offered that a rising vote of appreciation be given Hal Leysnon.

The motion is passed.

A motion is made for a rising vote of thanks to Treasurer Steeper for his efforts during the Convention.

The motion is adopted.

A motion is made that the Convention convey its sympathy to Mrs. Serge Koussevitzky on the passing away of her husband Dr. Koussevitzky.

The motion is adopted.

Delegate Repp offers the following resolution:

#### RESOLUTION A.

BE IT RESOLVED, That the International Executive Board be, and is hereby authorized and fully empowered to act upon, dispose of and settle any and all matters or things before this Convention, which for any reason are not acted upon, disposed of or settled at the time the Convention finally adjourns, and

BE IT FURTHER RESOLVED, That the International Executive Board be, and is hereby authorized and fully empowered to review all laws, amendments and changes to laws passed by this Convention, and to correlate and correct any errors or inconsistencies that may be in the same, and

BE IT FURTHER RESOLVED, That each and every controversy or thing now existent or which may arise in the future touching or concerning the interests and affairs of the Federation, and all matters and things pertaining thereto, be, and the same are hereby referred to the International Executive Board, with full power and authority to act as may in the discretion of the said Board be decided, and

BE IT FURTHER RESOLVED, That the International Executive Board be, and is hereby authorized to meet, confer and agree with employers as to the conditions and wages to govern members of this Federation for the ensuing year, with full power and authority to modify or change existing rules or laws as may, in the discretion of said Board, be considered for the best interests of this Federation and its members, and

BE IT FURTHER RESOLVED, That the International Executive Board be, and is hereby given full power and authority to promulgate, revise, change and/or readjust all prices for traveling musicians and all other prices in such manner and to such extent as in the opinion of the Board may be for the best interests of the Federation and the members thereof.

The resolution is adopted.

A motion is made that a telegram of sympathy be sent to Delegate Hartley of Local 63 on the passing away of his wife during the week of the Convention.

The motion is carried.

**ELECTION COMMITTEE REPORT**

Chairman Tipaldi reports for the Election Committee:

Total number of votes cast 1613

**President**

James C. Petrillo 1613

**Vice-President**

Charles L. Bagley 1517

Moses E. Wright 55

**Secretary**

Leo Cluesmann 1613

**Treasurer**

Harry J. Steeper 1613

For Members of the International Executive Committee from the United States

Stanley Ballard	1330
Herman D. Kenin	1219
Robert L. Sidell	588
Roy W. Singer	301
William J. Harris	710
Charles R. Iucci	712
George V. Clancy	1327
Oscar Apple	187

For Member of the International Executive Committee from Canada

Walter M. Murdoch 1613

For Delegates to the Convention of the American Federation of Labor

James L. Falvey	304
Albert A. Greenbaum	733
Frank B. Field	949
Steve E. Grunhart	317
Harry J. Steeper	1072
Charles L. Bagley	1060
Ida B. Dillon	581
Edward P. Ringius	928
"Pete" Kleinkauf	591
Paul J. Schwars	415
Herman Steinichen	172
Alfonso Porcelli	241
Robert K. Harvey	142
Biagio Casciano	470
Reginald C. Light	258
Harry Pollock	258
Edouard Charette	233
Mrs. Ara Lewis	124
Hermon F. Guile	95
Lawrence R. Lambert	190

The following are declared elected:

President—James C. Petrillo.

Vice-President—Charles L. Bagley.

Secretary—Leo Cluesmann.

Treasurer—Harry J. Steeper.

Members of the International Executive Committee from the United States—Stanley Ballard, George V. Clancy, Herman D. Kenin, Charles R. Iucci.

Member of the International Executive Committee from Canada—Walter M. Murdoch.

Delegates to the Convention of the American Federation of Labor—Harry J. Steeper, Charles L. Bagley, Frank B. Field, Edward P. Ringius, Albert A. Greenbaum, "Pete" Kleinkauf.

The report of the Election Committee is adopted.

**INSTALLATION OF OFFICERS**

The following officers-elect are installed by Delegate Sullivan of Local 440:

President—James C. Petrillo.  
Vice-President—Charles L. Bagley.

Secretary—Leo Cluesmann.  
Treasurer—Harry J. Steeper.

Members of the International Executive Committee from the United States—Herman D. Kenin, George V. Clancy, Stanley Ballard, Charles R. Iucci.

Member of the International Executive Committee from Canada—Walter M. Murdoch.

President Petrillo congratulates the delegates and wishes them a safe journey home.

President Petrillo declares the Convention adjourned sine die at 5:30 P. M.

**MINUTES OF THE MEETINGS OF THE INTERNATIONAL EXECUTIVE BOARD**

**New York, N. Y., May 31 - June 8, 1951, Inclusive**

Hotel Commodore  
New York, N. Y.  
May 31, 1951

The meeting is called to order by President Petrillo at 2:00 P. M.

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

President Petrillo announces that he has created a trust fund for disabled musicians in memory of his son Lester. He explains the manner in which it is to operate and states he is contributing \$10,000.00 and that portion of his allowance as Vice-President of the American Federation of Labor which is not required for his expenses in connection with that office. The trust reads as follows:

**Lester Petrillo Memorial Fund for Disabled Musicians**

I, James C. Petrillo, do hereby give and transfer to the Executive Board of the American Federation of Musicians the sum of \$10,000.00, in trust, vesting title thereto in the members of said Executive Board as trustees, to have and to hold the same for the following purposes and upon the following conditions:

1. There shall be established a charitable trust fund to be known as the Lester Petrillo Memorial Fund for Disabled Musicians, the said Fund, and any additions thereto or income therefrom, to be used for the benefit of those members of the American Federation of Musicians whose physical disabilities prevent them from earning their livelihood as musicians, due consideration being given to the other factors of their economic condition. The terms "benefits" and "payments," as used herein, shall include, in the discretion of the trustees, the payment of money or other things of value to dependent relatives of eligible members.

2. The trustees shall have complete discretion in determining the eligibility for and amount of benefits, except that no member shall be eligible for benefits who has not been physically disabled and who has not been a member of the American Federation of Musicians for at least five (5) years.

3. No payments to beneficiaries shall be made by the trustees until the Fund shall have reached a total of at least \$50,000.00.

4. The trustees shall hold the Fund in an account separate and distinct from all other moneys, assets, property and funds of the American Federation of Musicians or of other groups or persons. Said

Fund shall be maintained and administered at any situs that the trustees in their discretion shall determine, and the law of the situs thus determined shall, insofar as applicable, govern the Fund.

5. The trustees are authorized and empowered to receive from time to time and from any source additional assets or property in trust for the purposes and upon the conditions herein set forth, with the same force and effect as if such property had been delivered to the trustees by the grantor herein simultaneously with the execution of this trust instrument. Such additional assets or property shall become part of the said Fund. Checks and other form of gifts to the Fund shall be made payable to "the Lester Petrillo Memorial Fund."

6. To carry out the provisions of this trust, and subject to any limitations elsewhere herein, the trustees are vested with the following powers, in addition to those now or hereafter conferred by law:

A. To invest principal, and income if accumulated, in such bonds, mortgages, preferred or common stocks, participations in any common trust fund, or other property, real or personal, as the trustees deem advisable, and whether or not authorized by law for the investment of trust funds.

B. To manage, control, sell, convey, exchange, partition, divide, subdivide, improve, and repair any trust property; to grant options and to sell upon deferred payments; to lease for terms for any purpose; to create restrictions and other servitudes in connection with any property in this trust.

C. To compromise, arbitrate or otherwise adjust claims in favor of or against the trust Fund; to carry such insurance as the trustees may deem advisable.

D. To have, respecting securities, all the rights, powers and privileges of an owner.

E. To employ and compensate from the trust Fund such person or persons as may be necessary to the administration of this trust Fund.

F. To pay taxes, assessments, charges, compensation and other expenses incurred in the administration or protection of this trust Fund.

7. The trustees shall receive no compensation for their services in connection with the administration and execution of this trust Fund.

8. A majority vote of the trustees shall be sufficient to take effective action in furtherance of the powers conferred on them by this instrument.

9. Members of the Executive Board of the American Federation of Musicians shall serve as trustees ex-officio; but they shall so serve only as long as they remain members of said Executive Board. Their successors as members of the Board shall qualify automatically as successor trustees. Should any trustee refuse or be unable to execute his powers as trustee, the remaining trustees shall designate a substitute trustee who shall have all the powers and obligations of the original trustee.

10. The trustees shall have the power, in their discretion, to discontinue and terminate this trust Fund whenever they deem it advisable, distributing any remaining principal or income of the Fund to charities in accordance with the purposes of said Fund.

11. The trustees shall not be required to furnish official bond or other surety.

JAMES C. PETRILLO  
570 Lexington Avenue  
New York, New York

Witnesses:

GEORGE GIBBS  
Boston, Mass.

JACK FERENTZ  
Detroit, Mich.

Dated this 2nd day of May, 1951,  
New York, New York.

The matter is discussed. The Board gives its wholehearted approval to the project and on motion made and passed adopts the following resolution:

"The members of the International Executive Board hereby accept the check of James C. Petrillo in the amount of \$10,000.00 and the duties of Trustees of the Lester Petrillo Memorial Fund for Disabled Musicians, established by James C. Petrillo in an instrument dated and executed May 2, 1951. They have read and hereby confirm and proclaim all the provisions of that instrument. The Treasurer of the American Federation of Musicians is hereby authorized and directed to establish—and to deposit the said check in—a separate account to be known as the Lester Petrillo Memorial Fund for Disabled Musicians."

A telegram is received from Studio Representative Jess W. Gillette, which reads as follows:

Granada Hills, California  
April 30, 1951

James C. Petrillo, President  
American Federation of Musicians  
570 Lexington Avenue  
New York, New York

Had serious heart attack Saturday and have cancelled reservations and transportation to New York and return. Will be unable to attend Convention and doctors have practically ordered me to give up my position. It is with deep regret that I am compelled to tender my resignation as Studio Representative to take effect at your earliest convenience.

Please convey my sincere appreciation to the Executive Board and all concerned for the many favors, understanding and cooperation accorded the office and myself personally over twenty or more years I have served in this capacity. It has indeed been a great privilege and pleasure to have been associ-

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ated with our great organization over a period of over fifty-two years and to have participated to some degree in its growth and progress. I trust that the administration of studio affairs has justified the confidence and cordial relationship always shown me.

I will continue to supervise the office until my successor is selected. If it is in order I would like to recommend Oliver Alberti who, as my assistant for four years, has proved his capacity and fine capabilities to qualify for the position. Experience is extremely essential to properly interpret the many situations that continually arise in this highly specialized business if healthy labor relations are to be maintained. I am positive he will more than measure up in all desirable qualifications.

Have met with representative committees from all major studio orchestras and have prepared complete reports of their recommendations for the new contracts which I will forward to you.

If I can be of any assistance to you during these negotiations I will be glad to participate.

As MacArthur said, I will now fade out, wishing you and the Federation every success in your continuous struggle to improve the conditions of the musicians.

Fraternally,

J. W. "CHESS" GILLETTE.

The matter is left in the hands of the President.

A letter is read from Phil Fischer, Radio Representative of Local 47, Los Angeles, Calif., suggesting certain regulations in connection with the use of music for motion pictures. The matter is laid over for further study.

Resolution No. 5, which was referred to the President by the Convention in Houston, Texas, in 1950, was printed in its entirety in the December 1950 Minutes of the Executive Board, at which time the International Executive Board was appointed as a committee in accordance with said Resolution.

The Board draws up its report on this Resolution, which report will be submitted to the Convention next week.

President Petrillo reports that due to the fact there is no further room for expansion in his present offices, it is necessary to find new quarters.

This matter is left in the hands of the President with full power to act.

A request is received from Local 47, Los Angeles, Calif., for an increase in allowance from the Theatre Defense Fund to cover the cost of collection of the tax in the picture studios.

On motion made and passed it is decided to allow the sum of \$75.00 per week for this purpose until further notice.

A letter is received from Senator James E. Murray requesting a donation on behalf of the Committee for the Nation's Health, composed of liberal physicians, representatives of the A. F. of L. and C. I. O. and the general public.

The matter is left in the hands of the President.

A letter is received from the Union Label Trades Department asking the cooperation of the Federation in the celebration of Union Label Week September 2nd through 8th, 1951.

The matter is left in the hands of the President.

A letter is received from George P. Delaney, International Representative of the American Federation of Labor, reporting on matters in connection with the Permanent Committee of the International Literary and Artistic Union.

Delegates to Groen, Paul and Meyer of Local 47, Los Angeles, Calif., appear to discuss the Board's contemplated intention to remove restrictions on transfer members on engagements in motion picture studios.

They also request a reopening in Case 633, 1950-51 Docket: Claim of Standard Radio Transcription Services, Inc., against member Jimmy Wakely of Local 47, Los Angeles, Calif., for return of \$3,000.00 and request to void contract.

They also discuss with the Board a possible increase in the local's initiation fee.

The 1950 Convention in Houston, Texas, referred Resolution No. 52 to the International Executive Board. The Resolution was printed in the December 1950 Minutes of the International Executive Board meeting.

The matter is considered.

On motion made and passed it is decided that the matter of payment for re-usage of arrangements is a matter that will be given consideration by the Board at its future negotiations with the employers.

It is decided also that it would be impracticable at this time for the Federation to mandatorily require all locals to set up basic minimum scales for arrangers, orchestrators and copyists. It is felt that this should be left to the voluntary action and judgment of each local.

Other matters of interest to the Federation are discussed.

The session adjourns at 5:15 P. M.

Hotel Commodore  
New York, N. Y.  
June 1, 1951

The Board reconvenes at 2:00 P. M. President Petrillo in the chair.

All present.

Hal Leyshon, Director of Public Relations, appears and suggests the reprinting of certain publicity material, the supply of which is almost exhausted and for which the demand continues. He submits figures indicating the cost.

The matter is laid over.

A letter is received from Radio-Diffusion Francaise stating that the French Broadcasting System of North America has been endeavoring to promote better understanding among peoples of the world by means of friendly cooperation, and commending the Federation for its attitude in the matter. A check for \$100.00 is enclosed to be added

to the Transcription Fund as a token of friendship.

The question of accepting the check is discussed and laid over.

A letter is received from Local 24, Akron, Ohio, regarding partial reimbursement for some of the legal fees in connection with the recent court decision in a theatre case which resulted in a favorable decision for the Federation.

It is decided to leave the matter in the hands of the President.

An appeal from a decision of the President in the matter of not allowing certain expenses of Local 806, West Palm Beach, Fla., is considered.

On motion made and passed the claim is denied.

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

Roosevelt, Freidin & Littauer, Counsel

Expenses for:

January, Feb., March \$ 125.22

Woll, Glenn & Thatcher, Counsel

Expenses for:

February, April \$ 48.95

Hal Leyshon & Associates, Inc., Public Relations

Expenses for:

March, April \$1,369.07

Van Arkel & Kaiser, Counsel

Expenses for:

March, April \$ 558.20

S. Stephenson Smith, in connection with Research Department

Expenses for:

March \$ 80.06

April 110.92

May 39.42

The 1950 Convention in Houston, Texas, referred Resolution No. 19 to the International Executive Board. The resolution was printed in the December 1950 Minutes of the International Executive Board. The matter is discussed.

On motion made and passed the resolution is concurred in.

The matter of reprinting the instrumental series as appearing in the "International Musician" some time ago is discussed. The Secretary reports the doubtful marketability in pamphlet form if a charge is made therefor.

He states he will look into the matter of the desirability of free distribution.

The pension plan which was proposed by the San Francisco Convention is discussed.

The committee consisting of Secretary Cluesmann and Treasurer Steeper is instructed to explore the matter further.

Case No. 440, 1950-51 Docket: Claim of member George M. Smith against the 20th Century-Fox Film Corporation, Hollywood, Calif., for \$1,143.80 alleged monies due him, and counter-claim of the 20th Century-Fox Film Corporation against Smith for \$3,991.97 alleged to be due them, is considered.

On motion made and passed the claim is allowed in the amount of \$452.20.

On motion made and passed the counter-claim is denied.

Delegate Gallagher of Local 143, Worcester, Mass., appears regarding the auditorium in Worcester.

The matter is referred to the President.

Other matters of interest to the Federation are discussed.

The session adjourns at 5:45 P. M.

Hotel Commodore  
New York, N. Y.  
June 7, 1951

The Board reconvenes at 8.00 P. M. President Petrillo in the chair.

Present: Bagley, Cluesmann, Steeper, Kenin, Clancy, Ballard, Iucci, Murdoch, Honorary Executive Officer Parks.

Delegate Marchuk of Local 215, Kingston, N. Y., appears in reference to the Utopia Lodge, Greenfield Park, N. Y., which is on the National Defaulters List in connection with Case No. 364, 1946-47 Docket. He explains the circumstances under which he permitted members of the Federation to perform at this establishment. He is advised that he was in error in permitting this.

Under the circumstances the establishment remains on the National Defaulters List.

Delegates Tibbals and Fain of Local 285, New London, Conn., appear and discuss with the Board various problems of the local.

They are informed as to the proper procedure.

Delegates Pomares and Bosch of Local 468, San Juan, Puerto Rico, appear and discuss with the Board certain conditions in Puerto Rico. The requested information is imparted to them.

The Puerto Rican Delegates also discuss a concession in scales made to their local by the Federation. They request that the higher Federation scale now apply to all employment in their local. Their request is granted.

Delegates Muro, Keys and Ekander of Local 20, Denver, Colo., appear and ask information regarding certain conditions affecting their local.

The information is imparted to them.

Delegates Addison, Brant and Stewart of Local 293, Hamilton, Ont., Canada, appear and discuss Case No. 564, 1950-51 Docket: Claim of Jack Ryan and the Club El Morocco against member Louis Prima of Local 802, New York, N. Y., and Music Corporation of America, New York, N. Y., for \$3,123.29 alleged expenses sustained through breach of contract.

After consideration, the Board decides to permit a reopening.

Delegates to Groen and Meyer of Local 47, Los Angeles, Calif., appear and request information regarding their right to increase the initiation fee.

They also inquire regarding their request to be permitted to select the motion picture studio representative on behalf of the local.

They further inquire regarding the possibility of permitting a Mexican conductor to be imported for the purpose of conducting a Mexi-

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can orchestra composed of members of the Federation. The matter concerning the Mexican conductor is referred to the President.

Other affairs of the Federation are discussed.

The session adjourns at 12 midnight.

Hotel Commodore  
New York, N. Y.  
June 8, 1951

The Board reconvenes at 2:00 P. M. President Petrillo in the chair.

All present.

Case No. 1103, 1950-51 Docket: Claim of members Leo Sunny and Buddy Milton of Local 5, Detroit, Mich., against Jean Goldkette, member of Local 5, Jean Goldkette's Fantasia, Inc., Detroit, Mich., and Music Corporation of America, New York, N. Y., for a total of \$1,471.44 alleged salary due them and orchestra, is considered.

After consideration it is decided to allow the claim in the amount of \$1,471.44 against Jean Goldkette and Jean Goldkette's Fantasia, Inc., and dismiss as to Music Corporation of America. Executive Officer Clancy not voting.

The matter of Studio Representative for Hollywood motion picture studios is considered. After a discussion, it is decided that the representative shall be appointed by the President of the Federation, at a salary of \$10,000.00 per year, effective at the discretion of the President. In the past, the Studio Representative's duties were to police the Hollywood motion picture studios. Now he will, in addition, police the television film studios.

On motion made and passed the Board decides that the theatre defense fund tax, and all other conditions of the Federation applying to motion picture studios, apply to television film, effective July 1, 1951.

Case No. 633, 1950-51 Docket: Involving Jimmy Wakely, is considered.

On motion made and passed it is decided to refer the matter to the President.

The matter of selecting the Convention site for 1952 having been referred to the International Executive Board is considered.

It is on motion made and passed decided to authorize the President to investigate various cities, including Seattle, Wash., and Santa Barbara, Calif., for that purpose.

After discussing the restrictions on transfer member in Local 47, Los Angeles, Calif., it is on motion made and passed decided that the restrictions requiring transfer members to have been resident in the jurisdiction of Local 47 for one year before being permitted to accept an engagement in motion picture studios be wiped out, so that transfer members have the same privileges in respect to motion picture engagements as apply to any other engagements, effective September 15, 1951.

The Board now considers the request of Local 47, Los Angeles, Calif., to increase its initiation fee to \$100.00.

In view of the Federation By-Law which provides that no local shall maintain an initiation fee exceeding \$50.00, the request of the local is denied.

The proposal of Hal Leyshon, Director of Public Relations, to have certain publicity material reprinted is on motion made and passed approved.

The matter of accepting the check from RadioDiffusion Francaise is discussed.

On motion made and passed it is decided to return the check.

The following Resolutions which were referred to the International Executive Board by the Convention are considered:

**RESOLUTION No. 1.**

WHEREAS, Members playing engagements under Article 27 of the Constitution may well be regarded as "the forgotten men" of the A. F. of M. inasmuch as although the cost of living index has soared to fantastic heights, their salaries have remained "static" for many, many years, and

WHEREAS, This is a condition which should not be tolerated, not only from the economic standpoint, but because the musical requirements are such that players must be at least on a par with their fellows who are fortunate enough to have engagements under Article 20, Sections 1 and 2, for the reason that the entertainment now offered to the public closely parallels the work performed in those sections, now, therefore,

BE IT RESOLVED, That Articles 20 and 27 of the Constitution be amended by adding the word "Fairs" to Section 1 of Article 20 and eliminating it in Article 27, and

BE IT FURTHER RESOLVED, That the wage scale as set forth in Article 27 be amended by substituting "Six days, per man, \$125.00; leader, \$200.00," the remainder of the section to be changed pro rata.

**RESOLUTION No. 5**

WHEREAS, The current scales for Fairs have not been changed since 1946, and

WHEREAS, The cost of living since 1946 has increased to such an extent that, after paying lodgings, food and expenses incident to traveling, the musician has little or nothing left of his wages, now, therefore,

BE IT RESOLVED, That Article 27, Section 1, Wage Scales for Fairs, etc., be amended to read as follows:

Six or seven days, per man	\$125.00
Leader	175.00
Five days, per man	110.00
Leader	155.00
Four days, per man	95.00
Leader	135.00
Three days, per man	80.00
Leader	115.00

Remainder of section to remain the same.

These two resolutions are considered together.

The Board is not favorable to Resolution No. 1.

Resolution No. 5, due to the fact that it involves an increase in wages, is referred to the President.



**RESOLUTION No. 21**

Request:

To the Executive Board, American Federation of Musicians:

In the name of all our fellow brothers in the musical field from Puerto Rico, request is respectfully made to the governing board of our national entity to take steps, using all its influence with the proper authorities in Washington, in the clarification of the applicability of the Taft-Hartley Law to Puerto Rico.

It is the case that the above mentioned law is being applied to Puerto Rico very differently than in the mainland, cataloging all commercial and industrial activity in our island as inter-state commerce with the exemption of the activities of or sponsored by the insular government and the agricultural ones.

These came to be so after a decision given by the National Labor Relations Board estimating that Puerto Rico is a territory of the United States of America, which is, in our opinion, a misconception and an error.

The Supreme Court of the United States of America has decided on different occasions that Puerto Rico is not a part of the United States, but pertains to. This opinion is the law in every case that appears to Congress in which applicability of any law is intended to cover Puerto Rico.

In order to apply to Puerto Rico or intended to apply, such law has to say it specifically, as in the case of the District of Columbia.

So, based on this legal aspect, our thought and opinion is that the Taft-Hartley Law is and has not been applied properly to Puerto Rico, thus hindering our union activity to the most, due to the rigidity and the conclusiveness of its application.

We trust our request will be carefully analyzed and that the national governing board of the American Federation of Musicians will give our case a favorable backing, and will initiate immediately steps into the clarification of this legal matter.

After discussion, the Resolution is on motion made and passed referred to the President.

**RESOLUTION No. 8**

WHEREAS, As the results of the outstanding work performed by our Honorary President and technical adviser, Joseph Nicholas Weber (now deceased), who organized the Musicians Union fifty-four (54) years ago, and the worthy John Phillip Sousa, who made as many as three trips around the world with the famous John Phillip Sousa Marine Band, composed many marches and other ditties, and also served his country as lieutenant commander from 1892 to 1925, I beg that we at this Convention go on record and offer the portraits of these two named gentlemen to the Bureau of Engraving at Washington, D. C., after having been properly handled by the powers that be to have same engraved for the United States postage stamps.

After discussion, it is on motion made and passed decided to refer the resolution to the Secretary.

**RESOLUTION No. 7**

WHEREAS, The ever-present danger of accidents hangs over many members during their professional

travel, and might well result in death, serious injury, and serious impairment of their professional earnings, and

WHEREAS, The Federation can make it mandatory that the sidemen are protected in their efforts to earn livelihoods,

BE IT HEREBY RESOLVED, That members using personal automobiles for transportation of musicians on out-of-town and traveling engagements, and receiving the transportation fee for the use of such cars, shall carry not less than the standard \$10,000 and \$20,000 liability and property damage insurance, plus the medical rider clause insuring each passenger for not less than \$1,000. Leader or contractor shall be held responsible for ascertaining the existence of such insurance on the cars to be used. Failure on the part of either leader or member owning automobile to comply with this section shall be punishable by fine or expulsion, or both, in the discretion of the National Executive Board.

After a discussion, the matter is laid over.

**RESOLUTION No. 34**

WHEREAS, The growing use of mechanical devices for the reproduction of sound is increasingly displacing live musicians, and

WHEREAS, Even new entertainment media does not afford ample opportunity for employment of live talent, and

WHEREAS, All sections of the country and all of our local unions are faced with a serious and critical shortage of employment opportunities, now therefore,

BE IT RESOLVED, That the American Federation of Musicians take immediate steps to propagate for the increased employment of live musicians through the use of advertising and/or other methods of prevailing upon the public to demand live entertainment, and

BE IT FURTHER RESOLVED, That the Federation make every effort to call our problem to the attention of the Congress of the United States and have it enact legislation which will provide Federal subsidy for institutions which will encourage the use of live entertainment and increase the potential employment possibility of the live musician, and

BE IT FURTHER RESOLVED, That the Federation take such other steps as are necessary and expedient to provide additional job opportunities for its membership.

After discussion, the matter is laid over.

**RESOLUTION No. 23**

WHEREAS, It has been several years since enactment of the Social Security Act, and

WHEREAS, Practically everyone has now been issued a card and number, and

WHEREAS, Members are moving around over the country, changing their names and giving fictitious numbers due to the fact they are suspended or expelled in another local of the Federation, or other reasons for which they do not wish to be properly identified, and in some cases they give social security numbers from memory, causing much confusion later in case of error, therefore,

BE IT RESOLVED, That before accepting an application for mem-



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bership in any local, or issuing card, the local secretary must personally see applicant's social security card and verify with name and number on application.

After discussion, it was on motion made and passed decided not to concur in the resolution.

**RESOLUTION No. 24**

WHEREAS, Pursuant to Article 21, Sections 1, 3, 5, 6, 7, 8 and 9 of the Constitution, By-Laws and Policy of the Federation, scales were set by the Federation some years ago for traveling concert orchestras, and

WHEREAS, No increase in scale has been placed in effect for a long period of time, and

WHEREAS, Musicians have been faced with and are facing constantly increasing costs in order to maintain and keep themselves and their families, and

WHEREAS, The scale for traveling concert orchestras is now in need of drastic revision, now, therefore,

BE IT RESOLVED, That effective immediately, the Federation increase the scales appearing in Sections 1, 3, 5, 6, 7, 8 and 9 by ten (10%) per cent.

After discussion it is decided to refer the resolution to the President.

**RESOLUTION No. 25**

WHEREAS, Pursuant to Article 20, Sections 1, 2, 3, 4, 5, 6 and 7 of the Constitution, By-Laws and Policy of the Federation, scales were set by the Federation some years ago for traveling theatrical engagements, and

WHEREAS, No increase in scale has been placed in effect for a long period of time, and

WHEREAS, Musicians have been faced with and are facing constantly increasing costs in order to maintain and keep themselves and their families, and

WHEREAS, The scale for traveling theatrical engagements is now in need of drastic revision, now, therefore,

BE IT RESOLVED, That, effective immediately, the Federation increase the scales appearing in Sec-

tions 1, 2, 3, 4, 5, 6 and 7 of Article 20 by ten (10%) per cent.

After consideration the resolution is referred to the President.

**RESOLUTION No. 26**

WHEREAS, The change of members' addresses for the International Musician is quite a problem, even with the new system, and

WHEREAS, This could be changed slightly to benefit the A. F. of M., the locals and the members, and

WHEREAS, Other publications do not stop the issue to the addressee even if they fail to send in a change of address, therefore,

BE IT RESOLVED, That the Secretary of the A. F. of M. be instructed to see that the new address as supplied by the post office be immediately changed on his mailing list and the magazine continued to be sent the members without interruption. The new address as received by him to be forwarded to the local.

After considering the matter, the resolution is referred to the Secretary.

**RESOLUTION No. 17**

WHEREAS, Article 20, Section 3 of the Constitution, By-Laws and Policy of the Federation provides, among other things, as follows: "When services are rendered in the jurisdiction of a Local whose minimum scale or conditions are higher than those set forth above, the higher local scale or conditions shall govern," and

WHEREAS, It is the intent of Article 20 that the said aforementioned provision should apply to all of the sections contained in Article 20, now, therefore,

BE IT RESOLVED, That effective immediately, the said provision aforementioned be made applicable to all of the sections contained in Article 20.

After consideration it is on motion made and passed decided to approve the resolution.

Other matters of interest to the Federation are discussed.

The meeting adjourns at 8:00 P. M.

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## Where They Are Playing

(Continued from page seventeen)

**WEST.** Charles Brown is one-niting in California... Dacito and his Sans Souci Boys are playing the China Pheasant and the Manor in Seattle, Wash. The line-up is: Nayo Alvarado, trumpet; Kenny Kimball, piano; Wally Playd, drums; Dacito, vocals, Cuban rhythm instruments and rumba dances... Tony Lombardo's five-man combo now in its fifth year at the Polomino Club, Tucson, Ariz., and set for an indefinite stay.

Ivory Joe Hunter starts two weeks at the Waldorf Cellar, Los Angeles, Sept. 4... Les Brown is finishing up his stint at the Palladium, Hollywood, this month... Frankie Carle plays the Ambassador Hotel, Los Angeles, all through Sept... Dave Brubeck's outfit starts the month with a two-week-and-options deal at the Surf Club, Los Angeles... Art Kaye Comadares into the Turf Club, Lakewood, Colo., for four weeks and options... Lionel Hampton keeping busy on the Coast with one-niters, hotel and theater dates... Harry Ranch playing the Paris Inn, San Diego for four weeks.

**CANADA.** Muggsy Spanier playing the Colonial Tavern, Toronto, for two weeks, then twelve days at the Buckminster Hotel, Boston.

**MISCELLANEOUS.** Buddy Johnson plays the Club Harlem, Philadelphia, from Sept. 17-22... Austin Powell booked into the Comedy Club, Baltimore, from Sept. 17-30... Art Tatum plus Slam Stewart and John Collins into the Merryland Club, Washington, D. C., from Sept. 17-30... Vaughn Monroe spends the first week of October at the Meadows, Framingham, Mass... The Danny Raimond Trio, now appearing at Paprin's Restaurant, Woodside, L. I., are being held over indefinitely... Louis Armstrong is playing one-niters and doing location spots and TV, including Milton Berle's show... Elliott Lawrence now at the Paramount Theatre, New York City, goes off to one-niting immediately thereafter... Lou Turner's Play Boys (formerly the Dead End Kids) finishing a date at the Surf Club, Wildwood, N. J... Gay Crosse booked into the

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Stan Getz plays the Tri-Land  
Ballroom, McKinley Heights,  
Ohio, Sept. 21 . . . Meade Lux  
Lewis starts the month in Lind-  
sey's Sky Bar, Cleveland, Ohio,  
then on to the Rendezvous Club,  
Philadelphia, on Sept. 19 . . .  
Henry Busse hitting the trail with  
one-niters through the Midwest,  
Chicago area and the East . . .  
Charlie Ventura and his All-Stars  
covering the Midwest. With  
Charlie on sax, the rest of the  
aggregation numbers: Chubby  
Jackson, bass; Buddy Rich,  
drums; Marty Napoleon, piano  
. . . Hal Oatis finishing up a  
stint in Milwaukee . . . Tiny Hill  
one-niting through Nebraska,  
Iowa, Illinois and South Dakota  
. . . Hank Hazlitt Trio booked  
for two weeks and options at the  
Basil Club, Kokomo, Ind. . . .  
Mike McKendrick's International  
Trio gets two weeks and options  
at the Zebra Lounge, Green Bay,  
Wis. . . . Claude Kelley Quartet  
into the Greenpoint Barbecue,  
Muncie, Ind. . . . Larry Fotine  
one-niting the Midwest.

Herbie Fields package playing  
the Regal Theatre, Chi. Group  
includes Billie Holliday, the  
Earles, Buck and Bubbles and  
Dynamite Jefferson . . . The  
Basin Street Six start a two-week  
stint at Chi's Blue Note Sept. 7  
. . . Art Hodes hitting it at Hel-  
sin's Lounge, Chi . . . Duke El-  
lington starts the month at the  
Blue Note . . . Sidney Bechet  
checks into the Blue Note for  
a two-week stand on Sept. 21  
. . . Count Basie appearing at the  
Capitol Lounge, Chi, since Aug.  
15, closing Oct. 2 . . . Dizzy Gil-  
lespie follows Basie into the  
Lounge on Oct. 3. Before that  
he plays Jimmy's Glass Bar, Ed-  
wardsville, Pa., Sept. 3-8; Ren-  
dezvous Room, Philadelphia, Pa.,  
Sept. 10-15; Birdland, New York  
City, Sept. 17-30.

*News Nugget*

By a new ruling, the Uni-  
versity of Southern California  
now offers the degrees of Bache-  
lor, Master and Doctor of Music,  
thus putting the music school on  
an equal footing with the four-  
teen other schools and colleges of  
the University. Dr. Raymond  
Kendall, who has been the music  
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Alderman heads the department  
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SUGAR SHOULD I TEMPTATION	IF I HAD YOU	CAE CAE (Samba)	PAGAN LOVE SONG	TWO O'CLOCK JUMP	HOW AM I TO KNOW	I'M COMING VIRGINIA	OYE NEGRA (Bright Rhumba)	LINDA MUJER (Bright Rhumba)	BIM BAM BUM (Bright Rhumba)	I'M IN THE MOOD FOR LOVE	WALTER WINCHELL RHUMBA	SOMEBODY STOLE MY GAL	HAMP'S BOOGIE WOOGIE	STOMPIN' AT THE SAVOY	MOONLIGHT AND ROSES	MOONLIGHT SERENADE	SWEET AND LOVELY	SING, SING, SING	JOHNSON RAG	DEEP PURPLE	BLUE MOON
										GOOD NIGHT SWEETHEART											

**FEIST RHYTHM AIRS**

JA-DA	HONEY	SUNDAY	HOT LIPS	TIGER RAG	CHINA BOY	I NEVER KNEW	WABASH BLUES	LINGER AWHILE	PEG O' MY HEART	ONE O'CLOCK JUMP	SANTA CLAUS IS COMIN' TO TOWN	DARKTOWN STRUTTERS' BALL	I'LL SEE YOU IN MY DREAMS	I DON'T KNOW WHY	WANG WANG BLUES	MY BLUE HEAVEN	SLEEPY TIME GAL	AT SUNDOWN	RUNNIN' WILD	JOSEPHINE	SIBONEY
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**MILLER RHYTHM AIRS**

DIANE	CORAL SEA	GREAT DAY	ROSE ROOM	DOLL DANCE	TIME ON MY HANDS	AFTER I SAY I'M SORRY	HAWAIIAN WAR CHANT	MY LITTLE GRASS SHACK	DO YOU EVER THINK OF ME	MORE THAN YOU KNOW	FOUR OR FIVE TIMES	ONCE IN A WHILE	I CRIED FOR YOU	L'I LIZA JANE	WHISPERING	CHARMAINE	SLEEP
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### WANTED TO LOCATE

Boyd, Charlie W., Jr., former member of Local 236, Toledo, Ohio.  
Singleton, Charles, former member of Local 627, Kansas City, Mo.  
Thompson, Donald, former member Local 767, Los Angeles, Calif.  
Tucker, Evelyn, former member of Local 802, New York, N. Y.

Anyone knowing the whereabouts of the above is asked to communicate with Secretary Leo Cluesmann, 220 Mt. Pleasant Ave., Newark 4, N. J.  
George Wilmer, trumpet, former member of Local '3, is requested to contact Secretary Carl L. Bly, Local 78, A. F. of M., 603 Wilson Bldg., Syracuse 2, New York, immediately.

### WARNING!

James Edwards of James Edwards Productions, and Jean Matthais, road manager, out of Los Angeles, California, are in default to members of the Federation in the amount of \$909.70. In accordance therewith kindly bear in mind that no members of the Federation are permitted to perform for or with the above.

### CHANGE OF OFFICERS

Local 132, Ithaca, N. Y.—President, Lester G. Sharp, R. D. 4. Phone: 42048.

Local 202, Key West, Fla.—President, Gus Ayala, 506 Elizabeth St., P. O. Box 573. Phone: 1409.

Local 242, Youngstown, Ohio (colored)—President, Henry Williams, 62 Monroe St., Campbell, Ohio.

Local 377, Asheville, N. C.—President, Joseph D. DeNardo, 45 Caledonia Road; Secretary, Frederick R. English, 85 Cranford Road. Ph.: 7885.

Local 395, Port Angeles, Wash.—Secretary, Elmer S. Stark, P. O. Box 709.

Local 495, Klamath Falls, Ore.—Secretary, Kyle Morgan, 1035 Main St.

Local 528, Cortland, N. Y.—President, James E. Darby, Homer, N. Y. Phone: 192.

Local 652, Modesto, Calif.—President, Al Dupont, 404 San Juan Dr.

### CHANGES IN ADDRESSES OF OFFICERS

Local 35, Evansville, Ind.—Secretary, R. H. Zachary, 718 S. E. Second St.

Local 53, Logansport, Ind.—Secretary, William P. Marocco, 330 Haney Ave.

Local 72, Fort Worth, Texas—Secretary, Paul Huffor, 108 Penn Court, Fort Worth 3, Texas. Phone: FANNIN 4912.

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SEPTEMBER, 1951

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Secretary, Charles A. Best, 220 N.  
Fourth.

Local 381, Casper, Wyo.—Presi-  
dent, S. K. Walsh, 1228 South Ash;  
Secretary, Milo A. Briggs, 315 South  
Jefferson. Phone: 525-R.

Local 389, Orlando, Fla.—Presi-  
dent, Rodney Allen, 1415 Francis  
Drive.

Local 607, Decatur, Ind.—Secre-  
tary, Vern Hebble, R. R. 5.

Local 621, Greenfield, Mass.—Sec-  
retary, E. Forrest Sweet, 100 Green  
River Road.

Local 659, Lehigh, Pa.—Presi-  
dent, Alfred Metzger, 206 North  
Sixth St.

**CHANGE IN ADDRESSES OF  
CONFERENCE OFFICERS**

Missouri Conference—President,  
and Secretary, Virgil Phillips, 1008  
East National, Springfield, Mo.

Kansas State Conference—Secre-  
tary, H. Kenneth Watson, 704 Cald-  
well Murdock Bldg., 111 East Doug-  
las Ave., Wichita 2, Kansas.

**CHANGE IN NAME OF  
CONFERENCE**

Upper Peninsula Conference has  
been changed to read: International  
Upper Peninsula Conference.

**DEFAULTERS**

The following are in default of  
payment to members of the Ameri-  
can Federation of Musicians:

Ellis W. Levy, San Francisco,  
Calif., \$1,957.00.

Harry Berg, of the Monarch Hotel,  
Los Angeles, Calif., \$72.00.

Weaver's Cafe, Joseph Bucks, and  
Joseph Stabinski, Key West, Fla.,  
\$100.00.

Little Brook Club, and Edward  
Brooks, Fort Lauderdale, Florida,  
\$640.99.

Levitt's Supper Club, and Roy D.  
Levitt, Prop., Anderson, Indiana,  
\$557.95.

Melody Show Lounge, Paducah,  
Ky., no amount given.

Paramount Theatrical Agency,  
New York, N. Y., \$800.00.

Howard's Steak House, and Leroy  
Howard, Minneapolis, Minnesota,  
\$570.00.

Plantation Manor, and Herman  
Burger, Gulfport, Miss., \$110.00.

McNair Dancing Academy, and  
Anne McNair, Jackson, Mississippi,  
\$111.00.

Ft. Leonard Wood Post, Sergeant  
Harry A. Lawhon, Ft. Leonard  
Wood, Mo., \$1,350.00.

Brass Tack Cafe, Victor Tarris,  
Frankfort, N. Y., \$125.00.

Sandy Hook S. S. Co., and Charles  
Gardner, New York, N. Y., no  
amount given.

Talent Corp. of America, Harry  
Weissman, New York N. Y., \$30.00.  
Streamliner Cafe, and John Her-  
gott, Columbus, Ohio, \$95.00.

McElroy Ballroom, and Burt Mc-  
Elroy, Portland, Ore., \$1,353.00.

Joseph Muziani, Philadelphia, Pa.,  
no amount given.

City Recreation Commission, and  
James C. Putnam, Florence, S. C.,  
\$100.00.

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Meadors, owner, Marietta, S. C.,  
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# Making Music News

**PERENNIAL** favorite, Clyde McCoy, has been in the music business some twenty-nine years. While still in high school, he had already organized a three-piece unit, later augmented to a seven-piece dance band. After school, it was Clyde's hot trumpet that attracted the attention of the bookers, as well as his ability to hold a unit together. When, shortly thereafter, a limited engagement at the Drake Hotel in Chicago turned into a two-and-a-half year run, the McCoy banner was really flying. And it has been flying ever since, with the added distinc-



Clyde McCoy

tion of being the only band to enter the Navy intact, where they served for three years. Playing music for dancing, the current McCoy line-up includes five sax, seven brass, including the Maestro's trumpet, and four rhythm.

During his years in the music business, Clyde McCoy has added arranging and composing to his trumpet-playing and baton-waving skills. Most famous for "Sugar Blues," Clyde has also composed "Riding to Glory on a Trumpet," "Tear It Down," "After I've Said I'm Sorry," "Lonely Gondolier," and "The Canasta Song." With his smooth and interesting arrangements, Clyde continues to experiment as the public interest changes from one type of music to another, thereby keeping his band working, and a large portion of the dancing public happy.



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### NEWS NUGGET

The Ringling Brothers - Barnum Bailey Circus Band, directed by Merle Evans, was recently reviewed in *The Greater Show World* by Lewis Belmore. Some interesting facts were brought to light. The band consists of thirty men and accompanies the show throughout. For the aerial acts the music is played in a rhythm of three; for the ground acts, the rhythm is either 2/4 or 4/4. The music always heightens or underlines the action, the excitement going on in the rings or up on the trapeze. For this eighty-first year of presentation, three of the songs were specially written by Henry Sullivan. John Murray Anderson was the lyricist. John Ringling North, president and chief executive of Ringling Brothers and Barnum-Bailey Combined Shows, wrote the theme song for "Luawanna"—a single swinging trapeze act accompanied by an aerial ballet and xylophone orchestra of sixty girls performing in mid-air.

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Portis, Cal	4245
Southwestern Amusement Service	283
Watson, S. L.	2397
Windsor, Walter, Attractions	1144
<b>Houston</b>	
Orchestra Service of America	151
<b>Kingsville</b>	
Cole, Roy	2466
<b>San Antonio</b>	
Erwin, Joe	338
<b>UTAH</b>	
<b>Salt Lake City</b>	
Coast-to-Coast Agency	3194
Intermountain Theatrical Exchange	883
Schultz Booking Agency	2354
<b>VERMONT</b>	
<b>Barre</b>	
Freeland, John	1907
<b>VIRGINIA</b>	
<b>Richmond</b>	
Hicks, Roy M.	2399
Hill, Lindley B.	3990
<b>Roanoke</b>	
Radio Artists Service	1480

<b>WASHINGTON</b>	
<b>Aberdeen</b>	
Thornton, L. T.	377
<b>Bellingham</b>	
Portiss, George	236
<b>Seattle</b>	
Field, Scott, Enterprises	2393
Harvison, R. S.	3593
Thomas, B. Miles	1951
Wheeler, Bob	1221
<b>Spokane</b>	
Lyndel Theatrical Agency, Lynn Lyndel	6077
<b>WEST VIRGINIA</b>	
<b>Huntington</b>	
Drewer, D. C.	4532
<b>Kingwood</b>	
Hartman, Harland, Attractions	478
<b>Martinsburg</b>	
Miller, George E., Jr.	1129
<b>Parkersburg</b>	
Lowther, Harold R.	3753
<b>WISCONSIN</b>	
<b>Fond Du Lac</b>	
Dowland, L. B.	1187
<b>Madison</b>	
Stone, Leon B.	1474
<b>Milwaukee</b>	
Bethia, Nick Williams	5914
Thomas, James	885
<b>Sheboygan</b>	
Schmidt, Frederick W., Jr.	601
<b>Stevens Point</b>	
Central State Music Association	507
<b>Tomahawk</b>	
McClernon Amusement Co.	276
<b>Watertown</b>	
Nielsen's Entertainment Mart	3039
<b>CANADA</b>	
<b>Calgary, Alberta</b>	
Simmons, G. A.	4090
<b>Ottawa, Ontario</b>	
Carrigan, Larry L.	4369
<b>Edmonton, Alberta</b>	
McKenzie, Blake (Prairie Concerts)	5106
<b>Toronto, Ontario</b>	
Mitford, Bert, Agency	4004
Whetham, Katherine and Winnifred Turnbull	4013
<b>Vancouver, B. C.</b>	
Gaylorde Enterprises, L. Gaboriau, R. J. Gaylorde	5540

**SUSPENSIONS, EXPULSIONS, ERASURES**

(Continued from page thirty-eight)

Dargavel, Dorothy T. Fritz, Donald G. Hansen, Ralph E. Holmberg, Douglas C. Jacobsen, Lillian E. Johnson, Ronald L. Johnson.

Montreal, P. Q., Canada, Local 406—Eddie Zarby, Gerard Vaillancourt, Vincent Dupuis, Robt. (Bob) Everleigh, Maurice Godbout, Ginette Lorrain, Edward Neale, Leopold Thivierge, Jacqueline Lalumiere, William Bigas, Leonard Fiaman, Joseph Lessard, Doracela Lust, Fernand St. Jacques, Guy Tremblay.

Newark, N. J., Local 16—Nicholas Manzella, Robert Millard, Clarence Miller, Nellie Nelson, Sal Perna, Joseph Ramondini, Calvin Reava, Joe (Castroville) Richards, Kenneth L. Richards, Frank M. Rodgers, Jerome J. Sachs, Clarence Snyder, Jr., Alfred A. Villanueva, William J. Wierdo, John L. Bruno, Earle Anthony, Earl Baker, David Banker, Clarence Brower, Conrad V. Butler, Eddie Coason, Carman Dispenzieri, Roosevelt Durham, Miguel Flores, Jerry Frino, Fred Garner, Ulysses Hampton, Mary A. Jordan, Floyd Lang, Eric Leonard, Hubert Lutenberger.

Oklahoma City, Okla., Local 375—Charles J. McNiff.

Ottawa, Ont., Canada, Local 180—P. Akerson, R. Blythe, J. Carson, Cunn Cole, E. Donaldson, M. Gencher, W. Hoffman, W. Kotevich, E. Lauzon, B. Lemieux, G. Milne, J. Muller, E. Nolet, Joan McGuire, B. Rollins, F. Vansickle, A. Wilson.

Pittsburgh, Pa., Local 60—Fred C. Kelley, Wm. Mackrell, Edmond Mancini, Harry Martin, Edward D. Mattson, George Mundy, Donald E. Peduto, Robert H. Pohl, Ronald G. Scholl, Walter P. Szura, Don M. Vitt, Eugene Zambano, Jr., Jack L. Bennett, Steve M. Ceb, Chester DeLano, John J. Descalzi, Wm. F. DeSistano, John T. Falck, George Farnsworth, John R. Folino, James Graham, Adam E. Janowski.

Plymouth, Pa., Local 281—Joe A. Pinto, Glenn H. McNeil, Richard W. Drew.

Rochester, Mass., Local 437—Jim Bremer, Vincent Bowron, Stanley Dahl, Ana M. Luloff, Ronald Moir, Ruth Myhr, Julian Renaux, Lloyd Rothgarn, Vern Smith, Charles Ward, Dorothy Truman.

San Francisco, Calif., Local 669—Julius Jaquet, Howard Liggins.

Sioux Falls, S. D., Local 114—Joseph Applegate, Eugene Beckel, Robert Barnett, Ross Baumgardner, Roger L. Benson, Paul Bezings, Ethel Blevins, John Brauch, Jr., Gladys Brende, Charles Brewster, Norman Citterman, Deane Clarke, W. L. Craig, Robert Dietrich, Neil C. Elberg, Larry B. Elms, Eddie M. Gedstad, George R. Hahn, Norman Haley, Roger Hall, Jack J. Heinz, William Ireland, Robert D. Johnson, Palmer N. Kremer, Arthur Lammers, James Livingston, Richard McInerets, G. Eldon Michaelson, Eddie Miller, Howard McMillan, Richard R. Perry, Leo Prouty, Dave Rodgers, Roy Snyder, Patsy J. Scott, Harlan Severson, Virgil Sterling, Ted Mathews.

Toronto, Ont., Canada, Local 149—Salme Andrie, Merle Brydon, George Chalk, Laurie Cormier, Percie Cox, M. DeCosimo, Wm. A. Dowsley, Charles R. Faith, Paul Firman, Mary Foy, Carly Gibson, David Guile, Marilyn Hall, Dr. L. E. Hill, Norman W. Hurrel, Dorothy Johnson, Lyle Johnson, Fred C. Jones, R. M. Legge, Vern McInnis, Tim Maurice, Donald Mayo, Douglas Milligan, Patricia N. Mitchell, Charles Mooney, Clarence L. Neil, Reinald Nochakoff, Hal Osborne, Albert Owens, I. A. Pratt, George Rey, George Robb, Bernie Rowe, Julius Saltzman, Albert Sansom, Jim Shand, Roderick Shepherd, Solly Sherman, Sunny Sherman, Nancy Sherriff, Leonard A. Shopiro, John Sone, Kenneth N. Spears, John G. Stagg, Charles Stewart, William E. Taylor, William Weingerd, Pat Williams, Jack Wilson, James L. Wilson, David Zater, Philip (Davis) Zvachitsky.

Worcester, Mass., Local 143—Herbert L. Bouley, Charles G. Asadoorian, Daniel Ceranoli, Carl B. Erickson, Chester W. Gaylorde, Marcel M. Gervais, Oscar Tourtelotte.

York, Pa., Local 472—William M. Albrecht, Stanley S. Dotterer, Henry O. Heckert, Maurice C. Oberdick, Donald G. Pifer, Nellie Strickhouser, Robert H. Thomas, George R. Wipprecht.

**NOTICE TO LOCAL SECRETARIES**

You are urged to send the orders for your locals' 1952 membership cards at an early date. The orders of a large number of locals have been coming in so late in the year that it is impossible to get the membership cards out by January 1st. Immediate attention to this matter will insure your cards being delivered in good time.

INTERNATIONAL PRESS  
39 Division Street  
Newark, N. J.

**EXPULSIONS**

Milwaukee, Wis., Local 8—Lester Buerge.

**ERASURES**

Anderson, Ind., Local 32—Jesse Crump, Pete Brady, Wanda Wheelon, Robert Williams, Jay N. Kirk, Victor Kimmerring, Herschel Bettram, Gareth E. Coates, John R. Johnson, Frieda M. Watson, Jack R. Marshall.

Batavia, N. Y., Local 575—Frederick Stripp, Harry Mason, Frank Derby, Dominic Suozzi, Llewellyn Printup, Norman Bald, Joseph Lullo.

Birmingham, Ala., Local 256—Gus F. Clark, O. Grady Cornelius, Juanita C. Flowers, John F. Gay, 3rd, G. B. Hackelman, Jr., Mrs. Martha Hardiman, James E. Horton, Wallace R. Horton, Raymond C. Howard, Carl B. Kramer, Henry L. Owens, Joel Prickett, Calvin W. Russell, William E. Trotter.

Boston, Mass., Local 9—Edward DiPietro, Thos. DiCarlo, Jacob Ivan.

Cleveland, Ohio, Local 4—Howard H. Adler, Jack Abram, Richard A. Artim, William Arvey, Charlotte Blank, Gerald (Jerry) Coniglio, William DeArango, Kenneth J. Dinard, Michael J. Fiorillo, Joseph Firsz, Paul J. Herman, Arthur G. Hines, Alyce (Holly Brooks) Holbrook, William C. James.

(Continued on page forty-six)

**INTERNATIONAL MUSICIAN**



# DEFAULTERS LIST of the American Federation of Musicians

This List is alphabetically arranged in States. Canada and Miscellaneous

## ALABAMA

**BIRMINGHAM:** Umbach, Bob  
**DOTHAN:** Smith, Mose  
**MOBILE:** Casalcade of Amusements, and Al Wagner, Owner and Producer  
 Moore, R. F., Jr. Williams, Harriell  
**MONTGOMERY:** Caswell, Nrd, Little Harlem Club  
 Montgomery, W. T. Perdue, Frank  
**MOBILE CITY:** Coconut Grove Nite Club, Perry T. Hatcher, Owner.  
**MOBILE:** H Club, and H. L. Freeman

## ARIZONA

**PHOENIX:** Chi's Cocktail Lounge (Chi's Beverage Corp.), and J. A. Kelly, Employer  
 Galdis, Joe  
 Hooper, John  
 Jones, Calvin R.  
 Malouf, Leroy B.  
 Willett, R. Paul  
**TUCSON:** Griffin, Manly  
 Mitchell, Timmy  
 Williams, Marshall  
**YUMA:** Luckner, Gray, Owner "345" Club, El Cajon

## ARKANSAS

**MYRTLEVILLE:** Brown, Rev. Thomas J.  
**HOT SPRINGS:** Hammon Oyster House, and Joe Jacobs  
 Pettis, L. C.  
 Smith, Dewey  
**LITTLE ROCK:** Arkansas State Theatre, and Edward Stanton, and Grover J. Butler, Officers  
 Bennett, O. E.  
 Civic Light Opera Company, Mrs. Recc Saxon Price, Producer  
 Stewart, J. H.  
 Weeks, S. C.  
**MCHEESE:** Taylor, Jack  
**MOUNTAIN HOME:** Robertson, T. E., Robertson Rodeo, Inc.  
**NORTH LITTLE ROCK:** Cotton Club, and Johnny Thomas, S. L. Kay, co-owners  
**PINE BLUFF:** Arkansas State College  
 Lowery, Rev. J. R.  
 Robbins Bros. Circus, and C. C. Smith, Operator (Jackson, Miss.)  
**TEXARKANA:** Oak Lawn Theatre, and Paul Ketchum, Owner and Operator  
**WALNUT RIDGE:** American Legion Hut, and Howard Daniel Smith Post 457 VFW, and R. D. Burrows, Commander

## CALIFORNIA

**ALAMEDA:** Sheets, Andy  
**BAKERSFIELD:** Conway, Stewart  
**BENICIA:** Rodgers, Edward T., Palm Grove Ballroom  
**BERKELEY:** Jones, Charles  
**BEVERLY HILLS:** Bert Cervis Agency  
 Mestuis, Paris  
 Rhapsody on Ice, and N. Edward Beck, Employer  
**BIG BEAR LAKE:** Cressman, Harry E.  
**CATALINA ISLAND:** Club Brazil, and Paul Mirabel, Operator

**COMPTON:** Vi-Loc Records  
**COULTON, SAN BERNARDINO:** Kennison, Mrs. Ruth, Owner Fango Fango Club  
**DENSMUIR:** Corral, and J. B. McGowan  
**EL CERRITO:** Johnson, Lloyd  
**FONTANA:** Seal Bros. Circus, Dorothy Anderson, Employer  
**FRESNO:** Valley Amusement Association, and Wm. B. Wagon, Jr., President

**GARVEY:** Rich Art Records, Inc.  
**HOLLYWOOD:** Alison, David  
 Berg, Billy  
 Birwell Corp.  
 Bookers Room, Leonard Vannerson  
 California Productions, and Edward Kovacs  
 Coiffure Guild, and Arthur E. Teal, and S. Tex Rose  
 Encore Productions, Inc.  
 Federal Artists Corp.  
 Finn, Jay, and Artists Personal Mgt., Ltd.  
 Fishman, Edward J.  
 Gray, Lew, and Magic Record Company  
 Kappa Records, Inc., Raymond L. Krauss  
 King, William H.  
 Kolb, Clarence  
 Morris, Boris  
 Patterson, Trent  
 Patricia Stevens Models Finishing School  
 Robtschek, Kurt (Ken Robey)  
 Six Bros. Circus, and George McCall  
 Star Dust Revue, John K. Standley  
 Universal Light Opera Co., and Association  
 Western Recording Co., and Douglas Venable

**LAKE ARROWHEAD, TWIN PEAKS:** Alpine Club, and J. W. Dewey, Employer  
**LONG BEACH:** Backlin, Frank and Beatrice Clark Modern, and W. C. Jarrett  
 Crystallite Music Co., Inc., and C. W. Coleman  
 Jack Lesley's Cafe, and Jack Lesley  
 McDonough, Owen  
 Sullivan, Dave, Crystal Ballroom  
**LOS ANGELES:** Anderson, John Murray, and Silver Screen, Inc.  
 Aqua Parade, Inc., Buster (Clarence L.) Crabbe  
 Berg, Harry, of the Monarch Hotel  
 Culture Guild, Arthur L. Teal and S. Tex Rose  
 Coleman, Fred  
 Cotton Club, and Stanley Amusements, Inc., and Harold Stanley  
 Italian, Arthur  
 Downbeat Club, Pops Pierce  
 Prew, Andre  
 Edwards, James (of James Edwards Productions), Jean Matthews, Road Manager  
 Halfont, Nate  
 Merry Widow Company, and Eugene Haskell, Raymond E. Mauro  
 Miltone Recording Co., and War Perkins  
 Moore, Cleve  
 Morris, Joe, Operator Plantation Club  
 Mosby, Favian  
 O'Day, Anita  
 Preston, Joey  
 Royal Record Co.  
 Ryan, Ted  
 Villous, Andre  
 Vogel, Mr.  
 Ward Bros. Circus, George W. Pugh, Archie Gayer, co-owners, and L. F. Stoltz, Agent  
 Williams, Cargile  
 Wilshire Bowl

**LOS GATOS:** Fuller, Frank  
**MONTEREY:** Roberts Club, and A. M. Kolvas, Owner  
**NEVADA CITY:** National Club, and Al Irby, Employer

**NORTH HOLLYWOOD:** Lohmuller, Bernard  
**OAKLAND:** Moore, Harry  
 Morkin, Roy  
 Trader Horn's, Fred Horn  
**OCEAN PARK:** Frontier Club, and Robert Moran  
**OROVILLE:** Rodgers, Edward T., Palm Grove Ballroom  
**OXNARD:** McMillan, Tom, Owner Town House  
**PALM SPRINGS:** Bering, Lee W., Lee Bering Club  
 Colonial House, and Wilbur P. Davis, Manager  
 Desert Inn, and Earl Coffman, Manager  
 Hall, Donald H.  
**PERRIS:** McCaw, E. E., Owner Horse Folles of 1946  
**PITTSBURG:** Argentina Club, William Lewis, Owner  
**SACRAMENTO:** Casa Nellus, Nello Malerbi, Owner  
 Leingang, George  
 O'Connor, Grace  
**SAN DIEGO:** Cotton Club, Benny Curry and Otis Wimberly  
 Hutton, Jim  
 Miller, Warren  
 Mitchell, John  
 Passo, Ray  
 Tricoli, Joseph, Operator Playland  
 Young, Mr. Thomas and Mrs. Mabel, Paradise Club (formerly known as Silver Slipper Cafe)

**SAN FRANCISCO:** Brown, Willie H.  
 Blue Angel  
 Cafe Society Uptown, and Vincent Ornato  
 The Civic Light Opera Committee of San Francisco, Francis C. Moore, Chairman  
 Heagy, J. B.  
 Fox, Eddie  
 Levy, Ellis W.  
 New Orleans Swing Club, Louis Landry, Owner  
 Patricia Stevens Models Finishing School  
 Reed, Joe, and W. C. Rogers and Chase Co.  
 Shelton, Earl, Earl Shelton Productions  
 Sherman and Shore Advertising Agency  
 Waldo, Joseph  
**SAN JOSE:** McAdoo, Mr. and Mrs. George  
 Melody Club, Frank and Theresa Oliver, Employers  
 Paz, Fred  
**SANTA BARBARA:** Briggs, Don  
**SANTA MONICA:** Carmel Gardens, and Mr. Woodman, Manager  
 Georgian Room, and H. D. McRae  
**SHERMAN OAKS:** Gilson, Lee  
 Kraft, Ozzie  
**SOUTH GATE:** Silver Horn Cafe, and Mr. Silver

**STOCKTON:** Sunset Macaroni Products, Fred Stagnaro  
**STUDIO CITY:** Astor Cocktail Lounge, Sol Lieberman  
**VENTURA:** Cheney, Al and Lee  
**WATSONVILLE:** Ward, Jeff W.  
**WINTERHAVEN:** Mueller, J. M.

## COLORADO

**DENVER:** Frontier Night Club, Harry Gordon, and Clinton Anderson, Owners  
**JULESBURG:** Cummins, Kenneth

## CONNECTICUT

**EAST HAMPTON:** Hotel Gerraamugust  
**EAST HAVEN:** Carnevale, A. J.

**EAST WINDSOR HILL:** Schaub's Restaurant, and Edward Wisniewski  
**HARTFORD:** Dubinsky, Frank  
**NEW LONDON:** Androli, Harold  
 Bisconti, Anthony, Jr.  
 Johnson, Henry  
 Marino, Mike  
 Williams, Joseph  
**NIANTIC:** Crescent Beach Ballroom, Rufus Russell, and Bob McQuillan  
**POQUONNOCK BRIDGE:** Johnson's Restaurant, and Samuel Johnson, Owner  
**STONINGTON:** Hangar Restaurant and Club, and Herbert Pearson  
 Whewell, Arthur  
**WESTPORT:** Goldman, Al and Marty

## DELAWARE

**DOVER:** Apollo Club, and Bernard Paskins, Owner  
 Veterans of Foreign Wars, Lt. Roy Rench, Commander  
 Williams, A. B.  
**GEORGETOWN:** Garret Hill Inn, and Preston Hitchens, Proprietor  
**MILFORD:** Fountain, John  
**NEW CASTLE:** Lannon, Edward  
 Murphy, Joseph  
**WILMINGTON:** Allen, Sylvester

## FLORIDA

**CLEARWATER:** Barton, Vance  
**CLEARWATER BEACH:** Normandy Restaurant, and Fay House  
**DAYTONA BEACH:** Bethune, Albert  
 Estate of Charles Reese, Jr.  
**FLORENCE VILLA:** Dan Laramore Lodge No. 1097, Garfield Richardson  
**FORT LAUDERDALE:** Little Brook Club, and Edward Brooks  
**FORT MEYERS:** McCutcheon, Pat  
**JACKSONVILLE:** Jackson, Otis  
 Newberry, Earl, and Associated Artists, Inc.  
**KEY WEST:** Regan, Margo  
 Weavers Cafe, Joseph Bucks and Joseph Stabinski  
**MIAMI:** Brooks, Sam  
 Copa Beach, Inc. (Copa City), Murray Weinger, and Ned Schuyler, Operators  
 Donaldson, Bill  
 Pisor, Bill (W. H. P. Corp.)  
 Smart, Paul D.  
 Talavera, Ramon  
 36 Club, Tony Aboyoum, Employer  
**MIAMI BEACH:** Amron, Jack, Terrace Restaurant  
 Caldwell, Max  
 Chez Paree, Mickey Grasso, and Irving Rivkin  
 Coral Reef Hotel  
 Edwards Hotel, and Julius Nathan, Manager  
 Friedlander, Jack  
 Haddon Hall Hotel  
 Island Club, and Sam Cohen, Owner-Manager  
 Leshnick, Max  
 Macomba Club  
 Nuncamba Restaurant, and Jack Freidlander, Irving Miller, Max Leshnick, and Michael Rosenberg, Employers  
 Miller, Irving  
 Straus, George  
 Weills, Charles  
**ORLANDO:** Club Cabana, and Elmer and Jake Gunther, Owners  
 Club Surrocco, Roy Baisden  
 Fryer, D. S.  
 Longwood Hotel, Maximilian Shepard, Owner  
**ORMOND:** Whitehorse, The, E. C. Phillip

**PALM BEACH:** Leon and Eddie's Nite Club, Leon and Eddie's, Inc., John Widmeyer, Pres., and Sidney Orlin, Secretary  
**PANAMA CITY:** Daniels, Dr. F. R.  
**PENSACOLA:** Hodges, Earl, of the Top Hat Dance Club  
 Keeling, Alec (also known as A. Scott), and National Orchestra Syndicate and American Booking Company  
**RIVIERA BEACH:** Rowc, Phil  
**STARKE:** Camp Blant: Recreation Center  
 Goldman, Ben  
**STUART:** Sutton, G. W.  
**TALLAHASSEE:** Gaines Patio, and Henry Gaines, Owner  
 Two Spot Club, Caleb E. Hannah

**TAMPA:** Brown, Russ  
 Carousel Club, and Abe Burlow, and Norman Kern, Employers  
 Williams, Herman  
**VENICE:** Clarke, John, Pines Hotel Corp.  
 Pines Hotel Corp., and John Clarke  
 Sparks Circus, and James Edgar, Manager (operated by Florida Circus Corp.)  
**WEST PALM BEACH:** 1001 Club, and Harry L. Larocco, and Lillian J. Parrish

## GEORGIA

**ATLANTA:** Greater Atlanta Moonlight Opera Co., Howard C. Jacobs, Manager  
 Montgomery, J. Neal  
 Spencer, Perry  
**AUGUSTA:** J. W. Neely, Jr.  
 Kirkland, Fred  
 Minnick Attractions, Joe Minnick  
**MACON:** Capitol Theatre  
 Lee, W. C.  
 Swaeb, Leslie  
**SAVANNAH:** Dilworth, Frank A., Jr.  
 Friedman, Hyman  
 Thompson, Lawrence A., Jr.  
**VIDALIA:** Pal Amusements Co.  
**WAYCROSS:** Cooper, Sherman and Dennis

## IDAHO

**SUN VALLEY:** French, Don, and Don French  
 Lounge, Boise, Idaho, and Chateau Place  
**COEUR D'ALENE:** Grand Hill, Earl  
 Lachman, Jesse  
**LEWISTON:** 848 Club, and Sam Canner, Owner  
 Rosenberg, Mrs. R. M.  
**POCATELLO:** Reynolds, Bud  
 Shamrock Club, Dan Pulos  
**SUN VALLEY:** Chateau Place

## ILLINOIS

**BELLEVIEW:** Davis, C. M.  
**BLOOMINGTON:** McKinney, James R.  
 Thompson, Earl  
**CALUMET CITY:** Mitchell, John  
**CHAMPAIGN:** Pi Lambda Phi Fraternity, Irwin L. Green, Social Chairman  
 Robinson, Bennie  
**CHICAGO:** Adams, Delmore and Eugene Alliance Theatre Corp., Pete Panagos  
 Brydon, Ray Marsh of the Dan Rice 3-Ring Circus  
 Chicago Casino, and Harry Weiss, Owner  
 Ciro's  
 Cole, Elsie, General Manager, and Chicago Artists Bureau  
**COLONIA'S Theatre Restaurant, Inc., Mrs. Ann Hughes, Owner**  
**Donaldson, Bill**  
 Fine, Jack, Owner "Play Girls of 1938," "Victory Follies"  
 Glen, Charlie  
 Hale, Walter, Promoter  
 Mackie, Robert, of Savoy Ballroom  
 Majestic Record Co.  
 Mason, Leroy  
 Mays, Chester  
 Mickey Weinstein Theatrical Agency  
 Monte Carlo Lounge, Mrs. Ann Hughes, Owner  
 Moore, H. B.  
 Music Bowl, and Jack Perez and Louis Cappanola, Employers  
 Music Bowl (formerly China Hall), and A. D. Blumenthal  
 O'Connor, Pat L., Pat L. O'Connor, Inc.  
 Patricia Stevens Models Finishing School  
 Steele, Larry, Larry Steele's Smart Affairs  
 Stoner, Harlan T.  
 Teichner, Charles A., of T. N. T. Productions  
 Whiteside, J. Preston  
**DUQUOIN:** Tiny's Place, and Tiny Krysteis  
**EAST ST. LOUIS:** Davis, C. M.  
 Ploydium, and Stuart Tambor, Employer, and Johnny Perkins, Owner  
**HERRIN:** White City Park, and John Marlow  
**KANKAKEE:** Havener, Mrs. Theresa, Proprietor, Dreamland  
**LA GRANGE:** Hart-Van Recording Co., and H. L. Hartman  
**MOLINE:** Antler's Inn, and Francis Weaver, Owner  
**MT. VERNON:** Plantation Club, Archie M. Haines, Owner  
**PEORIA:** Davis, Oscar  
 Humane Animal Association  
 Murphy's, The Original, George T. Murphy  
 Rutledge, R. M.  
 Stinson, Eugene  
 Streeter, Paul  
 Thompson, Earl  
 Wagner, Lou  
**PRAIRIE VIEW:** Green Duck Tavern, and Mr. and Mrs. Stiller  
**ROCKFORD:** Palmer House, Mr. Hall, Owner  
 Trocadero Theatre Lounge  
 White Swan Club  
**ROCK ISLAND:** Barnes, Al  
**SPRINGFIELD:** Terra Plaza, and Elmer Bartolo, Employer  
**WASHINGTON:** Thompson, Earl  
**ZEIGLAR:** Zeiglar Nite Club, and Dwight Allsup, and Jason Wilkas, Owners

**ANDERSON:** Lanane, Bob and George  
 Levi's Supper Club, and Roy D. Levitt, Proprietor  
**AUBURN:** Moore Lodge No. 566  
**EAST CHICAGO:** Barnes, Tiny Jim  
**ELWOOD:** Yankee Club, and Charles Sullivan, Manager  
**EVANSVILLE:** Adams, Jack C.  
 Club Trison, and Romauld McBrude  
**GREENSBURG:** Club 46, Charles Holzhause, Owner and Operator  
**INDIANAPOLIS:** Benbow, William, and his All-American Brownskin Models  
 Dickerson, Matthew  
 Donaldson, Bill  
 Entertainment Enterprises, Inc., and Frederick G. Schatz  
 Harris, Rupert  
 Patricia Stevens Models Finishing School  
 William C. Powell Agency

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 Lee, W. C.  
 Swaeb, Leslie  
**SAVANNAH:** Dilworth, Frank A., Jr.  
 Friedman, Hyman  
 Thompson, Lawrence A., Jr.  
**VIDALIA:** Pal Amusements Co.  
**WAYCROSS:** Cooper, Sherman and Dennis

**ATLANTA:** Greater Atlanta Moonlight Opera Co., Howard C. Jacobs, Manager  
 Montgomery, J. Neal  
 Spencer, Perry  
**AUGUSTA:** J. W. Neely, Jr.  
 Kirkland, Fred  
 Minnick Attractions, Joe Minnick  
**MACON:** Capitol Theatre  
 Lee, W. C.  
 Swaeb, Leslie  
**SAVANNAH:** Dilworth, Frank A., Jr.  
 Friedman, Hyman  
 Thompson, Lawrence A., Jr.  
**VIDALIA:** Pal Amusements Co.  
**WAYCROSS:** Cooper, Sherman and Dennis

**ATLANTA:** Greater Atlanta Moonlight Opera Co., Howard C. Jacobs, Manager  
 Montgomery, J. Neal  
 Spencer, Perry  
**AUGUSTA:** J. W. Neely, Jr.  
 Kirkland, Fred  
 Minnick Attractions, Joe Minnick  
**MACON:** Capitol Theatre  
 Lee, W. C.  
 Swaeb, Leslie  
**SAVANNAH:** Dilworth, Frank A., Jr.  
 Friedman, Hyman  
 Thompson, Lawrence A., Jr.  
**VIDALIA:** Pal Amusements Co.  
**WAYCROSS:** Cooper, Sherman and Dennis

**LAFAYETTE:**  
Club 52, Charles Gibson, Prop.

**MUNCIE:**  
Bailey, Joseph

**NEWCASTLE:**  
Harding, Stanley W.

**RICHMOND:**  
Newcomer, Charles  
Puckett, H. H.

**SOUTH BEND:**  
Joers, Ronald, Joer's Restaurant  
Bar

**SPENCERVILLE:**  
Kelly, George M. (Marquis)

**SYRACUSE:**  
Waco Amusement Enterprises

## IOWA

**CLARION:**  
Miller, J. L.

**DENISON:**  
Larby Ballroom, and Curtis  
Larby, Operator

**DES MOINES:**  
Brook, nt, Tommy

**HARLAN:**  
Gibson, C. Rex

**SIENANDOAH:**  
Asp-wall, Hugh M. (Chick  
Martin)

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

## KANSAS

**DREWSTER:**  
Whirlwind Ballroom, G. M.  
Diakel, Operator

**COFFEYVILLE:**  
Ted Blake

**DODGE CITY:**  
Graham, Lyle

**KANSAS CITY:**  
White, J. Cordell

**LOGAN:**  
Graham, Lyle

**MANHATTAN:**  
Stuart, Ray

**NEWTON:**  
VFW Whitwell-Finnell Post 971

**PRATT:**  
Clemens, C. J.  
Wisby, L. W.

**RUSSELL:**  
Russell Post 6240, Veterans of  
Foreign Wars, and Hall and  
Gus Zercher, Dance Manager

**SALINA:**  
Kera, John

**TOPEKA:**  
Mid-West Sportsmen Association

**WICHITA:**  
Studio Club, and Art Holiday  
West Bros. Circus, R. W. Bran-  
don, Owner

## KENTUCKY

**BOWLING GREEN:**  
Taylor, Roy D.

**LEXINGTON:**  
Harper, A. G.

**LOUISVILLE:**  
Celebrity Club, Preston Spauld-  
ing, Owner  
King, Victor  
Imperial Hotel, Jack Woolems,  
Owner

**OWENSBORO:**  
Cristil, Joe, Owner, Club 71

**PADUCAH:**  
Melody Show Lounge  
Vickers, Jimmie

## LOUISIANA

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

**BATON ROUGE:**  
Club Tropicana, and Camille  
Johns

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

**GONZALES:**  
Cedar Grove Club, and Norman  
Bulster

**LAKE CHARLES:**  
Velt a, Tony, Manager Palms  
Club

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

**NEW ORLEANS:**  
Barker, Rand  
Callico, Ciro  
Dog House, and Grace Mar-  
tinez, Owner  
Gilbert, Julie  
Hurricane, The, Percy Stovall

**OPELOUSAS:**  
Cedar Lane Club, and Milt  
Delmas, Employer

**SHREVEPORT:**  
Reeves, Harry A.  
Stewart, Willie

## MAINE

**FORT FAIRFIELD:**  
Paul's Arena, Gibby Seaborne

**SACD:**  
Gordon, Nick

## MARYLAND

**BALTIMORE:**  
Byrd, Olive J.  
Cox, M. L.  
Gay 90's Club, Lou Belmont,  
Proprietor, Henry Epstein,  
Owner  
Greber, Ben  
New Broadway Hotel, Charles  
Carter, Manager  
Weiss, Harry

**CHESAPEAKE BEACH:**  
Chesapeake Beach Park Ball-  
room, and Alired Walters,  
Employer

**COTTAGE CITY:**  
Chesapeake Restaurant

**CUMBERLAND:**  
Wangold, Louis

**FENWICK:**  
Repach, Albert

**FREDERICK:**  
Rittenhouse, Rev. H. B.

**HAGERSTOWN:**  
Bauer, Harry A.  
Glass, David

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

**SALISBURY:**  
Twin Lantern, Elmer B.  
Dashnell, Operator

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

**WHITE MARSH:**  
Manhattan Club, Irvin Good-  
man, Proprietor

## MASSACHUSETTS

**AMHERST:**  
Murphy, Charles  
Russell, William

**BILLERICA:**  
One-O-One Club, Nick Ladoufis,  
Proprietor

**BLACKSTONE:**  
Pond View Inn, and Joseph  
Stefano

**BOSTON:**  
Bay State News Service, Bay  
State Amusement Co., Bay  
State Distributors, and James  
H. McIlwaine, President  
Brosnahan, James J.  
Crawford House Theatrical  
Lounge  
F. M. Loew's Theatres  
L. J. B. Productions, and Lou  
Burdick  
Paul's Theatrical Agency  
Regency Corp., and Joseph R.  
Weisser  
Waldron, Billy  
Reinick, William  
Sunbrock, Larry, and his Rodeo  
Show  
Walker, Julian  
Younger Citizens Coordinating  
Committee, and George  
Mouzon

**CAMBRIDGE:**  
Salvato, Joseph

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

**FITCHBURG:**  
Boulduc, Henry

**HAVERTHILL:**  
Assas, Joe

**HOLYOKE:**  
Holyoke Theatre, Bernard W.  
Levy  
Levy Arena Gardens, and  
Ariuel Renault

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

**MONSON:**  
Cangelillo, Leo

**NEW BEDFORD:**  
The Derby, and Henry Correia,  
Operator

**NEWTON:**  
Thiffault, Dorothy (Mimi  
Chevalier)

**SALEM:**  
Lark-n Attractions, and George  
Larkin

**WYLAND:**  
Steck, Chauncey Dewey

**WILMINGTON:**  
Blue Terrace Ballroom, and An-  
thony DeTortio

## MICHIGAN

**ANN ARBOR:**  
McLaughlin, Max

**BAY CITY:**  
Walker, Dr. Howard

**DETROIT:**  
Bel Aire (formerly Lee 'N Ed-  
die'), and Al Wellman,  
Ralph Wellman, Philip Flax,  
Sam and Louis Bernstein,  
Owners  
Bibb, Allen  
Briggs, Edgar M.  
Claybrook, Adolphus  
Daniels, James M.  
Dustin Steamship Company, N.  
M. Constant  
Froster Ranch, Sam Hoffman,  
and Caesar Adler, Operators  
Green, Goldman  
Johnson, Ivory  
Thomas, Matthew B.  
Kosman, Hyman  
Conners Lounge, and Joe Pallaz-  
zolo, Operator  
Payne, Edgar  
Papadimas, Babis  
Patricia Stevens Models Finish-  
ing School  
Pyle, Howard D., and Savoy  
Promotions  
San Diego Club, Nomo Minando

**FERDALE:**  
Club Plantation, and Doc  
Washington

**GRAND RAPIDS:**  
Fischer, Carl, Musical Instru-  
ment Co., Inc.  
Club Cher-Am, Anthony  
Scalce, Proprietor  
Powers Theatre

**KAWKAWLIN:**  
Old Mill Dance Hall, Ernest  
Fortin, Owner

**MIO:**  
Walker Hotel, and George  
Walker, Proprietor

**PONTIAC:**  
Bob's Picnic Park, and Robert  
Amos, Owner and Operator  
Henry's Restaurant, and Charles  
Henry  
Sandy Beach Inn

**SISTER LAKES:**  
Rendezvous Bowl, and Gordon  
J. Miller, Owner

**TRAVERSE CITY:**  
Lawson, Al

**UTICA:**  
Spring Hill Farms, and Andrew  
Sneed

## MINNESOTA

**DETROIT LAKES:**  
Johnson, Allan V.

**EASTON:**  
Hannah, John

**FARBALUT:**  
Melody Mill, Thomas Crosby,  
Employer

**MINNEAPOLIS:**  
Howard's Steak House, and  
Leroy Howard  
Northwest Vaudeville Attrac-  
tions, and C. A. McEvoy  
Patricia Stevens Models Finish-  
ing School

**PIPESTONE:**  
Coopman, Marvin  
Stolzmann, Mr.

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

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

**WINONA:**  
Interstate Orchestra Service, and  
L. Porter Jung

## MISSISSIPPI

**BILOXI:**  
Joyce, Harry, Owner Pilot  
House Night Club  
Thompson, Bub

**GREENVILLE:**  
Pollard, Flecord

**GULFPORT:**  
Plantation Manor, and Herman  
Burger

**JACKSON:**  
Carpenter, Bob  
Smith, C. C., Operator, Rob-  
bins Bros. Circus (Pine Bluff,  
Ark.)  
McNair Dancing Academy, and  
Anne McNair

**MERIDIAN:**  
Bishop, James E.  
Bobbins, Abe

**NATCHEZ:**  
Colonial Club, and Ollie  
Koeber

## MISSOURI

**BOONEVILLE:**  
Bowden, Rivers, El Paso, Texas

**CHILLICOTHE:**  
Hawes, H. H.

**FORT LEONARD WOOD:**  
Fort Leonard Wood Post, Sgt.  
Harry A. Lawhon

**INDEPENDENCE:**  
Casino Drive Inn, J. W. John-  
son, Owner

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

**KANSAS CITY:**  
Babbitt, William (Bill) H.  
Canton, L. R.  
Esquire Productions, and Ken-  
neth Yates, and Bobby Hen-  
shaw  
Main Street Theatre  
Patricia Stevens Models Finish-  
ing School  
Zelma Rodz Club, Emmett J.  
Scott, Prop., Bill Christian,  
Manager

**MACON:**  
Macon County Fair Association,  
Mildred Sanford, Employer

**NORTH KANSAS CITY:**  
Schult-Krocher Theatrical  
Agency

**POPLAR BLUFFS:**  
Brown, Merle

**ST. LOUIS:**  
Barnhulze, Mac  
Brown Bomber Bar, James  
Caruth and Fred Guinyard,  
co-owners  
Caruth, James, Operator Club  
Rhumboogie, Cafe Society,  
Brown Bomber Bar  
Caruth, James, Cafe Society  
D'Agustino, Sam  
400 Club, and George Graff  
Markham, Doyle, and Tunc  
Town Ballroom  
Patricia Stevens Models Finish-  
ing School  
Sun Amusement Co., Sun  
Theatre  
Sun Theatre, and Satu Nieberg

## MONTANA

**BUTTE:**  
Webb, Ric

**CONRAD:**  
Little America Tavern, and John  
R. McLean

## NEBRASKA

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

**KEARNEY:**  
Field, H. E.

**MCCOOK:**  
Gayway Ballroom, and Jim  
Corcoran

**OMAHA:**  
Louie's Market, and Louis  
Papery

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

## NEVADA

**LAKE TAHOE:**  
Tahoe Biltmore Hotel, Nate  
Blumenfeld

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

**LOVELOCK:**  
Fischer, Harry

**RENO:**  
Blackman, Mrs. Mary  
Twomey, Don

## NEW HAMPSHIRE

**FABIAN:**  
Zaks (Zackers), James

**JACKSON:**  
Nelson, Eddy  
Schurr, James

## NEW JERSEY

**ABSECON:**  
Hart, Charles, President, and  
Esteria Mardi Gras, Inc.

**ASBURY PARK:**  
Gilmore, James E.  
Richardson, Harry

**ATLANTIC CITY:**  
Bobbins, Abe  
Casper, Joe  
Cheatham, Shelby  
Delaware Inn, and Nathaniel C.  
Spencer, Proprietor  
Goodleman, Charles  
Lockman, Harvey  
Morocco Restaurant, G. Fassa,  
and G. Dantzer, Operators  
Ocean Playhouse, Steel Pier, and  
Robert Courtney (New York  
City)  
Pilgrim, Jacques

**BLOOMFIELD:**  
Thompson, Putt

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

**CAPE MAY:**  
Anderson, Charles, Operator

**CLIFTON:**  
August E. Buchner

**EAST ORANGE:**  
Hutchins, William

**HOBOKEN:**  
Red Rose Inn, and Thomas  
Monto, Employer

**LAKE HOPATCONG:**  
Mad House, Oscar Dunham,  
Owner

**LAKEWOOD:**  
Patt, Arthur, Manager Hotel  
Plaza  
Seldin, S. H.

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

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

**NEWARK:**  
Beale, Jeanette  
Coleman, Melvin  
Graham, Alfred  
Hall, Emory  
Hays, Clarence  
Harris, Earl  
Johnson, Robert  
Jones, Carl W.  
Levine, Joseph  
Lloyds Manor, and Smoky Mc-  
Allister  
Mariano, Tom  
Nite Cap Bar and Grill  
"Panda," Daniel Straver  
Prestwood, William  
Red Mirror, and Nicholas  
Grande, Proprietor  
Rollison, Eugene  
Simmons, Charles  
Tucker, Frank  
Wilson, Leroy  
Zaracardi, Jack, Galanti A. A.

**NEW BRUNSWICK:**  
Jack Ellet

**NORTH ARLINGTON:**  
Petrucci, Andrew

**PATERSON:**  
Gerard, Mickey  
Gerard Enterprises  
Hatab, Sam  
Byatt, Joseph  
Riverview Casino  
Ventimiglia, Joseph

**PLAINFIELD:**  
McGowan, Daniel

**SUMMIT:**  
Ahrns, Mitchell

**TRENTON:**  
Crossing Inn, and John Wyrick,  
Employer

**UNION CITY:**  
Kay Sweeney Club

**VAUX HALL:**  
Carillo, Manuel R.

**VINELAND:**  
Gross, David

**WEST NEW YORK:**  
B'Nai B'rith Organization, and  
Sam Natc, Employer, Harry  
Bourstein, President

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

## NEW MEXICO

**ALBUQUERQUE:**  
Halliday, Finn  
LaLomo, Inc., and Margaret  
Ricardi, Employer

**CLOVIS:**  
Denton, J. Earl, Owner Plaza  
Hotel

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

**ROSWELL:**  
Russell, L. D.

**SANTA FE:**  
Emil's Night Club, and Emil  
Migaardo, Owner

## NEW YORK

**ALBANY:**  
Barcelona Bar and Restaurant  
Diets, Jim  
O'Seara Attractions, Jack

**ALDER CREEK:**  
Burke's Manor, and Harold A.  
Burke

**ATLANTIC BEACH:**  
Normandie Beach Club, Alexan-  
der DeCicco

**AUSABLE CHASM:**  
Anlier, Nat  
Ausable Hotel, Joshua F.  
Young, Employer

**BRONX:**  
Atman, Martin  
Club Delmar, Charles Marce-  
lino and Vincent DeLouta,  
Employers  
Metro Anglers Social Club, and  
Aaron Murray  
Perry Records, and Sam  
Richman  
Santoro, E. J.  
Sinclair, Carlton (Carl Parker)  
Williams, J. W.

**BROOKLYN:**  
Aurelia Court, Inc.  
Ferdinand's Restaurant, and  
Mr. Ferdinand  
Globe Promoters of Huckelbuck  
Revue, Harry Dixon and  
Flmo Obej  
Hall, Edwin C.  
Johnston, Clifford  
Kingsborough Athletic Club,  
George Chandler  
Ruman, Gus, Hollywood Cafe  
Morris, Philip  
Ocean Grotto Restaurant, and  
Albert Santarpio, Proprietor  
Reade Michael  
Rosenberg, Paul  
Russino, Tom  
Seuster, Flot  
1024 Club, and Albert Friend  
Thompson, Ernest  
Villa Antique, Mr. P. Antico,  
Proprietor  
Wasserman, J.

**BUFFALO:**  
Bourne, Edward  
Calato, Joe and Teddy  
Cosmano, Frank and Anthony  
Jackson, William  
Nelson, Art and Mildred  
Twentyfirst Century Theatre  
Ray's Bar-D, and Raymond C.  
Demperio

**FALLSBURGH:**  
Cory Corner Club, Joe Kant,  
Owner

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

**FERDALE:**  
Pollack Hotel, and Elias Pol-  
lack, Employer  
Stier's Hotel, and Philip Stier,  
Owner

**FLEISCHMANN'S:**  
Churs, Irene (Mrs.)

**FRANKFORT:**  
Blue Skies Cafe, Frank Reik  
and Lenny Tyler, Proprietors  
Brass Tack Cafe, Victor Tarrs

**GLENS FALLS:**  
Halfway House, Ralph Gottlieb,  
Employer, Joel Newman,  
Owner  
Sleight, Don

**GLEN SPEY:**  
Glen Acres Hotel and County  
Club, Jack W. Rosen, Em-  
ployer

**GLOVERSVILLE:**  
Imperial Inn, Don Blodgett

**GRAND ISLAND:**  
Williams, Ossian V.

**GREENFIELD PARK:**  
Utopia Lodge

**HUDSON:**  
Goldstein, Benny  
Gutto, Samuel

**ILION:**  
Wick, Phil

**ITHACA:**  
Bond, Jack

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

**LOCH SHELDRAKE:**  
Chester, Abe  
Fifty-two Club, Saul Rapkin,  
Owner  
Hotel Shlesinger, David  
Shlesinger, Owner  
Mardenfeld, Isadore, Jr., Estate

## INTERNATIONAL MUSICIAN

MAHOPAC:  
Willow Tree Restaurant, and S. A. Bander, Owner

MONTICELLO:  
Kahane's Hotel, Jack Katz

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

NEW YORK CITY:  
Alexander, Wm. D., and Associated Producers of Negro Music  
Amusement Corp. of America  
Andu, John R. (Indonesian Consul)  
Benrubi, Ben  
Broadway Hofbrau, Inc., and Walter Kirsch, Owner  
Broadway Swing Publications, L. Frankel, Owner  
Bruly, Jesse  
Calman, Carl, and the Calman Advertising Agency  
Camera, Rocco  
Cavanaugh-Shore & Co., H. D. Bumer  
Chanon, Inc., Monte Gardner and Mr. Rodriguez  
Charles, Marvin, and Knights of Magic  
Coffey, Jack  
Cohen, Mary  
Collectors' Items Recording Co.  
Maurice Spivack and Katherine Gregg  
"Come and Get It" Company  
Cook, David  
Cochert, Mr.  
Crosen, Ken, and Ken Crosen Associates  
Crown Records, Inc.  
Currie, Lou  
Dawn, Dolly  
Dolin, Anton  
Dubois-Friedman Production Corporation  
Dynamic Records, Ulyses Smith Fitcher, Carl, Musical Instrument Co., Inc.  
Goldstein, Robert  
Gray, Lew, and Magic Record Company  
Gross, Gerald, of United Artists Management  
Hall, George  
James, Jerry  
Heminyaw, Phil  
"High Button Shoes," Jack Small, General Manager  
Inley, William  
Johnson, Donald E.  
Kaye-Martin, Kaye-Martin Productions  
Kent Music Co., and Nick Kentros  
King, Gene  
Knight, Raymond  
Kushner, Jack and David LaFontaine, Leo  
Law, Jerry  
Levy, John  
Low Leslie and his "Blackbirds"  
Manhattan Recording Corp., and Walter H. Brown, Jr.  
Manning, Sam  
McCaffrey, Neill  
McMahon, Jess  
Metro Coat and Suit Co., and Joseph Lupia  
Meyers, Johnny  
Moody, Philip, and Youth Monument to the Future Organization  
Murray's  
Natus Symphony Orchestra, Inc., Benjamin J. Fiedler and Clinton P. Sheehy  
Neill, William  
Newman, Nathan  
New York Civic Opera Company, Wm. Reutemann  
New York Ice Fantasy Co., Scott Chalfant, James Blizard and Henry Robinson, Owners  
Opheus Record Co.  
Paramount Theatrical Agency  
Parmentier, David  
Place, The, and Theodore Costello, Manager  
Pollard, Fritz  
Prince, Huchie  
Purnam, George Carson  
Rain Queen, Inc.  
Ralph Crooper Agency  
Regin, Jack  
Robinson, Charles  
Rogers, Harry, Owner "Frisco Follies"  
Rosen, Philip, Owner and Operator Penthouse Restaurant  
Sandy Hook S. S. Co., and Charles Gardner  
Schwarz, Mrs. Morris  
Singer, John  
Sloyer, Mrs.  
South Seas, Inc., Abner J. Rubin  
Southland Recording Co., and Rose Santos  
Spotline Club  
Steve Murray's Mahogany Club  
Stromberg, Hunt, Jr.  
Strouse, Irving

Sunbrock, Larry, and his Rodeo Show  
Talent Corp. of America, Harry Weissman  
Television Exposition Productions, Inc., and Edward A. Cornez, President  
Thomson, Sava and Valenti, Incorporated  
United Artists Management Variety Entertainers, Inc., and Hersert Rubin  
Walker, Aubrey, Maissonette Social Club  
Wee and Leventhal, Inc.  
Wellish, Samuel  
Wilder Operating Company  
Winkheim, David  
Zalks (Zackers), James

NIAGARA FALLS:  
Flory's Melody Bar, Joe and Nick Florio, Proprietors  
Kliment, Robert F.  
Plano, Natalie and George, Graystone Ballroom

NORWICH:  
McLean, C. F.

ONEONTA:  
Shepard, Maximilian, Owner  
New Windsor Hotel

PATCHOQUE:  
Kay's Swing Club, Kay Angelo

ROCHESTER:  
Valenti, Sam

ROME:  
Marks, Al

SABATTIS:  
Sabattis Club, and Mrs. Verna V. Coleman

SARANAK LAKE:  
Birches, The, Mose LaFontaine, Employer, C. Randall, Mgr.  
Durgans Grill

SARATOGA SPRINGS:  
Clark, Stevens and Arthur

SCHENECTADY:  
Edwards, M. C.  
Fretto, Joseph  
Rudd's Beach Nite Klub or Cow Shed, and Magnus E. Edwards, Manager  
Silverman, Harry

SOUTH FALLSBURGH:  
Patt, Arthur, Manager, Hotel Plaza  
Seldin, S. H., Operator (Lakewood, N. J.), Grand View Hotel

SUFFERN:  
Armatage, Walter, President, County Theatre

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

TANNERSVILLE:  
Germano, Basil

UTICA:  
Block, Jerry  
Burke's Log Cabin, Nick Burke, Owner

VALHALLA:  
Twin Palms Restaurant, John Masi, Proprietor

WATERTOWN:  
Duffy's Tavern, Terrance Duffy

WATERLIET:  
Cortes, Rita, James E. Strates Shows  
Kille, Lyman

WHITE PLAINS:  
Brod, Mario

WHITE SULPHUR SPRINGS:  
Lester, Joseph and Sarah

YONKERS:  
Rubner, William

**NORTH DAKOTA**

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

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

**OHIO**

AKRON:  
Bastford, Doyle  
Euddies Club, and Alfred Scrutchings, Operator  
Pullman Cafe, George Subrin, Owner and Manager

CINCINNATI:  
Anderson, Albert  
Bayless, H. W.  
Charles, Mrs. Alberta  
Wonder Bar, James McFatrige, Owner  
Patricia Stevens Models Finishing School

Sunbrock, Larry, and his Rodeo Show  
Smith, James R.  
Wallace, Dr. J. H.

CLEVELAND:  
Reider, Harvey  
Crystalline Records, Mania E. Kopolman  
Club Ron-day-Voo, and U. S. Dearing  
Dixon, Forrest  
Fuclid 55th Co.  
Manuel Bros. Agency, Inc.  
Metropolitan Theatre, Emanuel Stutz, Operator  
Salanci, Frank J.  
Spero, Herman  
Tucker's Blue Grass Club, and A. J. Tucker, Owner  
Walters, Carl O.  
Willis, Elroy

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

DAYTON:  
Broucher, Roy D.  
Daytona Club, and William Carpenter  
Taylor, Earl

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

EUCLID:  
Rado, Gerald

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

GERMANTOWN:  
Herchwood Grove Club, and Mr. Wilson

PIQUA:  
Sedgewick, Lee, Operator

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

SANDUSKY:  
Mathews, S. D.  
Sallez, Henry

**LONG ISLAND (New York)**

BAYSIDE:  
Mirage Room, and Edward S. Friedland

BELMORE:  
Babner, William J.

GLENDALE:  
Warga, Paul S.

JAMAICA:  
Lancier, Earl

LAKE RONKONKOMA:  
New Silver Slipper, and Geo. Valentin, Proprietor

**NORTH CAROLINA**

BEAUFORT:  
Markey, Charles

BELMONT:  
Mayflower Dining Room, and John Loy

CAROLINA BEACH:  
Stokes, Gene

CHARLOTTE:  
Amusement Corp. of America, Edson F. Blackman, Jr.  
Jones, M. P.  
Karston, Joe

DURHAM:  
Gordon, Douglas  
Royal Music Co.

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

GREENVILLE:  
Ruth, Therman  
Wilson, Sylvester

HENDERSONVILLE:  
Livingston, Buster

KINSTON:  
Parker, David

RALEIGH:  
Club Carlyle, Robert Carlyle  
Supper Club, and E. J. McCarthy, Owner

WALLACE:  
Strawberry Festival, Inc.

WILSON:  
McCann, Roosevelt  
McCann, Sam  
McEachon, Sam

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

VIENNA:  
Hull, Russ  
Rust Hull

WILMINGTON:  
Hollywood Productions, and Kroger Babi, Employer

ZANESVILLE:  
Venner, Pierre

**OKLAHOMA**

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

ENID:  
Oxford Hotel Ballroom, and Gene Norais, Employer

OKMULGEE:  
Masonic Hall (colored), and Calvin Simmons

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

OKLAHOMA CITY:  
Southwestern Attractions, M. K. Boldman and Jack Swiger

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

**OREGON**

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

HERMISTON:  
Rosenberg, Mrs. R. M.

LAKEVIEW:  
Bates, E. P., Pier Cafe

PORTLAND:  
Acme Club Lounge, and A. W. Denton, Manager  
McElroy Ballroom, and Burt McElroy  
Yank Club of Oregon, Inc., and R. C. Bartlett, President

SALEM:  
Lopez, Mr.

SHERIDAN:  
American Legion Post No. 75, Melvin Azee

**PENNSYLVANIA**

ALTOONA:  
Guinn, Otis

BERWYN:  
Main Line Civic Light Opera Co., Nat Burns, Director

BETHLEHEM:  
Colonnade Club, and Frank Pinner, Manager

BLAIRSVILLE:  
Moore Club, and A. P. Sundry, Employer

BRAEBURN:  
Mazur, John

BRANDONVILLE:  
Vanderbilt Country Club, and Terry McGovern, Employer

CHESTER:  
Blue Heaven Room, Bob Lager, Employer  
Fisher, Samuel  
Pyle, William  
Reindullar, Harry

DEVON:  
Jones, Martin

DONORA:  
Bedford, C. D.

EASTON:  
Green, Morris  
Jacobson, Benjamin

EVERSON:  
King, Mr. and Mrs. Walter

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

HARRISBURG:  
Ickes, Robert N.  
P. T. K. Fraternity of John Harris High School, and Robert Spiler, Chairman  
Reeves, William T.  
Waters, B. N.

JOHNSTOWN:  
Boots and Saddle Club, and Everett Allen  
Central Cafe, Christ Kontakos, Owner and Manager

KINGSTON:  
Johns, Robert

**TENNESSEE**

NASHVILLE:  
Brentwood Dinner Club, and H. L. Waxman, Owner  
Carrethers, Harold  
Chavez, Chick  
Cannon Lounge Club, and Mrs. Pearl Hunter  
Fosie, Bill  
Hayes, Billie and Floyd, Club  
Zanzibar  
Jackson, Dr. R. B.

CLARKSVILLE:  
Harris, William

JOHNSTON CITY:  
Burton, Theodore J.

LANCASTER:  
Freud, Murray  
Samuels, John Parker

MEADVILLE:  
Noll, Carl  
Power, Donald W.

MIDLAND:  
Mason, Bill

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

PHILADELPHIA:  
Associated Artists Bureau  
Benny-the-Bum's, Benjamin Fogelman, Proprietor  
Ricllore Hotel, and Wm. Clore, Operator  
Rubeck, Carl F.  
Davis Ballroom, and Russell Davis

Dupree, Hiram K.  
DuPree, Reese  
Erlanger Ballroom  
Melody Records, Inc.  
Montalvo, Santos  
Muriani, Joseph  
Philadelphia Lab. Company, and Luis Colantuono, Manager  
Raymond, Don G., of Creative Entertainment Bureau  
Stanley, Frank

PITTSBURGH:  
Ficklin, Thomas  
Matthews, Lee A., and New Artist Service  
Mercurus Morgan Bar, and Harry Fox  
Oasis Club, and Joe DeFrancisco, Owner  
Reight, C. H.  
Sala, Joseph M., Owner El Chino Cafe

POTTSTOWN:  
Schmoyer, Mrs. Irma

SLATINGTON:  
Flick, Walter H.

STRAFFORD:  
Poinsette, Walter

TANNERSVILLE:  
Tuffel, Adolph

UNIONTOWN:  
Chanticleer Club, Pat Trusio, Owner  
Polish Radio Club, and Joseph A. Zelasko

UPPER DARBY:  
Wallace, Jerry

WASHINGTON:  
Athens, Pete, Manager Washington Cocktail Lounge  
Lee, Edward

WILKES-BARRE:  
Kahan, Samuel

WILLIAMSPORT:  
Pinella, James

WORTHINGTON:  
Conwell, J. R.

YORK:  
Daniels, William Lopez

**TEXAS**

AUSTIN:  
El Morrocco  
Williams, Mark, Promoter

BEAUMONT:  
Bishop, E. W.

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

CORPUS CHRISTI:  
Kirk, Edwin

DALLAS:  
Embassy Club, Helen Askew, and James L. Dixon, Sr., co-owners  
Lee, Don, Owner of Script and Score Productions and Operator of "Sawdust and Swingtime"  
Linskie (Skippy Lynn), Owner of Script and Score Productions and Operator of "Sawdust and Swingtime"  
May, Oscar P., and Harry E. Morgan, J. C.  
Patricia Stevens Models Finishing School

DENISON:  
Club Rendezvous, and Frank DeMarco, Owner

EL PASO:  
Marlin, Coyal J.

FORT WORTH:  
Famous Door, and Joe Earl, Operator  
Florence, F. A., Jr.  
Snyder, Chic  
Stripling, Howard

GALVESTON:  
Evans, Bob  
Shiro, Charles

GONZALES:  
Dailey Bros. Circus

GRAND PRAIRIE:  
Club Bagdad, R. P. Bridges and Marian Teague, Operators

HENDERSON:  
Wright, Robert

HOUSTON:  
Coats, Paul  
Jenson, Oscar  
McMullen, E. L.  
Revis, Bouldin  
Singleton, J. A.  
World Amusements, Inc., Thos. A. Wood, President

KILGORE:  
Club Plantation, and Edna Matthews

LEVELLAND:  
Collins, Dec

LONGVIEW:  
Club 26 (formerly Rendezvous Club), and B. D. Holiman, Employer  
Ryan, A. L.

PALESTINE:  
Earl, J. W.  
Griggs, Samuel  
Grove, Charles

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

PORT ARTHUR:  
Demland, William

SAN ANGELO:  
Specialty Productions, Nelson Scott and Wallace Kelton

SAN ANTONIO:  
Forrest, Thomas  
Leahy, J. W. (Lee), Rockin' M Dude Ranch Club  
Obledo, F. J.  
Rockin' M Dude Ranch Club, and J. W. (Lee) Leahy

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

WACO:  
Corenfild, Lou

WICHITA FALLS:  
Dubbles, C.  
Whately, Mike

**SOUTH CAROLINA**

COLUMBIA:  
Black C Club, University of South Carolina

GREENVILLE:  
Forest Hills Supper Club, J. K. Mosely, Owner, Sue Ellison, Manager

FLORENCE:  
City Recreation Commission, and James C. Putnam

MARIETTA:  
"Bring on the Girls," and Don Meadors, Owner

MOULTRIEVILLE:  
Wurthmann, George W., Jr. (of the Pavilion, Isle of Palms, South Carolina)

MYRTLE BEACH:  
Ocean Forest Hotel, Ralph J. Hewlett

SPARTANBURG:  
Holcome, H. C.

UNION:  
Dule Bros. Circus

**UTAH**

SALT LAKE CITY:  
Jamieson (Doc) John A., Dixie Land Club (Gotton Club)

**VERMONT**

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

- VIRGINIA**
- ALEXANDRIA:** Commonwealth Club, Joseph Burko, and Seymour Spelman Dove, Julian M., Capitol Amusement Attractions
- BUENA VISTA:** Rockbridge Theatre
- DANVILLE:** Fuller, J. H.
- EXMORE:** Dowling, J. Edward
- HAMPTON:** Blanc, Paul  
Maxey, Terry
- LYNCHBURG:** Bailey, Clarence A.
- MARTINSVILLE:** Hutchens, M. E.
- NEWPORT NEWS:** Isaac Burton  
McClain, B.  
Terry's Supper Club
- NORFOLK:** Big Truck Diner, Percy Simon, Proprietor  
Cashvan, Irwin  
Meyer, Morris  
Robanna, George  
Winfree, Leonard
- RICHMOND:** American Legion Post No. 151  
Knight, Allen, Jr.  
Rendez-vous, and Oscar Black
- SUFFOLK:** Clark, W. H.
- VIRGINIA BEACH:** Bass, Milton  
Melody Inn (formerly Harry's The Spot), Harry L. Sizet, Jr., Employer  
White, William A.
- WASHINGTON**
- SEATTLE:** Ackerman, Frank  
Coder, Ellis  
Ford, Larry  
Harris, Paul
- SPOKANE:** Lydale, Jimmy (James Delage)
- WEST VIRGINIA**
- CHARLESTON:** Club Congo, Paul Daley, Owner  
El Patio Boat Club, and Charles Powell, Operator  
White, Ernest B.
- HUNTINGTON:** Brewer, D. C.
- INSTITUTE:** Hawkins, Charles
- LOGAN:** Coats, A. J.
- MORGANTOWN:** Niner, Leonard
- WHEELING:** Mardi Gras
- WISCONSIN**
- BEAR CREEK:** Schwacher, Leroy
- BOWLER:** Reinkle, Mr. and Mrs.
- GREEN BAY:** Galst, Erwin  
Franklin, Allen  
Peasley, Charles W.
- GREENVILLE:** Reed, Jimmie
- HAYWARD:** The Chicago Inn, and Mr. Louis O. Runner, Owner and Operator
- HURLEY:** Club Francis, and James Francis Fontecchio, Mrs. Elcey, Club Fiesta
- LA CROSSE:** Tooke, Thomas, and Little Dandy Tavern
- MARSHFIELD:** Uptown Club, Eldie Arnett, Owner
- MILWAUKEE:** Bethia, Nick Williams  
Continental Theatre Bar  
Cupps, Arthur, Jr.  
Gentile, Nick  
Maniaci, Vince  
Patricia Stevens Models Finishing School  
Stage Door, Jack D. Rizzo and Jerome Dimaggio  
Weinberger, A. J.
- NEOPT:** American Legion, Sam Dickenson, Vice-Commander
- NICHOLS:** Nichols Ballroom, Arthur Kahls
- RACINE:** Miller, Jerry
- RHINELANDER:** Kendall, Mr., Manager Holly Wood Lodge
- ROSHOLT:** Kavickas, Edward
- SHEBOYGAN:** Sicilia, N.
- SUN PRAIRIE:** Hulizer, Herb, Tropical Gardens  
Tropical Gardens, and Herb Hulizer
- TOMAH:** Veterans of Foreign Wars
- WISCONSIN RAPIDS:** Brown Derby, and Lawrence Huber, Owner
- WYOMING**
- CHEYENNE:** Shy-Ann Nite Club, and Hazel Kline, Manager
- JACKSON HOLE:** R. J. Bar, and C. L. Jensen
- ROCK SPRINGS:** Smoke House Lounge, Del K. James, Employer
- DISTRICT OF COLUMBIA**
- WASHINGTON:** Adelman, Ben  
Alvis, Ray C.  
Archer, Pat  
Brown Derby, T. and W. Corporation, Al Simonds and Paul Mann  
Cabana Club, and Jack Staples  
China Clipper, Sam Wong, Owner
- CLORE'S MUSICAL BAR, and Jean Clore**
- CLUB BANGAI, and Ralph Feldman**
- CLUB ELLINGTON (D. E. Corp.), and Herb Sachs, President**
- D. E. CORPORATION, and Herb Sachs**
- FIVE O-CLOCK CLUB, and Jack Staples, Owner**
- GOLD, Sol**
- HOBORMAN, John Price, Pres.**
- WASHINGTON AVIATION COUNTRY CLUB**
- HOFFMAN, Edward F., Hoffman's 3 Ring Circus**
- KAVAKOS, William, and Kavakos Club**
- KIRACH, Fred**
- MANSFIELD, Emanuel**
- MOORE, Frank, Owner Star Dust Club**
- NEW ORLEANS RESTAURANT, and New Orleans Restaurant, and Vito Perruso, Employer**
- PURPLE IRIS, Chris D. Cassius and Joseph Cannon**
- RAYBURN, F.**
- RITTENHOUSE, Rev. H. B.**
- Romany Room, Mr. Weintraub, Operator, and Wm. Bron, Manager**
- ROSA, Thomas N.**
- SMITH, J. A.**
- WALTERS, Alfred**
- LONDON:** Merrick Bros. Circus (Circus Productions, Ltd.), and M. R. Nutting, President  
Seven Dwarfs Inn
- SOUTH SHORE, MUSSELMAN'S LAKE:** Glendale Pavilion, Ted Bingham
- NEW TORONTO:** Leslie, George
- OTTAWA:** Parker, Hugh  
Pescock Inn, and E. Spooner
- OWEN SOUND:** Thomas, Howard M. (Doc)
- PORT ARTHUR:** Curtin, M.
- TORONTO:** Ambassador and Monogram Records, Messrs. Darwyn and Sokoloff  
Langbord, Karl  
Local Union 1452, CIO Steel Workers Organizing Committee  
Miquelon, V.  
Radio Station CHUM Skoroichid, Walter, Ukrainian National Federation Hall  
Trans Canada Music  
Wetham, Katherine
- WELLAND:** United Textile Workers of America
- FAIRBANKS:** Carnival Club, Herb Hallowell, Manager  
Casa Blanca, and A. G. Muldoon  
Glen A. Elder (Glen Alvin)
- HAWAII**
- HONOLULU:** Campbell, Kamokila, Owner and Operator Pacific Recording Studio  
Kennison, Mrs. Ruth, Owner  
Pango Pango Club  
Thomas Pua Lake
- WAIKIKI:** Walker, Jimmie, and Marine Restaurant at Hotel Del Mar
- MISCELLANEOUS**
- Abernathy, George  
Alberts, Joe  
Al-Dean Circus, F. D. Precland  
Andros, George D.  
Anthoe, 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  
Haugh, Mrs. Mary  
Hert Smith Revue  
Miller Bros. Circus, Hi and Arthur Sturmack, Pres. and Gen. Mgr.  
Bologhino, Dominic  
Bosserman, Herbert (Tiny)  
Brandhorst, E.  
Braunstein, B. Frank  
Bruce, Howard, Manager "Crazy Hollywood Co."  
Byrdon, Ray Marsh, of the Dan Rice 3-Ring Circus  
Buffalo Ranch Wild West Circus.  
Art Mix, R. C. (Bob) Grooms, Owners and Managers  
Burns, L. L., and Partners  
Bur-Ton, John  
Carlson, Ernest  
Carroll, Sam  
Cheney, Al and Lee  
Conway, Stewart  
Dale Bros. Circus  
Deviller, Donald  
DiCarlo, Ray  
Eckhart, Robert  
Felman, Gordon F.  
Fennis, Mickey, Owner and Mgr. "American Beauties on Parade"  
Finklestein, Harry  
Forrest, Thomas  
Fox, Jess Lee  
Friendship League of America, and A. L. Nelson  
French, Joe C.  
Garnes, C. M.  
George, Wally  
Gibba, Charles  
Goodenough, Johnny  
Gould, Hal  
Gutter, John A., Manager Bulo Show, connected with Grand National of Muskogee, Okla.  
Hoffman, Edward F.,  
Hoffman's 3-Ring Circus  
Hollander, Frank,  
D. C. Restaurant Corp.  
Horan, Irish  
Horn, O. B.
- QUEBEC**
- DRUMMONDVILLE:** Grenik, Marshall
- MONTREAL:** Association des Concerts Classiques, Mrs. Edward Blouin, and Antoine Dufer  
Auger, Henry  
Beraud, Maurice, and LaSociete Artistique  
Daoust, Hubert and Raymond  
Dioro, John  
Emery, Marcel  
Emond, Roger  
Lussier, Pierre  
Norbert, Henri  
Robert, George  
Sunbrock, Larry, and his Rodeo Show
- POINTE-CLAIRE:** Edgewater Beach Hotel, and William Oliver, Owner
- QUEBEC:** Sunbrock, Larry, and his Rodeo Show
- ST. GABRIEL DE BRANDON:** Manoir St. Gabriel, and Paul Arbour, Owner
- CUBA**
- HAVANA:** Sans Souci, M. Triay
- JAMAICA**
- KINGSTON:** Hill, Steven
- ALASKA**
- ANCHORAGE:** Copper, Keith
- HUGA, James**
- International Ice Revue, Robert White, Jerry Rayfield and J. J. Walsh**
- Johnson, Sandy**
- Johnston, Clifford**
- Kay, Bert**
- Kelton, Wallace**
- Kimball, Duane (or Romaine)**
- Kirk, Edwin**
- Kusman, Hyman**
- Larson, Norman J.**
- Leveson, Charles**
- Levin, Harry**
- Low Leslie and his "Blackbirds"**
- Maurice, Ralph**
- McCaw, E. E., Owner**
- Horse Follies of 1946**
- McGowan, Everett**
- Magee, Floyd**
- Magen, Roy**
- Manno, Paul**
- Matthews, John**
- Meeks, D. C.**
- Merry Widow Company, Eugene Haskell, Raymond E. Mauro, and Ralph Paonessa, Managers**
- Miller, George E., Jr., former Bookers License 1129**
- Ken Miller Productions, and Ken Miller**
- Miquelon, V.**
- Montalvo, Santos**
- N. Edward Beck, Employer**
- Rhapsody on Ice**
- New York Ice Fantasy Co., Scott Chalfant, James Blizzard and Henry Robinson, Owners**
- Olsen, Buddy**
- (born Theodore)**
- Otto, Jim**
- Ouellette, Louis**
- Patterson, Charles**
- Peth, Iron N.**
- Rayburn, Charles**
- Rayfield, Jerry**
- Rea, John**
- Redd, Murray**
- Reid, R. R.**
- Rhapsody on Ice, and N. Edw. Beck, Employer**
- Roberts, Harry F. (Hap Roberts or Doc Mel Roy)**
- Robertson, T. E.**
- Robertson Roden, Inc.**
- Ross, Hal J., Enterprises**
- Salzmann, Arthur (Art Henry)**
- Sargent, Selwyn G.**
- Scott, Nelson**
- Singer, Leo, Singer's Midgets Six Brothers Circus, and George McCall**
- Smith, Ora T.**
- Specialty Productions**
- Stone, Louis, Promoter**
- Stover, William**
- Straus, George**
- Summerlin, Jerry (Marrs)**
- Sunbrock, Larry, and his Rodeo Show**
- Tabar, Jacob W.**
- Taylor, R. J.**
- Thomas, Mac**
- Travers, Albert A.**
- Walner, Marie, Promoter**
- Ward, W. W.**
- Watson, N. C.**
- Weills, Charles**
- West Bros. Circus**
- White, George**
- White, Robert**
- Williams, Carole**
- Williams, Frederick**
- Wilson, Ray**

# UNFAIR LIST of the American Federation of Musicians

- INDIVIDUALS, CLUBS, HOTELS, Etc.**
- This List is alphabetically arranged in States, Canada and Miscellaneous
- ALABAMA**
- MOBILE:** Brookley Air Force Base Officers Mess  
Cargyle, Lee, and his Orchestra
- ARIZONA**
- DOUGLAS:** Top Hat
- ARKANSAS**
- HOT SPRINGS:** Forest Club, and Haskell Herdage, Prop.
- CALIFORNIA**
- BEVERLY HILLS:** White, William B.
- BIG BEAR LAKE:** Creseman, Harry E.
- CULVER CITY:** Mardi Gras Ballroom
- LONG BEACH:** Schooner, Harry
- PITTSBURG:** Lirantz, Bennie (Tiny)
- SACRAMENTO:** Capps, Roy, Orchestra
- SAN FRANCISCO:** Kelly, Noel  
Freitas, Carl (also known as Anthony Carl)
- Jones, Cliff**
- SAN LUIS OBISPO:** Seaton, Don
- SAN PABLO:** Sportsman's Club
- SANTA BARBARA:** Samarland Hotel
- SANTA ROSA, LAKE COUNTY:** Rendezvous
- COLORADO**
- LOVELAND:** Westgate Ballroom
- CONNECTICUT**
- DANIELSON:** Pine House
- GROTON:** Swiss Villa
- HARTFORD:** Buck's Tavern, Frank S. DeLuco, Prop.
- JEWETT CITY:** French Club  
Jewett City Hotel
- MILFORD:** Emerald Room of the Soundview Hotel, Walnut Beach
- MOOSUP:** American Legion  
Club 91
- NEW LONDON:** Crescent Beach Ballroom
- NORWICH:** Polish Veteran's Club  
Wonder Bar, and Roger A. Burnier, Owner
- DELAWARE**
- WILMINGTON:** Brandywine Post No. 12, American Legion
- FLORIDA**
- CLEARWATER:** Crystal Bar  
Musical Bar  
Sea Horse Grill and Bar
- HALLANDALE:** Ben's Place, Charles Dreisner
- KEY WEST:** Delmonico Bar, and Artura Boza  
Elks Club
- MIAMI:** Mardi Gras Club, Jakob and Milton Samuels
- ORLANDO:** FI Patio Club, and Arthur Karst, Owner
- PENSACOLA:** Aralca Cocktail Lounge, Irene Kuston, Owner-Manager
- SARASOTA:** "400" Club
- TAMPA:** Grand Oregon, Oscar Leon, Manager
- GEORGIA**
- MACON:** Jay, A. Wingate  
Lowe, Al  
Weather, Jim
- SAVANNAH:** Sportsman's Club, Ben J. Alexander  
Trocedero Club, and George Rody and W. C. (Shorty) Dugger
- IDAHO**
- TWIN FALLS:** Radio Rendezvous
- ILLINOIS**
- CAIRO:** The Spot, Al Dennis, Prop.
- CHICAGO:** Kryl, Bohumir, and his Symphonic Orchestra  
Samczyk, Casimir, Orchestra
- GALESBURG:** Carson's Orchestra  
Mecker's Orchestra  
Pleasant Valley Boys Orchestra  
Townsend Club No. 2
- GREENUP:** Greenup-Toledo High School and Band
- LOSTANT:** Rendezvous Club, and Murry Funk, Manager
- MARION:** Trifienbach Brothers Orchestra

**MATTOON:**  
U. S. Grant Hotel  
**ONEIDA:**  
Boya Amvet Hall  
**OUTINCY:**  
Kent, Porter  
**STERLING:**  
Bowman, John E.  
Sigman, Arlie

**INDIANA**

**ANDERSON:**  
Adams Tavern, John Adams  
Owner  
Romany Grill  
**EVANSVILLE:**  
Show Bar, and Homer Ash-  
worth, Operator

**IOWA**

**BOONE:**  
Mines Hall  
**CEDAR FALLS:**  
Armory Ballroom  
Women's Club  
**COUNCIL BLUFFS:**  
Smoky Mountain Rangers  
**DIKE:**  
American Legion Hall  
Memorial Hall  
**EDOUK:**  
Kent, Porter  
**WESTER CITY:**  
Loyal Order of Moose Lodge  
735, J. E. Black

**KANSAS**

**TOPEKA:**  
Boley, Don, Orchestra  
Downs, Red, Orchestra  
Vinewood Dance Pavilion  
**WICHITA:**  
Carey, Harold, Combo  
Cowboy Inn  
Cubula Club  
Eagles Lodge  
El Charro Cafe  
KFBI Ranch Boys  
KFBI Western Swing Band  
Milk, Alonzo, Orchestra  
Pechham, Lucia, Orchestra  
Polar Bear  
Schulze, Frank J.  
Shadowland Dance Club  
Tex Ferguson Orchestra

**KENTUCKY**

**ASHLAND:**  
Amvets Post No. 11, and Carl  
(Red) Collins, Manager  
**BOWLING GREEN:**  
Lickman, Joe L.  
Wade, Golden G.  
**LEXINGTON:**  
Golden Horse Shoe Bar, Ralph  
Campbell, Owner  
**LOUISVILLE:**  
Brown Hotel  
Kentucky Hotel

**LOUISIANA**

**NEW ORLEANS:**  
Club Slipper  
Opera House Bar  
Five O'Clock Club  
Forte, Frank  
418 Bar and Lounge, and Al  
Bresnahan, Prop.  
Fun Bar  
Gunga Ben, Larry LaMarca,  
Prop.  
Happy Landing Club  
Melody Lane Lounge  
Sugar Bowl Lounge  
Treasure Chest Lounge  
**SHREVEPORT:**  
Capitol Theatre  
Majestic Theatre  
Strand Theatre

**MARYLAND**

**BALTIMORE:**  
Ambassador Night Club  
Blue Room of the Mayfair Hotel  
Knowles, Nolan F. (Actina  
Music Corp.)  
Paul's  
State Theatre  
**BATON:**  
Bartt, Lou and his Orchestra  
**MAGERSTOWN:**  
Audubon Club, M. I. Patter-  
son, Manager  
Hanes, Reynolds S.  
Babasco, C. A., and Baldwin  
Cafe

**MASSACHUSETTS**  
**BALL RIVER:**  
Duffee Theatre  
**BARDNER:**  
Florence Rangers Band  
Heywood-Wakefield Band  
**WYNN:**  
Pickfair Cafe, Rinaldo Cheve-  
rini, Prop.

**METHUEN:**  
Central Cafe, and Messrs. Yana-  
konis, Driscoll and Gagnon,  
Owners and Managers  
**NEPONSET:**  
Sholes Riverview Ballroom  
**NEW BEDFORD:**  
Polka, The, and Louis Garston,  
Owner  
**SPENCER:**  
Spencer Fair, and Bernard  
Reardon  
**WEST WARREN:**  
Quabog Hotel, Viola Dudek,  
Operator  
**WEST YARMOUTH:**  
Silver Sea Horse, and Joe Go-  
bin, Operator  
**WORCESTER:**  
Gedymn, Walter  
Theatre-in-the-Round, and Alan  
Gray Holmes

**MICHIGAN**

**DETROIT:**  
Shubert Lafayette Theatre  
**ESCANABA:**  
Welcome Hotel, George Brodd,  
Prop.  
**HOUGHTON LAKE:**  
Johnson Cocktail Lounge  
Johnson's Rustic Dance Palace  
**INTERLOCHEN:**  
National Music Camp  
**MARQUETTE:**  
Johnston, Martin M.  
**PORT HURON:**  
Lakeport Dance Hall

**MINNESOTA**

**BRAINERD:**  
American Legion Club of  
Brainerd  
**DEER RIVER:**  
Hi-Hat Club  
**GLENWOOD:**  
Glenwood Dance Hall  
**MINNEAPOLIS:**  
Twin City Amusement Co., and  
Frank W. Patterson  
**PERHAM:**  
Paul's Tavern  
**ST. PAUL:**  
Burk, Jay  
Twin City Amusement Co., and  
Frank W. Patterson

**MISSOURI**

**KANSAS CITY:**  
El Capitan Tavern, Marvin  
King, Owner  
Gay Fad Club, and Johnny  
Young, Owner and Prop.  
Green, Charles A.  
**POPLAR BLUFF:**  
Lee, Duke Doyle, and his Or-  
chestra "The Brown Bombers"  
**ST. JOSEPH:**  
Rock Island Hall

**MONTANA**

**GREAT FALLS:**  
Civic Center Theatre, and Clar-  
ence Golder  
**HAVRE:**  
Havre Theatre, Emil Don Tigny

**NEBRASKA**

**DONIPHAN:**  
Club Midway, Mel Kius  
**HASTINGS:**  
Brick Pile  
**LEIGH:**  
Belrad, Duffy, Band  
**LINCOLN:**  
Dance-Mor  
**NORFOLK:**  
Riverside Ballroom  
**OMAHA:**  
Baker Advertising Company  
Benson Legion Post Club  
Eglet Club  
Pineboard Liquor Store  
VFW Club  
Whitney, John B.

**NEVADA**

**ELY:**  
Little Casino Bar, and Frank  
Pace

**NEW JERSEY**

**ATLANTIC CITY:**  
Moasman Cafe  
Surf Bar  
**CAMDEN:**  
St. Lucius Choir of St. Joseph's  
Parish  
**CLIFTON:**  
Bockmann, Jacob  
**DENVILLE:**  
Young, Buddy, Orchestra

**ELIZABETH:**  
Coral Lounge, Mrs. Agresta,  
Owner  
Polish-American Club  
Polish Falcons of America, Nest  
126  
**HACKETTSTOWN:**  
Hackettstown Fireman's Band  
**JERSEY CITY:**  
Hand Box Agency, Vince Gia-  
cinto, Director  
**LINDEN:**  
Polish National Home, and  
Jacob Dragon, Pres.  
**LODI:**  
Peter J's  
**MONTCLAIR:**  
Montclair Theatre  
**MORRISTOWN:**  
Community Theatre  
Jersey Theatre  
Palace Theatre  
Park Theatre

**NETCONG:**  
Kiernan's Restaurant, and Frank  
Kiernan, Prop.  
**NORTH HALEDON:**  
Willow Brook Lodge  
**OAK BRIDGE:**  
Van Brundt, Stanley, Orchestra  
**PASSAIC:**  
Blus Room, and Mr. Jaffe  
Botany Mills Band  
**ROCHELLE PARK:**  
Swiss Chalet

**NEW YORK**

**BROOKLYN:**  
Frohman, Louis  
**BRONX:**  
Revolving Bar, and Mr. Alex-  
ander, Prop.  
**BUFFALO:**  
Basil Bros. Theatres Circuit, in-  
cluding Lafayette, Apollo,  
Broadway, Genesee, Roxy,  
Strand, Varsity, Victoria  
Theatres  
Frontier Ballroom, and Frontier  
Lodge No. 1024, IBPOEW  
Hall, Art  
Jesse Clipper Post No. 430,  
American Legion  
Wells, Jack  
Williams, Buddy  
Williams, Ousian  
**CATSKILL:**  
Jones, Stevie, and his Orchestra  
**CERES:**  
Coliseum  
**COHOES:**  
Sports Arena, and Charles Gup-  
til  
**MECHANICVILLE:**  
Cole, Harold  
**COLLEGE POINT, L. I.:**  
Muehler's Hall  
**ELMIRA:**  
Hollywood Restaurant  
**ENDICOTT:**  
The Casino  
**HARRISVILLE:**  
Cheesman, Virgil  
**ITHACA:**  
Claton Hotel  
**KENMORE:**  
Basil Bros. Theatres Circuit, in-  
cluding Colvin Theatre  
**KINGSTON:**  
Killer, Parl, and his Orches-  
tra (Lester Marks)  
Ulster County Volunteer Fire-  
men's Association  
**MOHAWK:**  
Hurdic, Leslie, and Vineyards  
Dance Hall  
**MOUNT VERNON:**  
Hartley Hotel  
**NEW YORK CITY:**  
Disc Company of America  
(Asch Recordings)  
Embassy Club, and Martin Na-  
talle, Vice-Pres., East 57th St.,  
Amusement Corp.  
Manor Record Co., and Irving  
N. Berman  
Perry, Louis  
Richman, William L.  
Traemer's Restaurant  
Willia, Stanley

**NORFOLK:**  
Joe's Bar and Grill, and Joseph  
Briggs, Prop.  
**OLEAN:**  
Rullerland Rink  
**PALMYRA:**  
Mouse Club  
Palmyra Inn  
**RAVENA:**  
VFW Ravena Band  
**ROCHESTER:**  
Mack, Henry, and City Hall  
Cafe, and Wheel Cafe

**SCHENECTADY:**  
Polish Community Home  
(PNA Hall)  
**UTICA:**  
Russell Ross Trio, and Salva-  
tore Coriako, leader, Frank Fi-  
carra, Angelo Ficarra  
Scharf, Roger, and his Orches-  
tra  
Ventura's Restaurant, and Rufus  
Ventura

**NORTH CAROLINA**

**ASHEVILLE:**  
Propea, Fitzhough Lee  
**KINSTON:**  
Parker, David  
**WILMINGTON:**  
Village Barn, and K. A. Lehto,  
Owner

**OHIO**

**ALLIANCE:**  
Danic Alighieri Society  
**DAYTON:**  
The Ring, Maura Paul, Op.  
Skateland, Charles M. Cruce,  
Operator  
**AUSTINBURG:**  
Jewel's Dance Hall  
**CONNEAUT:**  
MacDowell Music Club  
**GENEVA:**  
Blue Bird Orchestra, and Larry  
Parks  
Municipal Building  
**IRONTON:**  
American Legion, Post 59, and  
Mack Lilly, Commander  
Club Riviera  
Colonial Inn, and Dustin E.  
Corn  
**JEFFERSON:**  
Larko's Circle L. Ranch  
**PAINEVILLE:**  
Slim Luce and his Swinging  
Rangers  
**KENTON:**  
Weaver Hotel  
**LIMA:**  
Billger, Lucille  
**MANSFIELD:**  
Mandfield Recreation Center  
**MILON:**  
Andy's, Ralph Ackerman Mgr.  
**NORTH LIMA:**  
Smith, Chuck, Orchestra  
**PIERPONT:**  
Lake, Danny, Orchestra  
**RUSSEL'S POINT:**  
Indian Lake Roller Rink, and  
Harry Lawrence, Owner  
**VAN WERT:**  
R. P. O. Elk  
Underwood, Don, and his  
Orchestra  
**YOUNGSTOWN:**  
Shamrock Grill Night Club,  
and Joe Stuphar

**OKLAHOMA**

**OKLAHOMA CITY:**  
Bass, Al, Orchestra  
Ellis, Harry B., Orchestra  
Hughes, Jimmy, Orchestra  
Palladium Ballroom, and Irvin  
Parker  
Orwig, William, Booking Agent  
**VINITA:**  
Rodeo Association  
**GRANTS PASS:**  
Fruit Dale Grange  
**SAMS VALLEY:**  
Sams Valley Grange, Mr. Pel-  
ley, Grange Master

**OREGON**

**WASHINGTON**  
**SEATTLE:**  
Tuzeo Club, C. Battec, Owner  
**WEST VIRGINIA**  
**CHARLESTON:**  
Savoy Club, "Flop" Thompson  
and Louie Risk, Operators  
**FAIRMONT:**  
Amvets, Post No. 1  
Gay Spot, and Adda Davis and  
Howard Weekly  
**KEYSTONE:**  
Calloway, Franklin  
**PARKERSBURG:**  
Silver Grille, R. D. Hiley,  
Owner  
**TERRA ALTA:**  
Mouse Club  
**WISCONSIN**  
**APPLETON:**  
Kuehne's Hall  
**BEAVER DAM:**  
Beaver Dam American Legion  
Band, Frederick A. Parfrey  
**BELOIT:**  
Beloit Recreation Band, and Don  
Lutheri  
**BLOOMINGTON:**  
McLane, Jack, Orchestra  
**BOSCOBEL:**  
Sid Earl Orchestra  
**COTTAGE GROVE:**  
Cottage Grove Town Hall, John  
Galvin, Operator  
**CUSTER:**  
People's Tavern and Dance Hall,  
and Mrs. Truda

**PENNSYLVANIA**

**ANNVILLE:**  
Washington Band  
**BEAVER FALLS:**  
White Township Inn  
**BIG RUN:**  
Big Run Inn  
**BUTLER:**  
Glen, Coke, and His Orchestra  
**CONNELLSVILLE:**  
Mayflower Gardens, Eddie Byrne  
**EYONN:**  
Rogers Hall, and Stanley Rog-  
ers, Prop.  
**FALLSTON:**  
Brady's Run Hotel  
Valley Hotel  
**FORD CITY:**  
Atlantic City Inn  
**FRACKVILLE:**  
Russian Friendly Club  
**FREEDOM:**  
Sully's Inn

**JERSEY SHORE:**  
Riverview Ranch  
**NEW BRIGHTON:**  
Brady's Run Hotel  
Broadway Tavern  
**PHILADELPHIA:**  
Hayis Ballroom, and Russell  
Hayis  
Dupree, Hiram  
**PITTSBURGH:**  
Club 22  
New Penn Inn, Louis, Alex and  
Jim Passarella, Props.

**READING:**  
Baer, Stephen S., Orchestra  
**ROULETTE:**  
Brewer, Edgar, Roulette House  
**ROSSITER:**  
Green Village  
**SUPERIOR:**  
American Legion Club  
**WILKINSBURG:**  
Lunt, Grace

**RHODE ISLAND**

**NEWPORT:**  
Frank Simmons and his  
Orchestra  
Louis Vaillancourt and his  
Orchestra  
**WOONSOCKET:**  
Jacob, Valmore  
**SOUTH CAROLINA**  
**FOLLY BEACH:**  
Folly Pier

**SOUTH DAKOTA**

**SCOTLAND:**  
Scotland Commercial Club

**TENNESSEE**

**BRISTOL:**  
Knights of Templar  
**TEXAS**  
**CORPUS CHRISTI:**  
The Lighthouse  
Santikos, Jimmie  
**FORT WORTH:**  
Crystal Springs Pavilion, H. H.  
Cunningham  
**PORT ARTHUR:**  
DeGrasse, Lenore  
**SAN ANGELO:**  
Club Acapulco

**UTAH**

**SALT LAKE CITY:**  
Vel-Vet Club, M. P. Suther-  
land, and R. D. Howard

**VIRGINIA**

**BRISTOL:**  
Knights of Templar  
**NEWPORT NEWS:**  
Heath, Robert  
Off Beat Club  
Victory Supper Club  
**NORFOLK:**  
Panella, Frank J., Clover Farm  
and Dairy Stores  
**ROANOKE:**  
Krisch, Adolph

**WASHINGTON**

**SEATTLE:**  
Tuzeo Club, C. Battec, Owner  
**WEST VIRGINIA**  
**CHARLESTON:**  
Savoy Club, "Flop" Thompson  
and Louie Risk, Operators  
**FAIRMONT:**  
Amvets, Post No. 1  
Gay Spot, and Adda Davis and  
Howard Weekly  
**KEYSTONE:**  
Calloway, Franklin  
**PARKERSBURG:**  
Silver Grille, R. D. Hiley,  
Owner  
**TERRA ALTA:**  
Mouse Club  
**WISCONSIN**  
**APPLETON:**  
Kuehne's Hall  
**BEAVER DAM:**  
Beaver Dam American Legion  
Band, Frederick A. Parfrey  
**BELOIT:**  
Beloit Recreation Band, and Don  
Lutheri  
**BLOOMINGTON:**  
McLane, Jack, Orchestra  
**BOSCOBEL:**  
Sid Earl Orchestra  
**COTTAGE GROVE:**  
Cottage Grove Town Hall, John  
Galvin, Operator  
**CUSTER:**  
People's Tavern and Dance Hall,  
and Mrs. Truda

**DURAND:**  
Weiss Orchestra  
**EAU CLAIRE:**  
Cooley's Nite Club  
**KENOSHA:**  
Julius Bluxdorf Tavern  
Petrifying Springs Club House  
**MOSINEE:**  
Community Hall, John Ken-  
nedy, Operator  
**NELSON:**  
City Hall  
**NORTH FREEDOM:**  
American Legion Hall  
**OREGON:**  
Village Hall  
**PARDEEVILLE:**  
Fox River Valley Boys Orchestra  
**PORT WASHINGTON:**  
Weiler's Dance Hall  
**REWEY:**  
High School  
Town Hall  
**SOLDIER'S GROVE:**  
Gorman, Ken, Band  
**TREVOR:**  
Stork Club, and Mr. Aide  
**TWO RIVERS:**  
Club 42, and Mr. Gauger, Mgr.  
Timma Hall and Tavern  
**WESTFIELD:**  
O'Neil, Kermit and Ray,  
Orchestra  
**WISCONSIN RAPIDS:**  
Gross, Quesnel and Louis

**WYOMING**

**LARAMIE:**  
Stevens, Sammy

**DISTRICT OF COLUMBIA**

**WASHINGTON:**  
Benny's Tavern, and Benny  
Mendelson  
Star Dust Club, Frank Moore,  
Proprietor  
Wells, Jack  
**HAWAII**  
**HONOLULU:**  
49th State Recording Co.

**CANADA**

**ALBERTA**

**CALGARY:**  
Elton, K.  
Soskin, Mr.

**MANITOBA**

**WINNIPEG:**  
Roseland Dance Gardens, and  
John F. McGee, Manager

**ONTARIO**

**CUMBERLAND:**  
Maple Leaf Hall  
Meadowland Dance Pavilion, R.  
E. Paquette, Operator  
**HAMILTON:**  
Hamilton Arena, Percy Thomp-  
son, Manager  
**HAWKESBURY:**  
Triangle, and J. and E. Auzaly,  
Proprietors  
**KINGSVILLE:**  
Lakeshore Terrace Gardens, and  
Messrs. S. McManus and V.  
Barrie  
**KITCHENER:**  
Wetiz, Orchestra  
**PORT STANLEY:**  
Melody Ranch Dance Floor  
**TORONTO:**  
Club Norman  
Echo Recording Co., and  
Clement Hamboeur  
Three Hundred Club

**QUEBEC**

**HULL:**  
Chez-Henri Hotel  
**MONTREAL:**  
Casa d'Italia  
Feldman, Harry  
Village Bar, and G. Gaucher,  
L. Gagnon, and Paul Fournier  
**QUEBEC:**  
Canadian and American Book-  
ing Agency  
L'Auberger Des Quatre Chemins,  
and Adrien Asselin, Prop.  
**VAL MORIN:**  
Val Morin Lodge

**MEXICO**

**MEXICO CITY:**  
Marin, Pablo, and his Tipica  
Orchestra

**MISCELLANEOUS**

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

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**FOR SALE**—Used Hammond organ, B, with Leslie Vibratone, less than one year old. D. W. Berry, 1128 Park Ave., Racine, Wis. Phone: 4-2819.

**FOR SALE**—Used Deagan Imperial vibraharp, excellent condition, water-proof cover included, no case, \$600.00. Phone after 6:00 P. M., Fulton 9-5750. S. A. Lazzaro, 1910 South Tenth St., Philadelphia 48, Pa.

**FOR SALE**—Cello, Italian origin of Brescian School, made about 1780-1800, Joseph Guarnerius label; also used Bb Pruefer clarinet, wood, metal lined, Chesterfield case; \$85.00. R. J. Johnson, 808 Grove St., Austin, Minn.

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**FOR SALE**—Italian violin, A. Palumbo Palermo, anno 1902, \$250.00, also American violin, Edmund Bryant, 1919, Boston, Mass., \$300.00. A. Fiorello, 171 Ward St., New Haven 11, Conn.

**FOR SALE**—Balanced action Selmer Alto, \$250.00; Cigar cutter Selmer Alto, \$125.00; Buffet bb clarinet, wood 17-6, \$85.00; also Conn bass clarinet, single octave key, \$275.00; all are used instruments. George Thomas, 802 Isabella St., Newport, Ky.

**FOR SALE**—Oboe, Puntier, Conservatoire, exceptionally fine tone, good intonation, closed holes, used, F key, lizard case, Martin Rocklin, 1245 Grandview Place, Bronx, N. Y. Phone: LUdlow 8-2678.

**FOR SALE**—Bass flute, key of C, silver completely reconditioned, new pads, etc., vertical and cross playing heads, with case, \$325.00. W. Smith, 624 North Bundy Drive, Los Angeles 49, Calif.

**FOR SALE**—Genuine William Heckel bassoon, with case, \$875.00, used. R. Vogel, 76 Binzer, 202 East 83rd St., New York, N. Y. Phone: REgent 7-1146.

**FOR SALE**—String bass, Italian and Tyrolian, used, good tone and condition; also used, C. G. Conn Bbb upright-tuba. V. DeFulvio, 666 Rhineland Ave., Bronx 6, N. Y.

**FOR SALE**—Used CC King tuba and trunk, four valves, silver-plated, good condition, \$350.00. A. Gold, 613 Ninth Ave. S. E., Minneapolis, Minn.

**FOR SALE**—Violin, copy of Paolo Maggini in Brescia; also G. Hornsteiner and full-size cello, Amati model, owner retiring. R. I. Campbell, 3800 North Queen Ave., Minneapolis 12, Minn.

**FOR SALE**—French horn, single Kruspe, brass, with case, \$135.00, also King, double silver, with case, \$200.00, both used, good condition. John Christinio, 1217 Morris St., Philadelphia, Pennsylvania.

**FOR SALE**—English horn and oboe, both used, made by Loree, \$450.00. M. Semola, 5449 North Mascher St., Philadelphia, Pa.

**FOR SALE**—Heckel bassoon; also Mullenbauer bassoon, both used. Joseph DiLizio, 1303 South 11th St., Philadelphia, Pa.

**FOR SALE**—Used Deagan four-actave marimba, \$40.00, with hand carrying case. J. H. Shreffler, 607 Main St., Larkens, Pa.

**FOR SALE**—Harp, bass violin, mando bass, tuba, baritone, chimes, rumba drums, Chinese gongs, Swiss bells, bulb horns, ring-side gongs, sound effects, violins, Vega lute, harp-guitar, musical washboard, trap drums, Italian automobile. Emil Dobos, 2717 1/2 Harris Ave., Norwood, Ohio.

### WANTED

**WANTED**—Accordionist and guitarist to travel. Must have swing and Latin-American experience, also sing. Jack Reynolds, 627 Moore St., Philadelphia, Pa.

**WANTED**—Twenty-two inch white pearl chrome Slingerland bass drum. Will trade 26-inch of same in good condition or pay cash. D. Shilling, 1238 Elder Ave., Bronx, N. Y. Tel 2-3612.

**WANTED**—Immediately, fine accordionist or pianist to join well-known traveling unit. Must be neat and have fine deportment also experience in swing and Latin-American music, have excellent contacts. Write or phone Joe Rafi, 1516 South Sixth St., Philadelphia, Pa. Phone: Fulton 9-2862.

**WANTED**—Pianist, concert, dance; also cellist to double string bass or sax, for Florida winter engagement. S. J. H., 417 Ocean Road, Spring Lake, N. J.

**WANTED**—Hammond organ, prefer one with 25 pedal notes and vibrato, will consider others. Dorothy Gemko, 1308 Marengo Ave., Forest Park, Illinois.

**WANTED**—Accordionist or pianist, bass and drummer, showmanship, ballads, comedy for modern quartet. Bob Roberts, 454 West 45th St., New York, N. Y. Phone: PL 7-6852.

**WANTED**—Gut-stringed Spanish guitar. Please state price and condition in letter. Ed. Erwin, 5025 Lynn Lane, Houston, Texas.

**WANTED**—Musicians to fill vacancies in all sections of the Kalamazoo Symphony Orchestra, Herman Felber, Conductor. Orchestral work on part-time basis. State age, training, and experience, both musical and non-musical. Management will assist in securing full-time work in business, industrial, or office employment. Apply to J. M. Vahey, Mgr., Kalamazoo Symphony Orchestra, 479 West Michigan Ave., Kalamazoo, Mich.

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**AT LIBERTY**—Organist, Bachelor and Master of Music degrees, college teaching experience, plays popular and classical, Hammond or pipe organ. Engagements in New York City or vicinity only. Member of Local 802, N. Y. C. Max R. Eiberry, 23 Shore View Drive, Yonkers, N. Y.

**AT LIBERTY**—A-1 fiddle player, dance band experience, prefer Western style music, also play modern, free to travel. W. R. Steele, 518 North Michigan St., Prairie Du Chien, Wis.

**AT LIBERTY**—Excellent accordionist, draft exempt, member of Local 47, Los Angeles, desires single or steady work, or with small orchestra, will travel. Craig Evans, 4035 Beethoven St., Venice, Calif. Phone: EBrook 7-0048.

**AT LIBERTY**—Accordionsist seeks position as teacher, full or part-time, New York City or vicinity. H. Schuetz, 610 West 136th St., New York 31, N. Y. Phone: AU 3-0765.

### SUSPENSIONS, EXPULSIONS, ERASURES

(Continued from page forty)

Jr., Maurice Kaplow, Irene (Gaillard) Kondas, Jacob Krachmalnick, Ben Matthews, Jr., Frank E. (Frankie Paul) Pavlovic, Leonard M. (Lenny Paul) Pavlovich, Joseph B. Renda, Ray Riendau, Joe (Joe Bernard) Sekardi, Jean B. Shalala, Robert Shury, Wm. Szuch, Dennis Thompson, Stanley Tracy, Jr., Nicholas (Trent) Tredenary, Florian P. (Way) Wojciechowski, Dean Zimmerman, Andrew E. Zoulskus.

**Danbury, Conn., Local 87**—Robert Duch, Richard Goldberg, Joseph G. Jasmiski, Alan Kemp, Francis McNamara, Raymond M. O'Dea, Emmett Gini, Rudy Santora, James Wickenden.

**Indianapolis, Ind., Local 3**—Benny P. Olivar, William B. Peterson, Earl B. Noblitt, Courtney C. Lubbe, James O. Layman, J. T. Hankins, Robert L. Guyon, Meredith Flory, James M. Daugherty.

**Kansas City, Mo., Local 34**—Louis Orlando, LeRoy Pollock, Vera Sexton.

**Long Beach, Calif., Local 353**—George A. Hall, Los Angeles, Calif., Local 47—Edward A. Brandt, Clarence Fields, James S. McKinney, John Morley, Eddie Oliver, Francine B. Ponca, Tex Ruter, Lester C. Romer, Dinky Stuart, J. E. Aguilar, Bobby Byrne, Thomas E. Duncan, Billy McDonald, Robert Ramos, Gable Roland, Franz Steininger, R. E. (Bob) Siowell, Richard (Dick) Martin.

**Mattson, Ill., Local 224**—Lloyd Abbott, Marjorie Albin, Paul Burger, Henry Brown, Richard Bradford, Merle Billiter, Robert Barry, John Colwell, Robert Douthitt, Floyd Evans, Victor Grab, Gus Grimm, Wm. Henry, Richard Hamm, Paul Hilligoss, Donald Kimping, Bruce Morgan, H. Mellwain, Kenny Norion, John O'Connor, Roosevelt O'Dell, Charles Pritchett, Donald Stief, Forest Swisher, Joseph Simmons, Herman Stewart, Ervin Stewart, Paul Taylor, Jr., Dale Wines.

**Newark, N. J., Local 16**—Albert Gaeta.

**New York, N. Y., Local 802**—Robert Milgrim, Joseph Ross, Louis Rivera, John R. Saver, Oral G. White, Liaquat A. Salaam, Ora R. White, Illinois Jacquet, Louis Martinez, Salvatore Alcury, Boniface DeFranco, Norman Jones, Josephine A. Murphy, Vincent Perrone, William J. Seibold, Naomi Verscheide, David Wilson, Donald B. Mann, Richard L. Swift, Jr., James C. Rodu, Bert Buristell, Vincent DeLuca, Secundino Gauthier, James Lutz, Benjamin Lundy, Joseph B. Sowell.

**Plymouth, Pa., Local 281**—Mary T. Miller.

**Rochester, N. Y., Local 66**—Marya Sielka.

**San Diego, Calif., Local 325**—Joe Acosta, Martin D. Monday, Juanita Connors, Joe Bianco, Ray C. Brown, Val Dage, Quentin Decker, Roy Fagelson, Paul Foster, Robert T. Griffin, Don G. Harzid, Warren Henry, Arthur B. Johnson, Carolyn LaMar, Auzzie Mason, Andy Schumann, Herbert Stannard, David M. Sterne.

**San Jose, Calif., Local 153**—Rusty (Orest) D'Anna, Fenton Dunn, Gordon Hodman, Lou Hodge, Jack Lindsmith, Ralph Marby, Eugene Pires, Bill Silver, Stanley Zirbel.

**San Leandro, Calif., Local 510**—Evan Davis, Minard C. Reynolds.

**Sioux Falls, S. D., Local 114**—Kenneth (Ken Montana) Belvins.

**Washington, D. C., Local 161**—Graham D. Baker, Ken T. Cann, Gus Chambers, Don Dumit, Libro M. Durigon, William E. Eastman, David E. M. Hammer, Maro Holtz, Arkady Ignatieff, Walter P. Nolan, Caesar E. Robles, Arnold Taylor, Percy F. Warfield, Nathan B. Warton.

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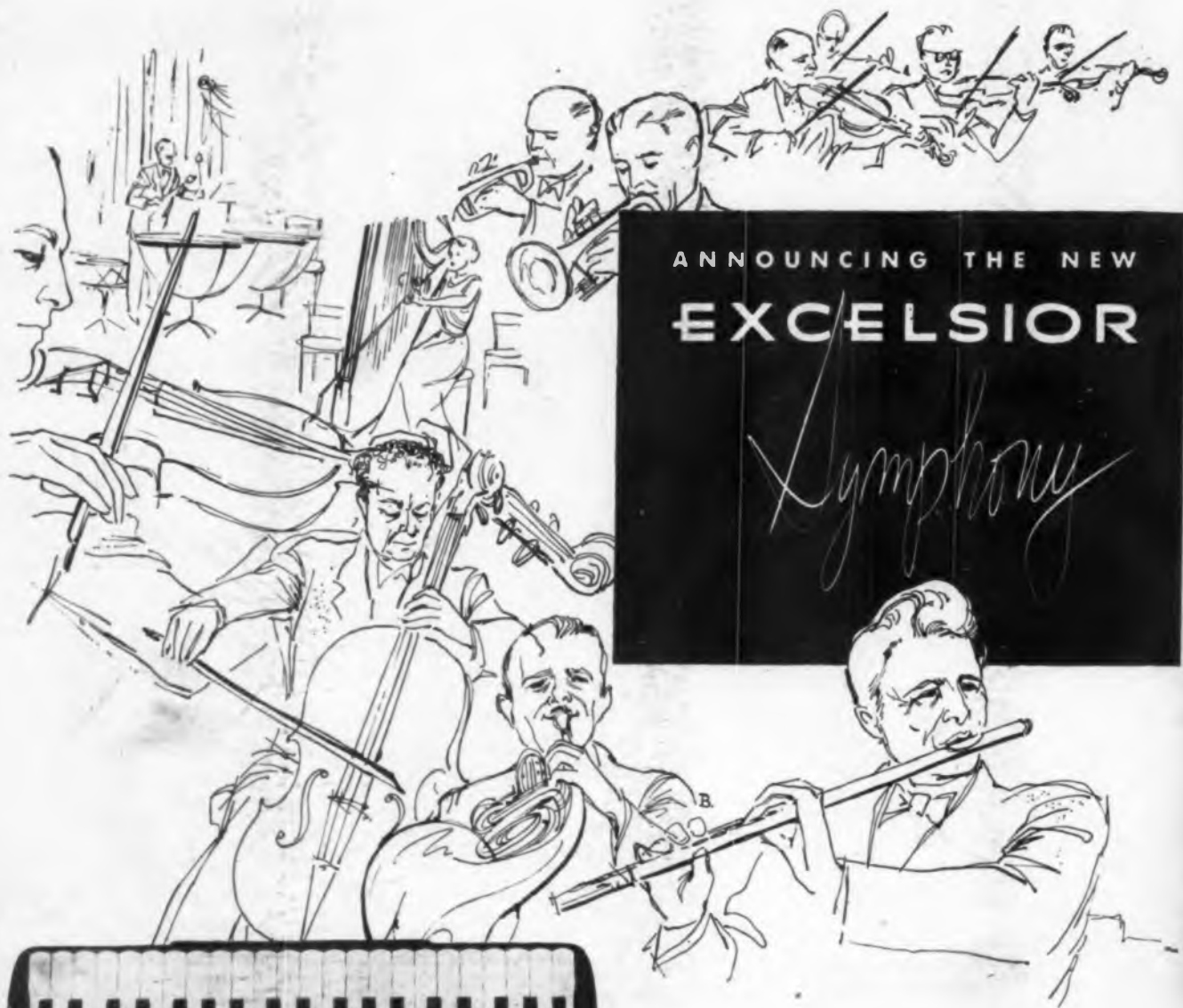
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