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Music in the Public Interest

Fund Encourages Little Symphony

The Massachusetts town of Worcester is blessed with a most happy combination: an enterprising conductor, a group of skilled and zealous musicians, and a wise Board of Directors of its Local 143, who have judiciously dispensed the Music Performance Trust Fund allotment in such a way as to encourage further sponsorships. The result: fourteen appearances this season of The Little Symphony (see photograph on page 9) conducted by Harry Levenson. On April 22nd, for instance, more than 400 persons attended a concert at the Art Museum in Worcester when the orchestra performed *Suite in B minor* by Bach, Wagner's *Siegfried Idyll*, Mozart's *Symphony No. 39* and a *Sonata for Chamber Orchestra* by Arnell. Wrote Raymond Morin of the *Evening Gazette*: "The

Little Symphony negotiated a long stride in musical standard in the concert yesterday. In fact, this group of twenty-five local players has become something of a gem, and as such, it settles in no small measure the existence, need and services of such an organization hereabouts. I am speaking now in terms of high standard—also of an orchestra that methodically presents symphonic music to the public."

Another concert presented as a benefit for the Medical Library (sponsored by the Worcester District Medical Society and the Worcester District Dental Society) brought out 500 persons to the ballroom of the Hotel Sheraton. The audience at this latter concert was seated informally around the ballroom and on the balcony which overlooked the stage.

Music Trust Fund Concert at Carville, La.

The first symphony concert ever played at the only existing leprosarium in the United States was a March event (the 11th) at Carville, Louisiana, in the new auditorium of the U. S. Marine Hospital.

The well-balanced program was given by the Baton Rouge Symphony Orchestra, with Richard Korn conducting and featuring soloists Mildred Courtney Benton, pianist, and Michael Galasso, violinist.

The concert was made possible by the Musicians' Protective Union, Local No. 538, of Baton Rouge, J. R. Barrios, president, in cooperation with the Music Performance Trust Fund of the recording industry, an extension of the free music program originated three years ago by President Petrillo, extending the work of supplying approximately \$1,500,000 of free music annually for the last three years to worthy causes.

An enthusiastic audience of 500 hearing the concert included "ambulatory" patients and

members of the staff, as well as bedridden patients who had music "piped" to their bedsides.

In charge of the concert was G. A. Baldini, manager of the Baton Rouge Symphony Society, who, in World War II, was director of the concert division for USO Camp Shows, Inc. Assisting in arrangements were Mrs. Cecil O. Lorio, founder of the Baton Rouge Symphony Society, Inc., and Thomas H. Rickman, Director, Community Activities, of the U. S. Marine Hospital.

Evidence of the tremendous response to the concert is contained in the many letters received both from the public, patients and their relatives, written to the Symphony Society and to President Petrillo. All stressed the wonderful response and the effect of the music as a tremendous "morale booster."

National publicity was accorded the concert, the Federation, the Baton Rouge Local and the Music Performance Trust Fund.

Forty-three Years of Live Music

The 244,072 citizens of Long Beach, California, believe in live music and have done something about perpetuating it over the years. They have sponsored a municipal band since 1909, which has played 20,774 concerts and attracted consistently large audiences. In fact, Long Beach lays claim to being the only city in the world furnishing daily band concerts throughout the year.

Conductor of the Long Beach Municipal Band is Eugene LaBarre, formerly musical director of the New York World's Fair and widely known as a bandmaster.

Personnel of the Long Beach Band is made up of former top bandmen from all parts of the nation. Every man qualifies as a soloist. The band's library contains more than 15,000 numbers requiring the constant attention of two librarians.

Last month the Long Beach Municipal Band decided to celebrate its forty-second birthday, invited city officials to speak and made a gala day of it. Bandmaster LaBarre furnished the highlight when he extended his baton to Ferde Grofe, who conducted his own composition, "On the Trail" from the *Grand Canyon Suite*.

Telegrams and congratulatory messages came from all parts of the world. President Petrillo paid special tribute when he wired: "It has come to my attention that with Tuesday's performance the Long Beach Municipal Band commences its forty-third year of city-sponsored daily concerts. This is a heartening milestone at a time when the future of live music, and the national culture it seeks to sustain, appears to be at a low ebb due to continuing encroachments of canned music. The entire membership of the American Federation of Musicians joins me in congratulations to you, your bandmen, and the city fathers of Long Beach who jointly have worked together so long and so fruitfully to make this fine record possible."



The fifty-two piece Baton Rouge Symphony Orchestra, Richard Korn conducting, shown playing the first symphony concert ever given at the only existing leprosarium in the United States, at Carville, La., March

11, under the sponsorship of Local No. 538, and made possible through the Music Performance Trust Fund. The Baton Rouge band has in the past furnished dance band and concert band music for the hospital.

Of Vital Concern to the Music World

By Leo Cluesmann

OUR symphony orchestras are facing a crisis. In the 1949-50 season, twenty-one of the twenty-eight major symphonies had a combined deficit of \$1,473,000. For the 1950-51 season just concluded, the deficit has run twice as high, at a conservative estimate. Even the oldest and strongest orchestras have used up their reserves and several have had to suspend operations.

This situation is of vital concern to the whole music world. Music educators, patrons, and clubs, associations of conductors and composers, music publishers and instrument dealers—all should close ranks with performing musicians and help rescue our symphonies.

A First Aid Measure

A way is open for immediate and practical action to achieve this purpose. A bill is before Congress to exempt non-profit music and other entertainment ventures, such as symphony concerts, opera, etc., from paying the twenty per cent admissions tax. This measure has got over the first hurdle. It has been recommended for passage by the House Ways and Means Committee.

To carry the bill through the House and Senate will require strong representations from all sides of the music world. Organizations and individual musicians alike should not only go on record as favoring this measure, but they should make sure that their Congressmen and Senators learn how strongly they feel about it. Telegrams and letters are in order, and, wherever possible, a personal word to the legislators.

A bill of this kind can easily be lost in the shuffle, particularly when Congress has so much tax legislation before it. Hence the need for prompt and persuasive action, to keep the issue alive in their minds. The case is a strong one, but it will not plead itself.

The Case for the Symphonies

On the face of it, the national government has very strong reasons for backing our major symphonies at this time. The Voice of America is featuring their work on short-wave broadcasts to the world. The music aides of the State Department are stressing the great role of our many symphony organizations in advancing American musical culture. Music is an international language, requiring no translation. It speaks to all men at all times everywhere.

Music in the Cultural Struggle

The stability and progress of our symphonies are essential to the maintenance of our tradition of musical culture. The symphony is the "top story" of music, representing the fullest and most permanent development of musical expression. It is unthinkable that these vital music institutions should be left in jeopardy, at a time when American culture is on view before the world as engaged in a life-and-death struggle with a Russian Communist culture which holds to a diametrically opposed idea of the function of the fine arts in society. It is essential that the symphonies should be rescued, and not only

restored to solvency, but put in a position where they can expand their scope and serve an even wider sphere of usefulness. Unless their situation is remedied, many more will go under.

The Growth of the Orchestra Movement

Such a setback would be particularly regrettable because symphony orchestras have been growing in numbers and influence during the past ten years. There are now, besides the twenty-eight major symphonies, 125 minor orchestras and some 300 college and amateur groups as well. Retrogression in this field would be a reversal of the trend, and most unfortunate for the rising musical generation.

It is not that the symphonies have lacked enterprise. They have made records that have brought in substantial returns—a tenth of the million-dollar budget in the case of the Boston Symphony, for example. They take whatever radio, TV, or theater dates are offered—which aren't many. They play extra concerts, "pops," and when they can, they tour their states and beyond.

The Portland (Oregon) Symphony Orchestra made a trip down to Salem and played a concert in the rotunda of the Capitol building with the legislature as its audience. This rather unusual concert was one move in the orchestra's campaign to secure passage through the legislature of an enabling act to permit the city of Portland to levy a small tax for the support of the Symphony. Not only did the legislators enjoy the concert; they also voted for the bill.

In several of the states, the symphonies which started as city organizations have extended their

compass to include the whole state. This is the case with the state symphony orchestras of Utah and North Carolina.

Self-help Has Been Evident

The conductors and managers of symphony orchestras throughout the country have staged energetic fund drives, but higher income tax rates, Federal and state, have made it hard for patrons to contribute any more freely.

Nor can it be said that our symphonies have been running on a de luxe basis. So far as the men and women who make up these orchestras are concerned, symphony employment has not been any bonanza.

The average regular symphony season in 1949-50 ran 23.3 weeks. Summer seasons average an additional 7.4 weeks, but only a third of the regular players have summer work. At best, therefore, a highly expert musician working in the symphony field has only half-time employment. The return from this work is far less than is received by most skilled manual workers. Nor can symphony players count on any substantial pension or welfare benefits, for the stringent condition of orchestra finances has in all but a few cases prevented building up reserves for this purpose.

The Role of the Federation

The Federation has at all times strongly supported the symphony idea. In 1943, the late President Roosevelt called President Petrillo to the White House, and broached the idea that the Federation should do something to make symphonic music available in the smaller cities which were without orchestras of their own.

The International Executive Board of the A. F. of M. appropriated \$250,000 for this purpose. In April of 1944, President Petrillo reported by letter to President Roosevelt that seventy-two concerts had been given in as many cities by twenty of the major symphony orchestras; President Roosevelt replied with a warm letter of commendation and thanks.

Role of Music Trust Fund

Since that time, many of the Locals of the Federation have spent part of their share of the Recording and Transcription Fund in financing additional symphony concerts free to the public. The Music Performance Trust Fund has continued this policy. The total so far spent in this manner would run around a half-million dollars in the course of the past few years.

Calling for United Action

In the light of this record, the Federation feels that it can properly call on all elements of the music world to come to the aid of the symphony orchestras by backing the measure exempting non-profit concerts from the admissions tax.

If our symphonies fall into abeyance, the whole musical structure is weakened. We must not let this happen. This is an issue which transcends local and regional interests: it is a matter of national concern.

International Musician

JUNE, 1951

Music Trust Fund Concerts.....	6
Of Vital Concern to the Music World —Leo Cluesmann.....	7
Musicals On and Off Broadway.....	8
Podium and Stage.....	9
New York —Music Capital.....	10
Speaking of Music.....	12
Small Combos in New York.....	14
Book Notes.....	16
Where They Are Playing.....	17
Making Music News in Canada.....	18
The Ballet and Modern Dance.....	19
Traveler's Guide to Live Music.....	20
Technique of Percussion—Stone.....	22
Youth Bands of America.....	24
The Violin—Babitz.....	26
Modern Harmony—Cesana.....	28
Festivals Hold Sway.....	30
Local Highlights.....	32
Scandal Mongers Prepare for 1952.....	36
Official Business.....	37
Bookers' Licenses Revoked.....	38
Defaulters' List.....	40
Unfair List.....	45



Gertrude Lawrence as the governess and Yul Brynner as the King in "The King and I" by Rodgers and Hammerstein

Ten musicals make up the Broadway quota nowadays, with theater orchestras ranging from twenty to thirty men.

Two or three of the top hit shows, if they're not too dependent on single stars, usually send out road companies. For these, the musical director carries four or five key orchestra men from New York, recruiting the rest wherever the show makes a stand.

Of the four long-run musical comedies now on the boards in New York, *Gentlemen Prefer Blondes*, *Call Me Madam*, *Kiss Me Kate*, and *South Pacific*, the last two have road companies. Franz Allers is handling the baton for the national version of *South Pacific*, and Jacques Rabiroff conducts for *Kiss Me Kate*.

Casting for the road has supposedly been a difficult problem for *Guys and Dolls*, the Frank Loesser-Abe Burrows version of a Damon Runyon story. The guys must be rough and the dolls talk tough. Dialogue and lyrics alike are in the New Yorker lingo which is as far from stage English as cockney. Samuel Farber is conducting the orchestra for the road company, which opens on the West Coast June 4th.

Ted Royal and George Bassman did the crisp and witty orchestrations for *Guys and Dolls*, and Irving Actman is wielding the baton for the original company, with an orchestra numbering twenty-two. Loesser's lyrics and tunes catch the very essence of Runyon; and Abe Burrows has done an artful cobbling job on the book, drawing on several of Runyon's plots to fashion a libretto that is tighter knit than most straight stage plays—which is just what the book of a musical should be, to carry the songs and dances. Every musical number here either expresses character, advances the action, sets a mood, or brings a laugh.

For *A Tree Grows in Brooklyn*, the musical which Arthur Schwartz and Dorothy Fields

Musicals

On and Off Broadway



Albert Linville as an admirer of Shirley Booth, who's Aunt Cissie in "A Tree Grows in Brooklyn"

made out of Betty Smith's best-seller, Max Goberman is conducting an orchestra of twenty-six. Robert Russell Bennett and Joe Glover did the orchestrations, and Jay Blackton acted as musical supervisor.

Hugh Martin did the tunes, Preston Sturgis the book, and Phil Lang and Allan Small the orchestrations for *Make a Wish*, the starring vehicle for Nanette Fabray based on Ferenc Molnar's *The Good Fairy*. Milton Rosenstock is directing the orchestra of twenty-four.

Robert Russell Bennett did the orchestrations for Rodgers' and Hammerstein's *The King and I*, scoring it for a twenty-eight-piece orchestra, which is conducted by Frederick Dvonch.

Vivian Blaine and Sam Levine in a scene from "Guys and Dolls" at the 46th Street Theater



Bill Noble as Blind Lemon and Yvonne Cummings as Ruby, in the folk opera "Mississippi Legend"

Chamber Opera Off Broadway

The Juilliard Opera Theatre, using an orchestra of fifty-five, and a chorus of seventy-seven, staged the American premiere of the Italian composer Dallapiccola's one-act opera, *The Prisoner*, at the Juilliard School March 15-19. Scenery and lighting were notable, with spectacular shifts of scene managed by shifting the lights behind translucent cloth. The highly modern score was of great interest, and it was beautifully played, though at times it was a little static for completely successful dramatic effect.

Douglas Moore's score for *Giants in the Earth*, a three-act opera based on Rolvaag's novel, received a Pulitzer prize. It was performed by the Columbia Opera Workshop March 29-April 7, with an orchestra of twenty-five.

The hope of reviving live lyric theater throughout the country depends on finding musical plays which can be produced by civic and semi-professional groups. Ideally, they want lyric plays with unit sets, inexpensive to stage, and full of singable tunes accompanied by lyrics and dialogue that have real appeal for Americans.

Mississippi Legend, the new folk opera by Jacques Wolfe and Roark Bradford, meets these requirements. The Village Opera Company played it for three weeks, beginning April 23rd, at the Sutton Hotel Little Theatre. This story of the giant John Henry, who could toss about the heaviest bales of cotton or the biggest rails, but who couldn't handle women, is told in music which is a delight throughout. The choral writing is notable, enriching the melodies with their authentic Delta folk quality. Only three of the songs are folk tunes, the rest being original. Lyrics and dialogue are easy and natural, and admirably tailored to the music. This is a real addition to repertory. —S. S. S.

INTERNATIONAL MUSICIAN

SUMMER The Wheeling Symphony Orchestra, under Henry Mazer, again will present its "Music Under the Stars" series, in the outdoor amphitheatre of Oglebay Park . . . The Bach-Mozart-Haydn series by a chamber orchestra of Boston Symphony players will take place on Saturday evenings and Sunday afternoons in the first three weekends of the Berkshire Festival in Tanglewood July 7-22 . . . The Naumberg Symphony Orchestra presented the first concert of its summer series May 30th on The Mall in Central Park, New York City.

TRUMPETS The four trumpet players in the Minneapolis Symphony Orchestra used eleven trumpets in the performance of Suite No. 4 by Bach, Siegfried's Rhine Journey from *Götterdämmerung* by Wagner, Pictures at an Exhibition, orchestrated by Ravel, and Scythian Suite by Prokofiev. From left to right the men are: Bernard Adelstein, first trumpet;



Sheldon Rockler, fourth trumpet; Daniel Tetzlaff, second trumpet; and James Greco, third trumpet and assistant first trumpet. The instruments (also from left to right) are set in groups in front of their players, and are in the following keys: C, B-flat, D; E-flat bass, C, B-flat; C, B-flat; C, B-flat, high E-flat. Writes Mr. Tetzlaff, "If you look close you'll see the difference in the horns. It makes a good game."

CURTAIN CALLS The Paper Mill Playhouse, Millburn, New Jersey, is presenting currently, to packed houses, *Music in the Air*. On June 11th, it begins its month-long run of *Up in Central Park* . . . The Indiana University gave a matinee of its English version of *Rigoletto* during the visit of the Metropolitan Opera in Bloomington, Indiana, so that members of that company could hear it . . . Wellesley College presented on May 13th Six Scenes from the *Protevangelion* by Hubert Lamb . . . Baseball, specifically "Casey at the Bat," is the theme about which William Schuman is building his first opera. One of the numbers therein is to be a quartet of boys selling ice-cream . . . The Philadelphia Civic Grand Opera Company's 1951-52 series will open on October 18th and will include ten performances, running until April 24th. Several newly-chosen young American singers are signed for debuts with the company . . . The St. Louis Municipal Opera will open its thirty-third season June 7th with Sigmund Romberg's *Nina Rosa*. Among the eighty-eight-night season's eleven productions will be *Die Fledermaus* and *High Button Shoes*. Edwin McArthur will again serve as Municipal Opera musical director and his assistant will again be Kenneth C. Schuller.

Podium and Stage

RETURN Joining the world-wide celebration this year of the fiftieth anniversary of Giuseppe Verdi's death, Stadium Concerts, New York, will offer the first Stadium performance in twenty years of Verdi's *Requiem Mass*, as the feature of the second night of the 1951 Stadium season, June 30th . . . Luigi Cherubini's Symphony in D Major will have a revival hearing at Chicago Grant Park's free concerts this summer. The manuscript which was played some years ago by Arturo Toscanini was lost for a period of years. Then May Valentine of Chicago brought to light portions of it, and under her guidance the complete symphonic work has been restored. Nicolai Malko, who will direct ten concerts during the summer, will include the Cherubini Symphony on one of his early programs. The orchestration of Cherubini's D Major Symphony is now available to conductors and orchestras through Miss Valentine who resides in Chicago at 163 East Walton Place.

HURRAHS During the 1950-51 season, the United States had at least 659 symphonic groups—this according to a compilation of the American Symphony Orchestra League . . . "A successful debut" was the consensus of opinion when the Brooklyn (New York) Community Symphony, led by Milton Katims, presented its first concert in early May . . . The Little Symphony Orchestra of Ohio State University gave its first concert May 6th. George Hardesty is its conductor . . . The Civic Symphony Orchestra of Boston celebrated its twenty-fifth anniversary this season. Its conductor is Paul Cherkassky.

MONEY The Chicago Symphony Orchestra is making an appeal to its patrons (it inserts a leaflet in its program notes) to write to Washington urging repeal of the Federal Admissions Tax. It states that since the tax was put into effect during the Second World War, "the Chicago Symphony alone has paid into the

Federal Treasury more than \$370,000 in admissions taxes, this year's tax being in excess of \$71,000." Incidentally this amount, if multiplied by the number of symphony orchestras in the country likewise affected, would produce a gigantic figure exacted from these orchestras via Federal tax . . . The women's committee of the Fort Wayne Philharmonic presented a "Bunnyland" carnival for children in March to raise money for the orchestra . . . A dollar off the price of every ticket was allowed to each customer at the Brooklyn Academy of Music on June 5th, if that customer presented ten labels of a popular brand of table delicacies at the box office. The manufacturer of these delicacies was sponsor of a performance there that evening of "Andrea Chenier" . . . The Pittsburgh Symphony is engaged in a campaign to raise \$275,000 to maintain the orchestra next season.

GOOD-BYES Two members of the New York Philharmonic-Symphony, Anselme Fortier, leader of the double-bass section, and Andrew F. Stirn, member of the second violin section, have been retired on full pension. Both have been with the orchestra three decades. Leonard Rose, the orchestra's solo cellist, is leaving for an independent career. At the last concert of the season the entire orchestra stood in his honor when it reassembled after the intermission. Guy Taylor has resigned his post as conductor of the Springfield Symphony Orchestra to become conductor of the Nashville (Tennessee) Civic Music Association. He succeeds William Strickland.

PREMIERES Tansman's *Music for Orchestra* was given its American premiere when it was played by the Chicago Symphony Orchestra April 19th . . . The new *Ode for Orchestra* by Herbert Elwell received its first Cleveland performance on April 5th, by the Cleveland Orchestra, George Szell, conductor . . . Isadore Freed recently conducted the San Francisco Symphony in the premiere of his Second Symphony, a work scored entirely for brass instruments . . . Kenneth Woody Bradshaw's symphonic poem excerpt, *Shindig*, received its premiere when it was performed this season by the Cincinnati Symphony Orchestra under the direction of Thor Johnson . . . Stravinsky's "L'Histoire du Soldat" had its Portland (Oregon) premiere on May 4th under the direction of Eugene Fuerst. The solo violin was played by Hugh Ewart, concert master of the Portland Symphony Orchestra.



The Little Symphony, Worcester, Massachusetts, Harry Levenson, Conductor

New York City —

show window. Numerous artists who want careers on this continent display their wares here.

It is difficult to imagine the extreme aliveness of New York's musical season. From September, 1948, to August, 1949—this was a good average year, no boom, no slump—newspapers reported on the concerts of 672 instrumentalists. A total of 128 conductors faced twenty concert orchestras, eleven opera orchestras, two bands, seventy-four choruses, thirteen chamber orchestras and twelve smaller ensembles; 254 sopranos held forth, as well as 118 tenors, 110 baritones, and fifty-four basses. *The New York Times* Music Section listed 223 musical events for November, 1950; 206 for January, 1951, and 239 for April, 1951—an average of 230 a month.* A large percentage of these artist concerts were debuts, introductions to the American public of musicians from Colorado and Georgia and Canada, from Poughkeepsie and Minneapolis and Toronto. Compositions also tend to have their "debuts" in New York City. Of the 543 world premieres credited to the United States during the year from June 1, 1947, to May 31, 1948, 289 of them, or more than half, took place in New York City. In short, just as there is a nerve center in the human organism from which are sent out impulses through the entire body, so central New York City can be said to be the nerve center of musical activity throughout this continent.

Notice on the map that this curious ant-like shape has a firm foothold down there at 39th and Broadway where stands the Metropolitan Opera House. Most music lovers know already how this building was erected (in 1883) with the box-holders in mind rather than the stage or the main body of audience members; how its roster was chiefly of European vintage up until World War II; how it relied on the star system; how the diamond horseshoe was really not a horseshoe at all but the closed circle of New York society; how all this is now changed, with the Metropolitan become in latter years the people's own. Let's look now

* These events did not all take place in "the ant." To be included in any rehearsal of New York's musical activities must of course be the Lewisohn Stadium, where the New York Philharmonic men present concerts in the summer; the Central Park Mall where the Goldman Band plays; the music schools—Julliard, Mannes and others—the Brooklyn Academy, Washington Heights "Y" and the churches, restaurants, and night clubs in the various boroughs.

at the building itself, with its somewhat frayed dressing rooms lined with mirrors, the long narrow cavelike orchestra pit, the podium (Seidl, Hertz, Mahler, Bodanzky, Toscanini and a host of other great conductors led the Metropolitan Orchestra here), the curtain (this one is fairly new; a few years ago the old one was sold in strips for mementos, at about a dollar an inch!) "Fiddlers' Alley," that gloomy spot underneath the stage with entrance to the pit, used as the orchestra's recreation and locker room, and the eloquence, even in silence, of its broad stage. Every creaking board, every shadowy alcove, every tiny passageway here seeps tradition.

Even if we subtract the building, the tradition remains, fostered by nation-wide tours, by radio and by television. The Metropolitan Opera Association and all it stands for in superlative performance and creative endeavor—it has, among its other services, introduced around eighteen American operas—has become geographically as well as ideologically an American institution.

Now let's walk up that slanting leg of the ant—along Broadway to 43rd street. Before we turn right here, let us look—as we can't help doing, what with the bright lights—into the very heart of the theater district where the marquees tell us that at Paramount, Loew's State, Astor, Victoria, Globe, Gotham, Strand, Rivoli, Capitol, Winter Garden, Criterion, Lyceum, Booth and other theaters, we may be entertained by movie, vaudeville, "legitimate," and top-flight bands. Top-flight bands, because, once bands have performed in this section, they automatically become "top-flight." Musical shows make their mark or are hastily blanketed in oblivion here. And if that state of mind, "Tin Pan Alley," has a locale anywhere in the United States, it is in this region, with the Brill Building at Broadway and 49th its nucleus.

We give one last look at the glitter and throbbing intensity of Broadway between 43rd and 50th, then turn right on 43rd, to pass, a few doors on the left, Town Hall, a national institution as surely as is the Metropolitan Opera House or Tin Pan Alley. Here are heard the New Friends of Music, the Little Orchestra Society, the Gotham Small Orchestra, the Saindenburg Little Symphony, the Chamber Art Society, the Bach Aria Group, the Nics-Berger

The New York Philharmonic-Symphony Orchestra



THERE is a diagram appearing on the map above. It looks like this:

If it bears some slight resemblance to an ant—an ant with one antenna and one leg—this only slightly suggests its real nature. For what it represents is more active than a whole mountain of swarming ants, six-legged, two-antennaed and all. It is a diagram of those thoroughfares in the center of Manhattan, 57th to 39th, and Broadway to Sixth Avenue, on

which are located Carnegie Hall, Radio City, Town Hall, City Center, Tin Pan Alley, Local 802, the Metropolitan Opera House, the theater district, countless restaurants and night clubs. In this section of New York is carried on much of this country's musical activity. A score of symphony orchestras and ten opera companies play in it during a season. Approximately 32,000 musicians have their headquarters in Local 802 at one of its junctures. Much of the nation's music publishing business is carried on here. Debuts and premieres are daily occurrences in this section. Four nation-wide radio networks broadcast from it. Forgotten music is revived, modern music is initiated, and the safe-and-sane reheard. Flood victims, Dr. Albert Schweitzer, milkless babies, Barnard College and Greek destitutes have benefit concerts presented in their behalf. It is the starting point for many nation-wide concert tours. Its concert bureaus supply 1,500 different towns. The music reviews in its newspapers sell artists throughout the country. In short, this mid-town section of New York is the nation's musical



Music Capital of the World



Left, Dimitri Mitropoulos, Musical Director of the New York Philharmonic-Symphony Orchestra, and, right, Rudolph Bing, General Manager, Metropolitan Opera Association

Chamber Orchestra, and the Children's Concerts of the New York Philharmonic. From May, 1950, to April 30, 1951, this auditorium was used for 559 events attended by 363,114 persons. Leaf through the programs and you will see they announce debuts of a New York policeman baritone, a New Jersey violinist, a California pianist, a Philippine soprano, a Canadian harpist, a Tennessee ballad singer. The Hall always has a waiting list. Most of the newcomers want their debuts early in the season, so as to get later bookings via New York press reviews. The stipulations are sometimes curious: one insists on a certain date with no alternatives—this because it's her name-day; another wants a Friday the thirteenth; another tries to dovetail his concert between two lectures on music—the meat in the sandwich, so to speak. Saturdays and Sundays are popular datings. A typical Sunday will have a church service in the morning, a three o'clock recital, New Friends of Music at 5:30 and a recital again at 8:30.

of equal proportions—they both perform four times a day, 365 days in the year—plays at the Roxy Theatre just a block to the West. Paul Ash is its conductor.

We've mentioned Toscanini twice, first as conductor of the Metropolitan Opera Orchestra and then as conductor of the N.B.C. Symphony. His name comes to our mind again, as we cross the street to the northwest corner of 51st street and Sixth Avenue and enter the headquarters of Local 802. When Toscanini was made an honorary member of this local (he carries the gold card they presented him with in his pocket) he was particularly pleased because, as he said, this made him feel even closer to his men.

We feel closer to musicians, too, the minute we enter the open vestibule just inside Local 802's headquarters. For here music as an art or as a business resolves itself into its common denominator—the men and women who make music. They cluster around the bulletin board.



Arturo Toscanini conducts the National Broadcasting Symphony Orchestra

A few steps past Town Hall and we're on Sixth Avenue, called, since Mayor LaGuardia's vital administration, *Avenue of the Americas*. Before we turn left here, we glance southward where the New York Public Library edges on Bryant Park. The Music Department in the basement of this building provides fodder for thousands of music professors, musicologists, composers and music students in New York. Concerts also are presented here.

Now up the Avenue of the Americas to Rockefeller Center, a city in itself. Wander around in it, get lost in it, barge in on television sets, broadcasting studios, concert halls, vast ice-skating rinks and cozy restaurants. Discover that most nation-wide broadcast programs originate here and that for eleven memorable years Toscanini conducted the National Broadcasting Company Orchestra in Studio 8-H on the eighth floor. And when you've got yourself thoroughly bewildered by these one thousand and one rooms of teeming activity, relax in Radio City Music Hall under the spell of the Radio City Orchestra of fifty-one men directed by Raymond Paige. Another orchestra

(A leaflet states that conductor Fabien Sevitzky, now in town, will hold auditions at a certain time and place. A card suggests everyone pay up his dues. There is a request for Army bandmen.) They line up at the box-office-like windows, to fill out blanks, get papers signed, have checks cashed. The Local maintains offices here for claims; collection and escrow; tax adjustments; arrangers and copyists; information; insurance; medical assistance; press; radio and television; recording and transcriptions; social service; social security; transfers; traveling adjustments; areas and delegates; and supplies. It also maintains an "exchange floor" in downtown New York, where leaders of orchestras and musicians in search of employment stand around in clusters on a broad ballroom floor, talking engagements, fees, qualifications. The outsider is bewildered by the rush and bustle until he realizes this is just a much amplified version of the old get-together room over the billiard hall in Red Bank or back of Jim's restaurant in Zanesville where bassoonist Joe and violinist Fred and cellist Harry talked music and waited for jobs.

Going north on Sixth Avenue, we pass, at 54th street, Loew's Ziegfeld Theatre, where opera is getting, and where musicals already have, a toe-hold. At 55th, we look west—it's the under curl in the antenna of our ant (see map)—to City Center. Here a gala spring festival of three weeks, June 5th to June 24th, will bring the New York City Ballet at popular prices to its enthusiastic audiences. *The Cake Walk*, *The Miraculous Mandarin* (music by Bartok), *The Amazons* (music by Stravinsky), *The Capriccio Brillante* will be among the offerings. Maria Tallchief, André Eglevsky, Nora Kaye, Tanaquil LeClercq and scores of other "bests" make plausible the statement of a New York critic, "A unique fault of the New York City Ballet is that it gives you too much for your money." Before the dance season, it was the New York City Opera Company performing there, from March 14th through April 22nd, and before that musical plays fresh from Broadway. In fact, during the 1950-51 season a total of 362 performances of opera, ballet and theater were offered by units of the City Center. This Center was started as an experiment in municipal theater owning by Mayor LaGuardia. It now stands as a monument to his patience and fortitude. His parting injunction, "Watch it, won't you? Don't let anyone come along and spoil it," is being obeyed by all music lovers in New York.

Now we go along The Avenue of the Americas to 57th street and turn left to walk that block where cherished hopes become dazzling triumphs or bleak failures. Here, in floors on floors above the gleaming display-windows and hotel lobbies are studios or apartments occupied by musicians struggling at their craft, each according to his own particular bent. We pass the Russian Tea Room where any hour of the day you need only step inside to see in the flesh celebrities of stage, film and concert platform. Then on to that building on the corner of 57th street and Seventh Avenue, solid, four-square, as familiar to each music lover of America as if he had dreamed it up himself—Carnegie Hall.

Carnegie Hall has been variously described as "the very heart of musical New York," "experimental laboratory," "symbol of culture in the U. S. A." No use to enumerate artists who have made their debuts there. Practically all of them have. Through that stage entrance on the 56th street side has gone every artist who has made his pin-prick on the musical map of America. The Carnegie Hall concert is the Open Sesame to the musical professorship, the concert master's desk, the radio job, the opera contract. There genius grows thick as hops and oddities spring up like weeds. The quarter tone piano is demonstrated. A Hindu dancer entertains. Louis Armstrong turns the air blue

(Continued on page thirteen)



(L. to r.) Beth Hawkins, George Peckham, and Alice Cave, in "A Letter to Emily," a new opera by Lockrem Johnson, the first to be written and produced in Seattle, Washington

New Opera in Seattle

A NEW chamber opera by the young Northwest composer, Lockrem Johnson, *A Letter to Emily*, was introduced to audiences in Seattle during the last week in April. This marked the first time that an opera has had its premiere in the Northwest, and the opera is also the first to be written and produced in Seattle. Manuel Rosenthal, musical director of the Seattle Symphony Orchestra, conducted the five performances, and the four roles of the opera were sung by Alice Cave, soprano, Beth Hawkins, mezzo-soprano, Boyd Swanson, baritone, and George Peckham, bass. Members of the opera orchestra included the Northwest string quartet, Ruth Anderson, flutist, and the composer, Lockrem Johnson, pianist.

The libretto for *A Letter to Emily* is an adaptation of Robert Hupton's play, *Consider the Lilies*. It is based on an incident in the life of Emily Dickinson, New England poetess of the late nineteenth century. The opera, a single act divided into two scenes, centers around Emily, her sister Lavinia, Emily's father, and the Boston literary figure, Colonel Thomas Higginson, who pays a visit to Emily.

In the forty minutes the opera takes to perform, there is little by way of action, yet the production is intense, absorbing, and at times deeply moving. The composer has achieved a close interweaving of the score and the script. He has captured the mood of the 1870's, and the sensitive, unique spirit of the poetess. The characterizations of the father, Colonel Higginson, and Emily's sister are fine-line drawings, done with remarkable clarity and insight, sometimes with wry humor. There are settings of several of Emily Dickinson's poems, and one of her letters, all of which have unforgettable lyric beauty.

As Manuel Rosenthal, the conductor, observed to the audience at the preview, the opera is American in spirit without using folk material. Already it has proved itself to be a practical type of chamber opera because it requires but a small cast of four, an orchestra of six, only one stage set, and no change of costume. Musically it reaches a high peak among American works written for the stage. Following its initial success, the opera has been booked for several performances on the West Coast during the months of June and July.—D. C.

Opera for a Troubled Age

BERG'S *Wozzeck* proved a surprise in the concert performances by the New York Philharmonic Orchestra at Carnegie Hall April 12th and 13th. By legend it is the most intricate, dissonant, and atonal of modern opera scores. Its story is out of the lower depths. Its innovations provoked a riot in 1926 during the third performance at Prague, and the opera house was closed by the police. Yet as Dimitri Mitropoulos and the Philharmonic presented it, with ten soloists and the Schola Cantorum chorus, Berg's music came through as profoundly moving, tragically beautiful in its atonal line and harmonic content; and the singers made the words, whether sung or spoken, carry the emotional line of the story in continuous forward movement, so that the opera became a convincing dramatic experience. There was a direct simplicity about the course of the action, in spite of the complexity of the music and the difficulties which it presented for the forces engaged. All these hazards they surmounted triumphantly. The packed house applauded for ten minutes at the end, giving the kind of standing ovation that comes only after a transcendent musical experience.

Alban Berg based his libretto on a play written in 1836 by George Bruechner, a kind of clairvoyant preview of the moral meanness and callous cruelty of the Nazi epoch. A desperately poor and stupid soldier, Johann Franz Wozzeck, servant of his company commander, in order to get money for his mistress Marie and his child by her, has agreed to be the subject of scientific and psychological experiments by the regimental doctor. When Marie yields to the strutting blandishments of a drum major, the doctor and other officers jeer at Wozzeck, telling him he is going mad. The poor confused, unbalanced man is driven over the edge of sanity and kills Marie. Returning to fish his knife out of the pond where he has thrown it, he drowns. It is a tale told of an idiot, full of sound and fury, signifying nothing.

But it signified a great deal to Berg. He thought it embodied the "waste land" spirit of the twenties. He felt the sordid and pathetic story could be recreated in music. Obviously traditional patterns of opera would not serve. What he devised was a new kind of musical speech. Though the notes were written on pitch, they were not to be sung as a melody. Next, Berg conceived the successive scenes in instrumental forms, since the orchestra was to carry the main burden of the story. In the first act, to establish the characters, he used the sketch form: a suite, a rhapsody, a military march, a passacaglia, a rondo. The second act is a symphony in five movements; the third act, six inventions, on a theme, a tone, a rhythm, a key, an interlude, and finally, on perpetual motion. By sheer virtuosity Berg bent these instrumental forms to the purpose of telling a compelling story to music.

Perhaps only a jangled time of troubles like our own could take the full measure of this opera. It is a work for the atomic age, a strange, defiant assertion of human destiny in the face of discord and strife, with fissions of the mind no less marked than those of matter. Only the ordered form of music could be the solvent for such depths of degradation and despair. It took

Speaking of Music:

all the strength and resourcefulness of a master composer to transform this dross into strange beauty.
—S. S. S.

Koldofsky Memorial

VERY fittingly, the spring concert of the Los Angeles Chapter of the International Society for Contemporary Music on May 6 was dedicated to the memory of Adolph Koldofsky, great violinist and valiant spirit, who passed away on April 8, 1951. He was one of the founders of this chapter.

The program opened with Schubert's *An die Musik*, and *Im Abendrot* sung by Lotte Lehmann with Frederick Zweig at the piano. No more suitable tribute to a crusader for contemporary music could have been found than these songs in their timeless universality, perfectly performed by two supreme artists. Just before intermission, Schoenberg's *Fantasie for Violin and Piano* as recorded by Adolph Koldofsky and Eduard Steuermann was played. The first performance of this work by Mr. Koldofsky has already been reviewed in these pages. To those of us who had heard it the recording was a moving reminder of the significance of his service to the cause of new music.

New music of the evening was by Berg, Schnabel and Webern. Of the compositions presented, we are willing to go on record as observing that Alban Berg's *Sonata in One Movement for Piano*, Opus 1, played by Jacob Gimpel, is great music which suffered no diminution by being programmed between Schubert and Schoenberg. Five songs from Opus 3 and Opus 23 by Anton Webern were exquisite bits.

Outstanding in the entire program was the first Los Angeles performance of Webern's *Concerto for Nine Instruments*, Opus 24. It was played by Haaken Berg, Alexandre Duvior, Mitchell Lurie, Tibor Shik, Morris Boltuch, Phil Adams, Eudice Shapiro, Cecil Figelski, and Leonard Stein, and conducted by Ernst Krenek. A fine, tricky performance it turned out to be. A terse theme is broken up and presented in bits by all nine instruments. It seems to return in a cyclic fashion through the three movements.

—P. A.

Contemporary Arts Festival

THE University of Southern California Fourth Annual Festival of Contemporary Arts was marked by a series of contemporary music performances of first importance. Educationally, it was distinguished by a student composers' symposium. Students in composition from universities and colleges in the entire Pacific Coast and Mountain areas met for four days of listening to and discussing one another's compositions.

The culminating concert by the University Orchestra, Ingolf Dahl conducting, on April 14, presented pieces by Cowell, Stravinsky and Cop-

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land, together with two firsts by campus composers: Harper McKay, graduate student, and Ernest Kanitz, faculty member. Both were commissioned for the concert and both had practical value as well as high musical worth. McKay's *Music for Double Bass and Orchestra*, the solo brilliantly played by Henry Lewis, is a pleasing, well-contrived piece which fills a real need among orchestras.

Kanitz' *Concert Piece for Trumpet and Orchestra* is one of the Viennese-American composer's happiest inspirations. Solo and tutti alike are interesting. Everything sounds and everything is effective. The provocative themes all get where they are going with a maximum of direction. The piece has enough content to attract any trumpet player but is easy enough to be played by amateurs. The solo part was brilliantly performed by Don Eschoff.

Notable for the spread of interest and the high musical worth of every piece programmed was the Faculty Chamber Music recital on April 29. This was a cross section of contemporary music which we would have been happy to exhibit to the most prejudiced conservative. John Crown and Lillian Steuber presented a *Suite for Duo-Piano* by Adolph Weiss, sensitively written for this medium and full of musical interest. They also played a brilliant arrangement by Ingolf Dahl of Stravinsky's *Dances Concertantes* which should become a favorite in duo-piano concert literature. Ellis Kohs' effective *Sonatina for Violin and Piano*, a first performance, was well-played by Glenn and Ruth Swan.

Manuel de Falla's *Concerto for Harpsichord, Flute, Oboe, Clarinet, Violin and Violoncello* is a work which wears well, sounding fresh as in 1951 in performance by John Gillespie, harpsichord, Haaken Eillen, Lloyd Rathbun, Clement Hutchinson, Glenn Swan, and Stephen De'ak.

The broad serenity of Hindemith's *Quartet in E-Flat*, played by the Hungarian String Quartet, was a good close for a program which could only be viewed with optimism for the state of music in the mid-century. —P. A.

The Perfect Gift

WHEN recently I was allowed the rare privilege of hearing the Budapest String Quartet perform at the Library of Congress in Washington, D. C., it came to me that these concerts, which take place weekly there, are unique from several points of view. First of all, the acoustics of the Coolidge Auditorium where they play—the gift of Elizabeth Sprague Coolidge—are exactly right for chamber music. The Hall is also just the right size for chamber music audiences. The 511 seats cushioned in green leather, are placed in concave rows, and at such an angle that an unobstructed view is always given of the stage. The acoustics are aided by the steep pitch, heavy cork matting, the materials of the walls and the smooth upholstery of the seats.

Then the instruments used by the players are literally museum pieces for perfection. They constitute "The Stradivari Memorial," a gift to the American Nation by Gertrude Clarke Whittall of three violins, a viola, a violoncello, all priceless masterpieces of Stradivari, and five matchless bows made by Tourte. Under the terms of the gift, these instruments are to be played at the Library of Congress by "distinguished artists."

The members of the Budapest String Quartet certainly measure up to this title. The music they presented the evening I attended—Haydn's Quartet in D major, Quincy Porter's Quartet No. 8, Schubert's Quartet in D minor—was played flawlessly yet warmly. Voices of the instruments merged and played against each other like friends in quiet and deep communion. These four have learned the art of perfect interplay—but they are also soloists, each. Hear the stirring tone of the cello giving its trend to the musical discussion; catch the viola's gentle assertions; be aware of the violins, so merged as to be no longer "first" and "second" and you listen to music which has proved not only the composers' ability to think in terms of the en-



The Budapest Quartet, left to right: Joseph Roisman, first violin; Jac Gorodetzky, second violin; Mischa Schneider, cello; and Boris Kroyt, viola.

semble but players' ability to express each himself utterly through coordinate performance. A rare evening, this at the Library of Congress. A rare illustration of imaginative and creative benefaction. —H. E. S.

New York - World Music Center

(Continued from page eleven)

with his trumpeting. Leon Theremin demonstrates his "ether wave music." Henry Cowell illustrates *Wasting and Seething*. Its stage has had more concentrated talent than any other on this continent, excepting perhaps the Metropolitan Opera's. In joint recital appeared Caruso, Heifetz and Rachmaninoff; Paderewski and Casals were co-starred there. Leopold Auer made his appearance at the age of eighty accompanied by Rachmaninoff and Heifetz. Walter Damrosch conducted an orchestra of fourteen famous pianists. Within its walls more new works have been initiated than in any other building in the United States: George Gershwin introduced his *American in Paris*; George Antheil literally blew their hats off with his *Ballet Mécanique*; Scriabin's *Prometheus* was played for the first time with color effects; Tchaikovsky conducted his two *a cappella* choruses (their first performance in America) during the Hall's opening Festival.

The Hall's history is inextricably associated with the career of the New York Philharmonic-Symphony. The New York Philharmonic (the parent body) was already fifty years old when it moved into the newly built Carnegie Hall in 1891. By the early twenties it was presenting regular Thursday afternoon and Friday evening concerts there. In 1928, having become the Philharmonic-Symphony, it began to expand rapidly. The Hall's biggest box office lineup is recorded for Toscanini's farewell concert as conductor of this orchestra, on April 29, 1936, when with only 190 standing room places left on sale (the seats of the house had been sold out completely a few hours after the concert was announced) over 5,000 music lovers lined 57th street between Sixth and Seventh Avenues from 7 A. M. to 8:16 P. M.

In the 1950-51 season 105 concerts were presented by the New York Philharmonic-Sym-

phony at Carnegie Hall. It offered six world premieres, three American premieres. The prospectus for the 1951-52 season states that "Every Sunday afternoon during the season the concerts at Carnegie Hall are broadcast exclusively over WCBS and the Columbia Broadcasting System. To show their appreciation of these broadcasts and to help make up the Society's inevitable annual deficit, New Yorkers who are unable to subscribe to or attend the Philharmonic-Symphony concerts at Carnegie Hall and music lovers throughout the country become Radio Members of the Society, that is, certificate members by sending one dollar, and program members by sending five dollars." So continues the everlasting tug of war between cash and culture, in this, the oldest orchestra in the United States.

Besides housing the Philharmonic-Symphony concerts, Carnegie Hall has in past years housed those "regulars," the Boston Symphony, the Philadelphia Orchestra and the National Orchestral Association. Also, in the past year, it has stood host to the Israeli Orchestra, the Salmaggi Opera Company, the Louisville (Kentucky) Philharmonic and the Royal Philharmonic of London. If one looks back a few years further, one finds it has welcomed most of the leading orchestras of the country.

So here we have—add the churches, the night clubs, the restaurants (such as Luchow's, La Vie en Rose, Habibi, and Latin Quarter, which draw their clientele through their excellent music) New York in its infinite complexity, its vastness, its drive and its humanness. If it is a city in the sense of an aggregation of buildings, it is also a city in the sense of being a living thing. And this living thing hums to music, turns out music in published works, in performances, in players, more prolifically than any other city of the world. —Hope Stoddard.



Bobby Myers



James Kirk



Lenny Herman



Maximilian Bergere



Tito Puente



Pupi Campo



Mischa Borr



Lani McIntire and his Orchestra. L. to r.: Harry Spelledore, trumpet; Venny Pineda, drums; Harry Sacks, sax, clarinet; Sam Makia, steel guitar; Bert Haas, piano; Lani McIntire, guitar.



The Four Brothers L. to r.: Frankie Castro, bass; Herbie Dell, piano; Jimmie Simmons, clarinet, sax, flute; Dick Simonian, drums.



Joe La Porte's Orchestra. Jack Rosello, piano; Joe La Porte, violin; Milton Anderson, sax; Maurice Smith, trumpet; Joe Helfin, drums.

The Tune Timers. L. to r.: Frank Dana, bass; Harvey Sheppard, xylophone; Artie Narvez, guitar.

Kirby Stone's Band: Ed Hall, drums; Doc Mandel, bass; M. Gardner, piano; K. Stone, trumpet; Art Engler, sax.

The New Yorkers Trio. L. to r.: Johnny Reo, bass; John Golizio, guitar; Bob Cozzo, piano.

Jose Pillado has been heard with his band, at the President Hotel and the Chanticleer.



Village Barn. Bobby Myers and his group of four have been giving the customers a miniature version of Guy Lombardo since March of this year. They are booked to stay indefinitely.

Luigi's. James G. Kirk, harpist, has been keeping things happy for the past eighteen months. Having studied in conservatories in Europe, and having a repertoire of 5,000 numbers, Mr. Kirk can do anything on the harp from the classics to the latest experiments in be-bop.

Edison Hotel. Starting on May 26th, Lenny Herman and his group of five take over the Hotel Edison for an indefinite stay.

Plaza Hotel. Maximilian Bergere and band (five in all) play for dancing. They have been here since April 15th, and plan to stay.

Palladium. Mambo exponents, Tito Puente and nine, play for those with the fluid backbones. Records for Victor and Tico, and previous engagements at the President Hotel, Atlantic City, and the Sans Souci Hotel, Miami Beach, keep the group in the front popularity line.

Ben Marden's Riviera. Pupi Campo and his boys keep things lively with their Latin-American rhythms. It's a twelve-piece band, which has already been featured on television (the Milton Berle Show) with Carmen Miranda.

Wedgwood Room, Waldorf-Astoria. The six-piece unit of Mischa Borr has been responsible for the cozy atmosphere in the Wedgwood Room since October last. Their stay is indefinite.

Hawaiian Room, Hotel Lexington. Lani McIntire and his Hawaiians are now completing their seventh year for the Hotel Lexington. The men in the band have been with McIntire for at least three years. Harry Spelledore for ten.

SMALL COMBOS IN

Monterey. The Four Brothers, featuring both jazz and dance music, are playing in Brooklyn to an enthusiastic neighborhood crowd.

Old Romanian. Although the last thirteen years have seen Joe La Porte at the Old Romanian, he has had a varied past. He toured South America, was violinist-conductor for Columbia Broadcasting, was with MGM for two and a half years, and appeared on the first television broadcast in 1930 over WX2AB.

Guido's. The Tune Timers, a talented trio, were winners of the Arthur Godfrey Show. Now playing nightly in Jackson Heights and featuring a torrid Jazz Nite every Monday night.

Broadway Open House. Kirby Stone and his orchestra are a regular feature on one of the most popular television programs. The group of five present an unusual combination of comedy and music.

Palisades. Now and through the summer the New Yorkers Trio will be playing for the greater pleasure of the fun-seekers at this amusement park.

Chateau Madrid. Jose Pillado and the biggest little rumba band in America feature the rhythms of Latin America's outstanding drummer, Pillado. Previous successful engagements at the Hialeah Club, Atlantic City, the Latin Casino, Philadelphia, and Grossinger's.



scha Boy Gene Williams Gene Kardos Lucille Dixon Paul Szittyai Dick Mulliner Bartolo Al Postal

BOS IN NEW YORK

Glen Island Casino. Gene Williams and crew open the Glen Island Casino and are there for an indefinite stay. Though the band is a twelve-piece, the use of the French horn and other instrumentation gives it much more power and dynamics.

Zimmerman's Hungaria. Gene Kardos and gang play for the family groups that gather here. He has been on this podium since Zimmerman's opened in October, 1938, and before that had recorded extensively with his own band which he first formed in 1930.

Club Savannah. Lucille Dixon and her band have been at the Club Savannah since it opened, September, 1948. The band features Taft Jordan, trumpet, and Buddy Tate, tenor sax. Lucille plays bass. She used to play with Earl Hines.

Cafe Tokay. Paul Szittyai and his Hungarian Gypsy Orchestra bring back the Old World nightly and for the past four years. A graduate of Wittenberg College, Paul also holds a Master's from Columbia.

Hotel Roosevelt Grille. For the last couple of months Dick Mulliner's group have been purveying soft dancing music for the patrons here.

Havana Madrid. Now and indefinitely, Bartolo and his Latin Americans play the music that's meant for the tropical temperament.

Toro Hill Lodge, Monroe. Al Postal and band will be contributing everything in the way of dance music to the festivities all through the summer months.

Nick's. Pee Wee Erwin and his Dixieland Band have appeared for the last year and a half at the original Eastern home of Dixieland. They record for King Records, and broadcast five nights weekly over the Mutual network.

Eddie Condon's. Since December 26, 1945, Eddie Condon has been presenting his aggregation of musicians. This is one of the better known hangouts for jazz enthusiasts.

Polonaise. The brothers Rosner (Henry, violin; George, piano) can perform 30,000 pieces from memory—anything from Bach to be-bop. George played at the Polish Pavilion at the World's Fair, and has been with Ted Lewis and other name bands.

Ben Maksik's Roadside. Frank Damiron and his Rhumba band will be moving their lilting music in mid-June from Brooklyn to the West Lake Casino in Asbury Park for the rest of the summer.

Cafe Geiger. Continental music, Viennese style, is offered the patrons by Arthur Blockland and group. The trio (violin, piano and cello) have been providing a semi-classical mood for more than four years now.

El Chico. Freddie D'Alonso and six have been playing the music of our South American cousins for a year now, and are booked here indefinitely.

Queens Chateau. Lou Schroedter and his boys have returned to the North after many years in the Southland. Saxophone-stylist Schroedter features "Your Personal Hit Parade."



Eddie Condon's Band. L. to r.: Eddie Condon, guitar; Cutty Cutshall, trombone; "Wild" Bill Davison, trumpet; Buzzy Drootin, drums; Edmund Hall, clarinet; Bob Casey, bass; Gene Schroeder, piano.



George Rosner, piano; Henry Rosner, violin.



Pee Wee Erwin and his Dixieland Band. L. to r.: Billy Maxted, piano; Phil Olivella, clarinet; Pee Wee Erwin, trumpet; Cliff Leeman, drums; Andy Russo, trombone; Jack Fay, bass.

Turn to pages 20 and 21 for more pictures and news of small combos over the country. Groups here featured have played for some time in the same club, hotel, resort, or restaurant.

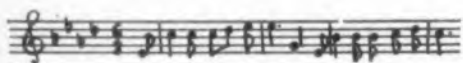
Frank Damiron Arthur Blockland Freddie D'Alonso Lou Schroedter



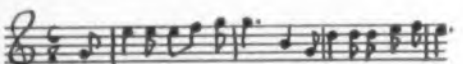
A DICTIONARY OF VOCAL THEMES, compiled by Harold Barlow and Sam Morgenstern. 547 pages. Crown Publishers. \$5.00.

We are glad to be able to announce that another theme compilation has come from the pens of those versatile authors Barlow and Morgenstern. This one, of 8,000 vocal themes, together with their words and titles, is perhaps even more serviceable and stimulating than the other on orchestral themes. For what we sing we want to make ours even more than what we play. Besides, here is a listing crystal clear in its arrangement. Say you want to become acquainted with the vocal works of Menotti. You turn to the "M's"—and see the opening measure of five arias from *The Consul*, seven from *The Medium* and four from *The Telephone*. You look up Humperdinck and find he is represented by twenty-three themes from *Hansel and Gretel*, and five themes from his opera, *Königskinder*. Charles Ives has seven themes to his credit and Schoenberg, fourteen. In short, all those singable, hummable tunes you've always wanted to identify are now brought together in orderly fashion.

More than that, a tune can be traced through a notational index. It works like this. Suppose you have the following tune humming in your head:

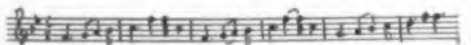


But you can't recall what it is. All you have to do is go to the piano and pick it out there, in the key of C:



The first seven notes read, you see, *g, a, b, c, d, e, f, g*. You turn to the notational index in the back of the book and trace down through the letter groups (again arranged alphabetically) until you come to this particular combination. It refers you to "page 228," Ex. "O." You find it there with its complete title: *Auf Fluegeln des Gesanges* (On Wings of Song), Op. 34, No. 2.

Basic melodies from important operas, operettas, oratorios and cantatas as well as lieder, art songs and standard compositions for voice become, through this ingenious system, yours. To start you off on the fun you are sure to get from the volume, what (and we open a page at random) is this?



THE STORY OF ARTURO TOSCANINI, by David Ewen. 142 pages. \$2.50. Henry Holt and Company.

THE MAESTRO, THE LIFE OF ARTURO TOSCANINI, by Howard Taubman. 342 pages. \$5.00. Simon and Schuster.

A book on Toscanini, these days, would not have to be good, would not have to be well-written or meaty. It would just have to be about Toscanini. The more elated are we, then, to find come to our desk two books on the Maestro both of which are written with style and with evidence of intensive research, conscientious planning and sincere understanding. Taubman's is more lengthy, evolves the man

Book Notes

through the brush strokes of a thousand incidents, fights his fights with him, gives the highlights of his personality through recent conversations with him. Ewen's book is more inward-looking. The author talks Toscanini's thoughts as well as his words. Conversations which certainly could not have been reported by either party are yet "quoted." We cannot take umbrage at this dramatic paving of the gaps, since it makes the going easy and does not detract from the veracity of the general picture.

Both authors, we feel, are to be congratulated in presenting the readers with the man as well as the musician.



ROBERT LAWRENCE

THE VICTOR BOOK OF BALLETS AND BALLETS MUSIC, by Robert Lawrence. 531 pages. Simon and Schuster. \$3.95.

Ballet music, like moving picture music, is meant to be supplementary to the visual effects. If it stands up well of itself, it yet really comes into its full glory, as does any program music, when its substance is made visible as well as audible, or when its development is at least described in words. Those who so ardently listen to Stravinsky's *The Firebird*, Tchaikovsky's *The Nutcracker Suite*, Rimsky-Korsakov's *Scheherazade* and Strauss' *Til Eulenspiegel*, will thus on reading this book have a further basis for understanding of the music and a further incentive for seeing the dances described.

But the book is more than a come-on for record buyers or box-office habitues. The 130 stories told here—background for that number of ballets—could scarcely be surpassed for fantasy, weirdness and human interest if Hans Christian Andersen, Sherlock Holmes and Ernest Hemingway sat down together in collaboration. Dolls, elves, cats, birds, magicians, princes, prostitutes, farmers, fauns, sailors and sylphs dance in plots from India, the Himalayas, Labrador, the Appalachians, Denver, Palestine and Paris through goings-on on ranches, in harems, in the Bowery, in heaven, at a filling station. The doings of this miscellany are told here by Robert Lawrence so clearly and explicitly that one gets an idea not only of action

and intent but of stage sets, costuming and the smallest tricks of lighting. Besides, 400 or so musical examples make possible, at least for those able to read notation, their following the music as it signals each development and underlines each episode. And there are, as not the least attraction, two hundred excellent portraits of great dancers in their greatest roles.

Preceding every ballet story is the history of that ballet's composition, first performance and later vicissitudes. A section on "Ballet Perspective" gives a very clear description of the emergence of the dance as a full-fledged art. Cross indices, an index of proper names and a discography complete what is unquestionably the most comprehensive work of its kind in present circulation.

OLD FRIENDS AND NEW MUSIC, by Nicolas Nabokov. 294 pages. Little, Brown and Company. \$3.50.

It is not hero worship surely which makes every one avid for news about our great. For the news which is seized on most hungrily is that information which makes the great seem very much like the small. Nabokov, who has had ample opportunity to observe them, brings genius within range of our vision. There's Diaghilev—"While he was talking he got consistently more irritated and the adjectives he used became more abusive and unprintable" . . . "I met him on the street in his elegant black coat and white silk scarf . . . he scolded me paternally for not wearing a coat."

There's Nijinsky turning back at the door of the asylum and saying in a "gentle, halting and somewhat tearful voice, 'Tell him that Lifar jumps well.'" There's Prokofiev, "in a huge gray overcoat of flashy herringbone tweed and a flat tweed cap," timing his walks as one drops out medicine, coupling gruff manners with disarming frankness and harboring a passion for games of systematic calculation.

There's Stravinsky: "His hate of stuffy rooms, of dirt or disorder, of dusty furniture and bad odors." "I saw him," the author tells us, "on his couch the next day, lying on his back, with an expression of contained anger on his face, snoring gently and methodically." When he moves "cagily through the little corridors formed by the various pieces of furniture, he gives the impression of a busy and diligent ant crawling through the orderly labyrinth of his citadel!"

And finally there's Koussevitzky: "Most of his stories were told with an awareness of the eminent role he had played, and the important effect of his activity upon most of the musical events of his time, yet they were told with such candid conviction and so much enthusiasm that I felt a constantly growing sympathy with the storyteller himself . . . As he was going off-stage he caught a glimpse of me from the corner of his eye and winked—slyly, happily, like a child."

Best part of it is, this composer-writer who knows these great men personally and can describe them so well does them no harm at all in giving them human warmth and color. They seem indeed more exciting, more miraculous than ever—for we know now their greatness is pieced out of quite familiar characteristics, differing from those of most mortals only in being set out in patterns rare and beautiful.

—H. E. S.

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I. E. S.

USICIAN

EAST. Bobby Gregory's Cactus Cowboys re-
cording for Gregorian discs . . . The Rain-
beaux indefinitely at Freda's Romanesque
Lounge, Boston . . . Charlie Barnet has just
formed a new band, with Eleanor Russell tak-
ing care of the vocals. He's breaking in the
new outfit with one-niters in the New York
area . . . Gene Williams opens the Glen Island
Casino . . . One-niters for Claude Thornhill
around New York through June 16th, and then
down to the Club Trocadero, Henderson, Ken-
tucky, for a week . . . Art Mooney will be at
the Steel Pier, Atlantic City, for the first part
of June . . . Tommy Tucker surrounds New
York with one-niters in June . . . Larry Fotine
doing weekends and one-niters around the area,
including the Steel Pier . . . Kirby Stone giving
all for television and Broadway Open House
. . . Noro Morales goes into the Mayfair Beach
Club for the summer . . . Flanagan very busy
these days through the East, finishing off May
with college proms, and going into ballrooms
and theatres through June . . . Spike Jones
walked away with the "Favorite Corn Band"
title in the 12th annual College Poll . . . Ted
Forrest and his Trio, in their tenth week, at
Ciro's, Philadelphia, are featured on WPTZ-TV
on the "Better Hall" show and also "The
Whirligig Show" . . . Raymond Dempsey is
currently featured on piano and solovox for his
fourth month at the Hotel Governor Fenton,
Jamestown, N. Y. . . Al Kearney's Quintette
celebrated their third year at Fogarty's Turn-
pike Inn, Wilkes-Barre, Pa. . . Frankie Carle
doing one-niters in the East in June . . . Ivory
Joe Hunter giving a week each, in early June,
to the Royal Theatre in Baltimore and the
Howard Theatre in Washington . . . The
Queens (Sylvia Shearer and Evelyn Corez) in
their sixth month at the Wonder Bar in Brook-
lawn, New Jersey . . . Elliot Lawrence one-
niting in the East . . . Bob Petti into the Rain-
bow Cafe, Wildwood, from July 2nd to Sep-
tember 15th, sporting a baritone and piano
. . . Ray Brown, formerly mid-west "Diplomats,"
playing bass with the Jack Rossman Swingtette
for an indefinite stay at the Flame, upstate New
York. Rossman handles the accordion, Jim
Martin a guitar . . . Trumpeter Ronny Andrews
and his ork play the Kensington Alumnae An-
nual Spring Formal at the Poquessing Country
Club, Pa., June 8th. Ronny Andrews, with Joan
Alecia, has just authored a song, "You Know I
Care." Mimi Caputo band at Four Towers
Supper Club, Cedar Grove, N. J., until July

WHERE THEY ARE PLAYING



Send information for this column, two
months in advance, to the Managing
Editor, *International Musician*, 39 Divi-
sion St., Newark 2, N. J.

. . . Eddie Sauter writing for Elliot Lawrence
. . . Buddy Morrow's "Rose, Rose, I Love You"
isn't doing the trombone-playing maestro any
harm . . . Frankie Carle has acquired a new
vocalist, Peggy Barrett by name . . . Joan House
is the other femme warbler with the band . . .
The Music Research Foundation, Inc., a non-
profit organization dedicated to the development
of music as an adjunctive form of therapy in
the field of medicine and psychiatry, has ap-
pointed Burl Ives head of the Folk Music De-
partment . . . Bill Verbout ork in its fifth year at
South Shore Terrace, Merrick, L. I., New York
. . . Bobby Levine crew at Palm Garden, Easton,
Pa., for the year. In same city, Tommy Pin-
tante outfit at the Forks Valley nightery . . .
Cecil Roberts trio at the Wonder Bar, Elizabeth,
N. J., indefinitely . . . Jeff Stoughton closes at
New Haven's Towne House June 9th, opens
at the Lake Placid Club June 23rd for thirteen
weeks.

Organist Wild Bill Davis is singling, and
bassist Oscar Pettiford has new sextet . . . Mer-
cury Records signed Johnny Long . . . Sam
Donahue rejoined the Navy, in Washington,

D. C., to supervise organizing dance bands for
the fleet . . . Savoy discs signed pianist Milt
Buckner . . . Lionel Hampton signed with
MGM . . . Sonny Dunham reorganized his
band . . . George Auld turning them out for
Coral . . . Pianist Phil Moore opens June 4 at
London's Cafe de Paris for a month . . . Buddy
Rich touring as Josephine Baker's musical di-
rector through June, sans his own band . . .
Sammy Kaye on eleven-week one-niter trek en-
ding in late June . . . Slim Gaillard signed as a
clefifer by Sid Mills for three years . . . Philly's
Click using names again for one-nite and one-
week stands . . . Tommy Dorsey reactivated his
own Casino Gardens Ballroom, Santa Monica,
Calif. . . Pianist Marian McPartland recording
for King . . . Convention Hall, Asbury Park,
N. J., plays Ralph Flanagan the week of June
30, Ray Anthony the July 10 week . . . Steel
Pier, Atlantic City, N. J., sets Ray Anthony,
June 29, a week; Tony Pastor, July 6, a week;
Hal McIntyre, July 13, week; Ralph Flanagan,
Aug. 3, week; Sammy Kaye, Aug. 10, week;
Jimmy Dorsey, Aug. 17, week; Johnny Long,
Sept. 3, week, and Buddy DeFranco, Sept. 10,
week.

Don Cillis named musical director of Rexford
Records . . . Art Farrar built a new band in
Pittsburgh . . . Luther Henderson formed own
trio for Manhattan's Bon Soir . . . Bill Snyder
left London Records . . . Steve Gibson's Red
Caps, booked through 1953, did a series of U-I
shorts . . . Teddy Reig new Coral A & R di-
rector . . . Bob Jenney's new quartet at Colonial
Cottage, Mount Holly, N. J. . . Norman Ley-
den replaced Dewey Bergman on Victor's A & R
staff . . . Count Basie flirting with a big band.
May debut now or in September . . . Nino Nanni
into Pittsburgh's Monte Carlo June 14 for two
weeks . . . Decca signed Baron Elliott for two
years . . . Jimmy Felton preeming new ork in
Boston.

NEW YORK CITY. Bob Chester, at the Rose-
land now till June 1st, goes on to the Pali-
sades for a week, then to the Grand Theatre in
Evansville, Ind., on June 12th. Lou Gardner
is Chester's new vocalist . . . Waldorf's Starlight
Roof welcomes back Xavier Cugat in June.
The maestro will return with his unit, featuring
Abbe Laine, Trini Reyes, the dancer, Dulcinea,
Otto Bolivar, El Gringo and Otto Garcia . . .
Dick Mulliner and his four-piecer take up the
slack between Guy Lombardo's appearances at

(Continued on page thirty-three)

ALONG TIN PAN ALLEY

ACROSS THE WIDE MISSOURI	Levere	MOONLIGHT BAY	Remick
BECAUSE OF YOU	B.M.I.	MY TRULY, TRULY PAIR	Santly-Joy
COME BACK TO ANGOULEME	Miller	NEVER BEEN KISSED	Paxton
DIDJA EVER	Miller	OH MARRY-MARRY ME	Pinburgh
HERE'S TO YOUR ILLUSION	Chappell	ON TOP OF OLD SMOKEY	Folk Ways
HOW COULD YOU BELIEVE ME	Feist	OO-LA-LA, MADALANA	J. J. Robbins
HOW HIGH THE MOON	Chappell	SUPPER SONG	Life
IF	Shapiro-Bernstein	THE LETTER	Robbins
IF I WERE A BELL	E. H. Morris	THE LOVELIEST NIGHT OF THE YEAR	Robbins
IF YOU TURN ME DOWN	Jefferson	THE WORLD IS MINE TONIGHT	Sam Fox
I'LL NEVER KNOW	B.V.C.	TOO LATE NOW	Feist
I'M YOURS TO COMMAND	Mellin	UNLESS	Bourne
IT'S A LOVELY DAY TODAY	Berlin	VAMPIN'	Simon
LONELY LITTLE ROBIN	Oxford	WHAT SHALL I TELL MY HEART	Ivy
LOVE ME	Words & Music	WHEN YOU AND I WERE YOUNG	Mills
MOCKIN' BIRD HILL	Southern	WOULD I LOVE YOU	Walt Disney



Alan Thompson

Alan Thompson, former Senior Music Producer for the West Coast Region of the Canadian Broadcasting Corporation, was appointed recently to the music faculty of St. Louis University, St. Louis, Mo., and at the same time was appointed to the newly created post of Production Director of the Uni-

versity's radio station WEW.

Widely known in Canada as organist, composer, conductor of the Elgar Choral and Orchestral Society and of the Vancouver Choral and Orchestral Society, Mr. Thompson was with the Royal Canadian Navy 1941-45, and managed the overseas tours of the RCN Band.

He has written much music for radio, in addition to songs, anthems and organ pieces. Among his published songs are "Prayer for Easter Day," "Where He Sleeps," "Reverie of a Soldier" and "The Oxen." Best known of his anthems are "In the Still Night" and "This Human Way," published by BMI Canada Limited, the music publishing organization of the Canadian radio and affiliate of Broadcast Music, Inc., in the United States.

Making Music News In Canada



Georgie Faith

A twenty-year-old Uffington, Ont., farm boy who has never been farther west than Port Arthur has been signed up by record and artist managements in Toronto and Montreal as the coming "Western Cowboy of the Year." He's Georgie Faith, slight, wistful, and garbed in lavish cowboy gear, who fell in love with the West and Western songs before he was four. Now he's a recording artist whose versions of "Purple and Gold" and the sad tale of "Benny the Barfly" are being carried on radio programs both in Canada and the United States.

Much acclaimed Bela Boszormenyi-Nagy, Hungarian concert pianist who first played the famous "Third Piano Concerto" of Bela Bartok in Europe, appeared before the Canadian public as heavyweight champion of Canadian music in May.



Bela Boszormenyi-Nagy

Boszormenyi-Nagy, whose name Torontonians have shortened to "Bozo," gathered up contemporary piano pieces from across Canada between concert tours last year. He found thirty-eight he liked, by twenty-five different composers, and all in published editions.

Upshot of his research is a specially planned parade by CBC, whereby music enthusiasts coast-to-coast can tune in on what composers across the country have been doing with piano music for the past two decades. The unique recital series started on the Trans-Canada and French networks May 18 as a weekly Friday presentation, 10:30 to 11:00 P. M., EDT.

Composers ranging from Dr. Healey Willan, and Dr. Claude Champagne, to "new music" names like Barbara Pentland, Harry Somers, and Jean Papineau-Couture, will be played.

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Different
Strengths

For Brilliant
Performance and
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ALEXANDER SMALLENS
 Conductor for the Ballet Theatre

BALLET and the modern dance are crowding opera close in the degree to which they call for the supporting services of musicians. At one time last season there were four full-fledged ballet companies playing overlapping engagements in New York: the Ballet Theatre, the New York City Ballet Company, Les Ballets de Paris, and the Grand International Ballet; while a fifth, the Ballet Russe de Monte Carlo, was touring the country.

Just as the ballet in popularized style has for a decade been a feature in musical plays, so it has lately invaded the movies and television, becoming, in the last medium, practically a "must" in the big variety programs—although once more in abbreviated form, and often alloyed with tap, adagio, and country-dance routines.

MODERN dance groups, with their stress on free interpretive movement, have also formed a closer working partnership with musicians. Martha Graham last winter performed her "Judith" with the Louisville Symphony when they visited New York and played William Schuman's score written for this dance creation.

And now the Juilliard School of Music is installing a department of the dance, to be directed by Martha Hill, who now heads up work in the dance at New York University and at Bennington College. Miss Hill has always had

The Ballet and Modern Dance

What They Mean to Musicians

a fine feeling for the sort of creative partnership required between music and the dance. We recall seeing, a quarter of a century ago out West, her imaginative production of a dance of the atoms, which took its title and supporting music alike from Varèse's *Ionization*.

Associated with Miss Hill on the faculty at Juilliard will be leading figures in the dance world: Agnes De Mille, Martha Graham, Doris Humphrey, José Limon, Jerome Robbins, and Antony Tudor—the last two being among our best known ballet choreographers. Louis Horst has been engaged to teach dance composition. Composers and instrumentalists at Juilliard will thus have a chance to work closely with dance specialists in integrating the two arts.

A PROGRAM on "Music and the Dance" was given in Carnegie Hall during the early part of the season by the National Orchestral Association, with Leon Barzin conducting. He had the collaboration of George Balanchine and a group of dancers from the New York City Ballet Company. First the orchestra played a dance composition, with the conductor giving brief and witty comment. Then as the music was played through for a second time, the dancers in each case illustrated some twenty traditional dance forms, such as the pavane, sarabande, minuet, gavotte, the mazurka, waltz, and finally the tango. These dances were devised by George Balanchine in a way that hinted at how the various steps had been incorporated into ballet.

The children in the audience were delighted with the music and the colorful dancing; it would have been a boon if this program could have been toured throughout the country for school audiences. Barzin and Balanchine have got hold of an excellent idea for building future ballet and symphony audiences. They represent close teamwork between music and the dance.



LEON BARZIN
 Conductor, New York City Ballet

since Barzin is musical director for the New York City Ballet.

Their last season in New York was so successful that they are putting on, at the City Center from June 5th to 24th, a post-season program for the first time. It is indeed news when a ballet operates in the black.

THE Ballet Theatre, during its spring season at the Metropolitan Opera House during the month of April, added half a dozen new offerings to its already varied and brilliant repertory of classical, story, and psychological ballets; also it brought in, as guest artists in connection with these novelties, several new stars. These additions showed the cosmopolitan character of ballet, and its tendency to range far and wide, in space and time, to find its music, its dance subjects, and its performers.

The music for these French, Spanish, and Cuban additions to repertory was interpreted with fire and precision by the veteran theater conductor, Alexander Smallens, who has just finished his first season with the Ballet Theatre. He showed also a fine flair—as one would expect from the conductor of *Porgy and Bess*—when he came to handle the music for the American part of the company's repertory: Copland's scores for *Billy the Kid* and *Rodeo*, and Morton Gould's grimly expressionistic music for *Fall River Legend*.

Paul Godkin and Jenny Workman
in Ballet Theatre's "Rodeo"



Jean Kriza and Jenny Workman
in "Billy the Kid"



Jean Babilee and Mlle. Philippart
in "Cupid and his Love"



Leclercq and Magellanaes in
Balanchine ballet "La valse"





BILL MILLER'S GAIETY BAND, left to right, William Rice, piano; Carroll Wall, trumpet; Bill Miller, drums. William Rice also plays solovox and has been a member of the A. F. of M. for twenty-two years. Carroll Wall also plays solovox and has played with Bernie Cummins and Ray Pearl's orchestras. Bill Miller plays marimba and vibraharp.



BILLY MacDONALD AND HIS ROYAL HIGHLANDERS, left to right, John Vedrene, piano; Betty Bryan, vocalist; Bob Maisel, bass; Joe Roland, violin; Gene Beardon, violin; Bob Baughman, drums; Fred Waters, sax; Clyde Fowler, sax; Grover Schildnect, sax; Ken Bright, trumpet; Jim Bonebreak, trumpet; Eldon Jolley, trombone; and Billy MacDonal, leader.

St. Cloud, Minn. Bill Miller's Gaiety Band is now playing its fourth year at the "Wagon Wheels," one of the outstanding dine and dance spots of the Northwest. The group feature classical, popular and Latin-American music, and also provide comedy shows. William Rice, piano, played in the 25th Division Band while in service, while Carroll Wall, trumpet, was with the 6th Division Army Band. All three are members of Local 536.

Memphis, Tenn. Over at the Hotel Peabody in the deep South, that "Loch Lomond" band, Billy MacDonal and His Royal Highlanders are bringing joy to the hearts of the patrons. Formerly featured at such spots as the Thunderbird Hotel in Las Vegas, the Aragon Ballroom in Ocean Park, California, and Florentine Gardens, Hollywood, the band has come further East on this engagement. Universal and Columbia Pictures have also been graced with their appearance.

Toronto, Canada. After spending Christmas home and getting a rest between engagements, Ralph and Buddy Bonds hopped off to Canada to entertain our cousins with their unique playing on twin Hammond organs. Their clever interpretations of current popular music and the popular and light classics are a new high in musical entertainment. Justly famous is their own version of "Stormy Weather."

Traveler's Guide to Live Music



RALPH AND BUDDY BONDS at the twin organs, using their own arrangements, produce the unusual and sensational in interpretations of popular music.

PAUL CLEMENT TRIO, left to right, Lee Carle, piano and vocals; Paul Clement, bass; Lou Magnano, vibraphone and drums.

East Hartford, Conn. The Old Town Hall Inn has been host to the Paul Clement Trio for the past three years. All members of Boston's Local 9, the boys have established a record in Hartford for a traveling unit. Not only do they play for the show and for dancing, but do a performance of their own and are bringing smiles to the eyes of all who hear them.

Dayton, Ohio. It's the Mayfair Room of the Van Cleve Hotel if you're in Dayton. Don Pablo and his band are playing their "melodic music" for those who dance, in an original staccato style embellished by alto sax obbligatos in duet form. The band has just concluded a two-month engagement at the Shalimar Room of the Commodore Perry Hotel in Toledo, and their current run is a return engagement. Don Pablo is a member of Locals 10 and 5.

Thomas, W. Va. The Biggest little Big-Name band in West Virginia, the Mid-Knights, can be heard almost anywhere throughout the state, as bookings are hot and heavy because of the musical interest of the band and the unique vocals of Carmen Monda. Special arrangements are taken care of by Richard Lawson, trumpeter in the band, and "dressing up" of tunes for show, is the department of Alex J. Parks, drummer. The Mid-Knights are active members of Local 684.

DON PABLO and his Band, left to right, Don Pablo, piano; Larry James, bass; Scotti Hunnard, drums; Vincent Norman Glazer, sax; Carl Ratz, trombone; Don Stetler, sax and clarinet; Donald Cronan, trumpet; Harry B. Jordon, sax and clarinet; Richard Krieg, trumpet. The girls above are both vocalists, Gloria Brooks and Laverne Libby.

THE MID-KNIGHTS, left to right, seated: Ralph Shahan, tenor sax; Carmen Monda, vocals and lead sax; Richard Lawson, trumpet; Kenneth DePoli, trumpet. Back Row, left to right: Ugo Mass, bass; Allen Jones, piano; Alex J. Parks, Jr., drums. Carmen DiBacco, who plays tenor sax is not in the picture. Most of the boys were formerly with Reed Raines' orchestra.



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BERT NIOSI and His Orchestra, left to right, Alf Shaul, piano; Terry Arlen, vocals; Doug Hurley, guitar; Ernie Morton, bass; Bert Niosi, conductor; Jack Wilson, drums; Jack Wachter, tenor sax; Don Pomeroy, trumpet; Bernie Piltch, alto sax; Frank Reynolds, trombone; Art Oakley, trumpet; Norm Thompson, alto sax; Stan Wheeler, trombone; Tom Van Evera, baritone sax.



PHIL YOUNG and His Orchestra, left to right, 1st row: Robert Thomas, sax; William Crumrine, sax; Ralph Coover, sax; Charles Hinkle, sax; "Pat" Meredith, vocals; 2nd row: Dave Karper, trombone; Robert Jacoby, trumpet; Phil Young, trumpet; Rex Everhart, piano; 3rd row: Floyd Summers, drums. The boys and "Pat" are delivering a typical number for the clientele.

Toronto, Canada. In Columbus Hall, a dance spot run by the Knights of Columbus, one of the finest dance orchestras in Canada holds forth—to wit, Bert Niosi and his orchestra. Under the tutelage of maestro Niosi, the group has been held in the highest regard by Canadians for the past fourteen years. For twenty years the band was featured at the Palais Royale, during which stay Niosi won the title of the King of Swing of Canada. With the man at the helm being expert on clarinet, alto sax, trombone, trumpet, flute and piano, the band gains a great deal of strength through the support he gives the section needing padding for the number being played. In this self-contained unit, Don Pomeroy of the trumpet section, and maestro Niosi take care of the arrangements.

Mechanicsburg, Pa. When you hear the strains of music coming from the hospital wards of the Monte Alto Sanatorium the chances are you are listening to Phil Young and his Orchestra. This will also apply to many of the Moose, Elks, Eagles, Lions, Legions, Vets and Kiwanis club dances. The boys are all members of Local 770 of Hagerstown, Maryland, and are doing their Local proud.

Cedarbrook, Pa. The Sunken Garden's Restaurant, in Cheltenham Township outside of Philadelphia, has been the second home of Irv Cohen and Ken Hallett for the past ten years. In

1940 when Mr. Jack Blum hired the team, he told them the job would be theirs for an indefinite period—and just look—ten years have gone by. With Ken Hallett handling the organ, and Irv Cohen, the violin, the duo play a mixture that includes concert, semi-classical and



KEN HALLETT, organist, and **IRV COHEN**, violinist, holding forth at The Sunken Garden's Restaurant, where they have been since 1940 and hope to be in 1960 and a while longer.

show tunes. Both members of Local 77 in Philadelphia, the members of this two-man team have not only made themselves an institution in this suburb of Philadelphia, but seem fairly in the way of having landed a life-time job.

Metuchen, N. J. For three years now Mario's has been enlivened by the strains of the Kal Kedves-Emery Hack Gypsy Orchestra. It has been in existence for fifteen years, featuring international and continental music with vocals in many languages by their pretty songstress, Ann Bennett. In their colorful history, they have played for Gov. Alfred E. Driscoll of New Jersey, the Prime Minister and Ambassador of Hungary, weddings of royalty, colleges, and universities. International Week they were chosen by Nick Kenny to represent International Music at the New York World's Fair. The Gypsies are all members of Local 373, Perth Amboy.

Dallas, Texas. The big city in the big state is home base for Dick Rayner's Orchestra (The 5-Dixsons). Local 147 claims the group. They completed two years this past New Year's Eve at the Veterans of Foreign Wars Club in Dallas, and will return there March 1, 1951, for an unlimited engagement. Right now the band is handling local Country Club and Army dates. They play everything from the samba to the polka, and play it well.

KAL KEDVES & EMERY HACK GYPSY ORCHESTRA, left to right, Emery Hack, pianist, arranger; Louis Kedves, violist, drummer; Paul Belso, cymbalom; Alex Balogh, bass viol; Ann Bennett, vocalist; Kal Kedves, violinist.

DICK RAYNER'S ORCHESTRA, left to right, Jimmy Ross, piano; Dick Rayner, trombone; Mike Mullican, trumpet; Jimmy Stewart, drums; "Sonny" Russ, tenor sax and clarinet; and Rene Ray, vocals.



TECHNIQUE OF PERCUSSION



By GEORGE LAWRENCE STONE

HERE begins my sixth year as conductor of this column. It has been a pleasure to prepare these articles, answers and squibs, and my thanks go to the many percussionists who have written to inquire, felicitate or criticize. Sincere appreciation also to other players, conductors and arrangers who have seen fit to display interest in writings which, for obvious reasons, have largely been confined to matters of percussion.

Although I mention criticism, it has been infrequent. Possibly those who might have disagreed with me have chosen the easier method of ignoring, rather than taking me to task. Latest critical note is sounded in a letter from a well-wisher who good-naturedly deplors my frequent lapses from the vernacular of the erudite into what he terms "shirtsleeve English."

Well, I often find it impossible to express my thoughts clearly, using all four-syllabic words and such. Then again, most of this stuff is pounded out while I am indeed in shirtsleeve attire. Saying which, I hope I may be forgiven.

BASIC BLOWS IN DRUMMING

Friend Fred Miller, Chicago, writes: "What about my theory that there are but three actual rudiments; namely, the single stroke, the flam and the double stroke (*ma-ma dud-dy*)? A farmer I know (they are smart people) goes further than this by claiming that there is only one

rudiment. You just beat the drum with a stick, then add more beats, with either hand. What is your opinion, and have I committed heresy in bringing up the subject?"

No heresy, Fred, but you certainly have a flair for picking out subjects upon which drummers dearly love to debate and then throwing them into my lap. I'll bet you lie awake nights thinking up questions designed to add gray to my scanty but up-to-now blond locks. The consensus, if we are limited to existing literature, is that there are three basic blows in drumming: the *single stroke*, the *double stroke* and the *flam*. From these stem the rudiments and any other figures playable upon a drum. In my own opinion, there are but two—the single stroke (a single blow of a stick) and the double stroke (a blow and *one* rebound or a blow and *several* rebounds of a stick which, when sticks are rapidly alternated, produce the *two-beat roll* or the *buzz roll* respectively).

While the flam may be and often is conceived as a single tone unit, it actually is made up of two basic single strokes (one struck lightly for the grace-note, the other, heavier, for the principal note). So, by the way, concede other authorities, including Gardner, whom I read and to whom I listen most carefully.

Note that if we recognize the flam as a single tone unit we are committed to do likewise with its allied rudiment, the ruff (a doubled grace-note preceding its principal note). Then, by extension, comes the fast-thrown four-stroke ruff (three grace-notes this time) for disposal. Since all three rudiments are reducible into the single and double basic blows, it seems reasonable to so reduce them.

Note further, that I have subdivided the basic double blow into two sections: (1) a blow followed by a single rebound for the pure, two-beat roll and (2) a blow followed by several rebounds for that Peck's bad boy in drumdom, the buzz roll. Thus, if my logic be sound, we have formally gathered this last named into the official family and established its legitimacy under one of drumming's basic blows.

SLOW PRACTICE BUILDS UP SPEED

J. H. McC., Steubenville, Ohio, writes: "Re your article about the left hand being neglected in favor of the right, my trouble is just the opposite. I am a right-handed drummer, but, especially in fast tempos, it is my right which seems to tighten up more than my left. I practice rudiments daily but still seem unable to get an even beat with both hands.



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Left: TINY KAHN at his Leedy & Ludwig New Era Outfit. Tiny now uses a special 12" x 20" bass drum—not shown (one of the smallest in professional use today!). You can see these same fine instruments by visiting your local Leedy & Ludwig dealer. See him now—no obligation—or write us for latest catalog. Address department 605.



WORLD'S FINEST DRUMMERS' INSTRUMENTS'

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students in each. Thousands, even millions, of school children playing instruments!*

These boys and girls are playing instruments in bands which use standard repertoire with standard instrumentation. This is the case because the students are so selected and trained as to make possible carefully balanced instrumental groups. It works like this: Jim Stebbins studies French horn because he knows Band C stands in need of that instrument. Tom Martin takes up the trombone because his friend Jim Gillespie (also trombone) is graduating to the Senior group and they'll be needing a replacement. If Mildred McGrew takes up clarinet because it sounds so beautiful and Jessie Ingraham chooses piccolo because she likes the looks of it, and if Peter Garoif studies drums because he feels they are the heartbeat of the band, still there is always that judicious selective principal operating in the background—a suggestion from the teacher, a notice on the bulletin-board, a hint from a friend, a prize in a contest, a solo part in an overture.

Why do they sign up for music courses in the first place? Of course it's one of the art courses—"musts" in most curricula. But that's not the reason they hit on music. The reason is that music is *social*. It puts them in a group. It makes them a part of things. They are an important element in football and baseball and basketball events. They are necessary for the anniversaries, for proms. They are in the swim.

No one can describe better the fine effect of bands on young people of America than Paul Lavallo, leader of the Band of America and trainer of numerous all-State school bands. In this latter capacity—for which he is chosen not only for his outstanding ability, but also for his enthusiasm for school bands, and for the enthusiasm of school boys and girls for *his* band—he attends State-wide educator clinics. Here he screens the boys and girls—thousands of them chosen from high schools throughout that State—and trains them until a near-perfect band emerges. The boys and girls do not even know each other—that is, don't before they come to Bradford, Pennsylvania, or Oklahoma City, or Bangor, Maine. But before they're done, they have had an experience which will link them together for life. For they have become a band

* These school bands exist quite amicably with the Federation bands. A Code of Ethics, signed between the A. F. of M. and the Music Educators National Conference and carefully adhered to, holds the school bands from the least infringement on the rights and privileges of professional musicians.



Paul Lavallo leads the Band of America.

Paul Lavallo, who assisted me in preparing this article, was born September 6, 1908, into a family of musicians who lived in Beacon, New York. As a school-boy, he learned to play half a dozen instruments at the behest of his bandmaster brother, Mike. Paul hustled from one rehearsal to another, paraded with his brother's municipal band, later led a jazz band he had organized himself. When he graduated from the Beacon High School, he applied for a clarinet scholarship at Juilliard School of Music in New York, and won it. After graduating from Juilliard, he played clarinet in an orchestra in Havana, then, returning to the States, played in the N.B.C. Symphony Orchestra under Arturo Toscanini. Soon after he organized N.B.C.'s "Chamber Music Society of Lower Basin Street," played hot jazz for several years. He also directed a program called "Symphony in Black" and conducted N.B.C.'s "Stradivari Orchestra," named for its priceless Italian instruments. In 1948 he organized the Band of America. He is one of the nation's leading interpreters of martial music. He also composes music for the band. It is to the strains of his "Band of America March" that his weekly radio program is launched over ninety-three N.B.C. stations throughout the country.

hour with never a break in their uniformed ranks. Listen to the 125 musicians of the Sun Devil band of Arizona State College play Tchaikovsky's *1812 Overture*. Go to the Western Colorado Band tournament at Grand Junction in which each year twenty-five communities send some thousand young people to participate. Be one of the audience at the Oklahoma City Southwestern Music Educators Conference where assemble 3,500 students picked from around 1,000 high school bands in seven states, and watch Paul Lavallo select and weld some 165 of the boys and girls into such a band as



starts the blood tingling. Hear the band sessions in Wrangell, Alaska, where about forty-six per cent of all pupils play an instrument. Go to a football game at the Stockton (California) Stadium—go, that is, as do all the other ticket-buyers, to hear the college band, as well as to see the game, since the musicianly playing and field technic of this organization have become quite as great an attraction as the game itself. Do these things, and you will realize that something is happening to music in America which will bear watching.

For, mind you, these are not instances taken from a few favored localities. The school band movement among schools is sweeping the nation. In the high schools and colleges in our country there are approximately 75,000 bands—full-sized, coordinated, trained. Practically every high school has three of these bands—one made up of younger students, one of intermediates and one of seniors. And there are forty to 150

WALK UP High Street in Newark, New Jersey, or up Porter Street, in Detroit, Michigan, or up Elm Street in Oneonta, New York, or up Peachtree Street in Atlanta, Georgia, or up Market Street in San Francisco, California, at school assembly time, and you'll hear bursting from those solid square buildings with the wide steps and the generous windows music such as Sousa must have dreamed of when he wrote *The Stars and Stripes Forever* and Patrick S. Gilmore must have imagined when he set his feet toward America as the band mecca of the world. Sit in the reviewer's stand at one of the Texas State school band contests and see bands march by for one solid



INTERNATIONAL MUSICIAN

Bands of America

—a band of a calibre worthy to be compared even with that ideal of theirs, the Band of America. The educators observe Conductor Lavalle as he accomplishes this end. They get pointers. They study tactics. They take their findings back home to put into practice there.

Brimming with enthusiasm, Mr. Lavalle told me of his experiences with these youngsters. "I help them bring out their personalities. See these tuba players?" and he shuffled through a stack of photographs. "You know, tuba players—they're apt to be lost in the group, hidden in the back. I get them out in front. They love it. I treat all these students like adult musicians. They have the mentality anyway. It's a fact, students who go in for music have better minds in general—do better in other studies, too.

"Then look at this girl playing the piccolo," he leafed again through the photographs. "Wouldn't get up front at first—self-conscious. But once she became lost in her part, playing her short solo above the others, she didn't even think of herself. The audience applauded her and she was just tickled. She came to me afterward, told me it had done something to her. She'd never be afraid to face a crowd again.

"And as for developing community spirit—there's nothing like being a member of a band. See those boys and girls working together, trying to get an overall effect, forgetting themselves in a sense of oneness, and you have more hope for the future of America."

But I still had a doubt to be dislodged.



"What chance have these boys and girls to go on with their music when they get out of school?" I asked him. "When they graduate, what then?" I thought of that clarinet Jane has come to love, every velvety tone of it; the trombone Bob has lying in polished splendor on his table; the flute Jerry takes with him wherever he goes; the trumpet that spells for Andy a toe-hold in the outside world. Will flute and trombone and trumpet and clarinet be pushed aside, first to a far corner of the room, then away in the attic to gather dust and memories? Will it be nine to five behind the drug-store counter and dreams gone galley-west? Will it be filling out long columns in ledgers and music come to a dead halt in the brain? Will it be life—real life—ending at twenty-five? "What about after graduation?" I asked Mr. Lavalle.

But now a glint of more than enthusiasm came into his eyes. "We're thinking of that,

too," he said determinedly. "In the last twenty years the municipal band has been going out. That's all wrong. America likes nothing so much as a brass band. It's so democratic. There's no predominating section as there is in the symphony orchestra. It's all for each, each for all. And it's for out-of-doors where everyone can hear it, where you don't have to dress for it, where the price-range is within easy reach. Great, joyous, glorious music that everyone can listen to and understand.



"So I've started a movement to bring the brass bands back. I'm telling these boys and girls. You can get municipal bands if you all work together. Tell your parents to put in their vote in their communities for the upkeep of municipal bands. Talk for bands. Agitate for them! And the young folks are getting things done. From all over the country I hear of city boards planning for the maintenance of municipal bands and appropriating the money necessary for that purpose. So, when these boys and girls do come out of high school—say they're lawyers, engineers, doctors, clerks—they will still have that outlet, a band to help them express themselves, to help them express their community. They'll still be carrying on their musical education, and their education in cooperation. They'll be carrying it on as long as they live!"

Mr. Lavalle paused and tilted his head reminiscently. "Up in Beacon, New York, my brother had a municipal band—still has," he told me. "I remember playing in that band—first organization I ever played in, I was just twelve. There were doctors, dentists, lawyers, business men in it. They had joined our local musicians' union and they had made music their second profession. To some of the members it was their one profession. But all enjoyed the work and felt responsible for it as a civic enterprise. I look to the time when every boy and girl who is



This photograph and the others at the left are of members of the All-Conference Band, Oklahoma City, March 7-10, 1951.

trained in music will be able to become part of a musical organization after he graduates.

"I already had been dreaming of this when I was a student at the Juilliard School of Music. I realized that millions of boys and girls were playing in brass bands throughout the country. So, when in 1948 the Cities Service Oil and Gas sponsors gave me the go-ahead to start the Band of America, I made it the ideal band that school children everywhere could pattern after. This band includes fifteen woodwinds (the doubling gives this section a scope of sixty-five instruments or more), four French horns, three euphoniums, ten trumpets, eight trombones, four tubas and three percussion. Each Monday night when it broadcasts, thousands of school children listen in. Several school bands visit the broadcasting studio each session as my guests."

On May 7th when I visited the Belasco Theatre on West 44th Street, New York City, to hear the Band of America put on its regular weekly broadcast, the visiting units were the Miami (Florida) Edison High School Cadets, sixty girls known for their precision drilling, and a group of music students from Federalsburg, Maryland. They made a solid block of eager-faced young people who never once took their eyes from the stage where played the forty-eight gray-and-gold uniformed men. The music performed in their honor, *Miami March* and *King Cotton March*, was real band music and no nonsense about it: percussion more than busy, brass going all out, great spine-tingling chords, unmistakable harmonies, forthright finales. Again I remembered that band music is typically American music. With our great bandmaster and our great band composer traditions, we need here defer to no other land. The boys and girls that evening, healthy, hearty, absolutely absorbed in their project, gave that impression, too. And another thought came to me. The same enterprise that causes them now as students to play with discipline, enthusiasm, and finesse will in time be translated into civic enterprise. And remember, they will not be youngsters long. They will be adults—business-men, taxpayers, voters—and many of them potential members of the American Federation of Musicians. The future of band music in America looks very bright indeed!

—Hope Stoddard.

Stockton (California) Unified School District Band. Harold Heisinger, Conductor.





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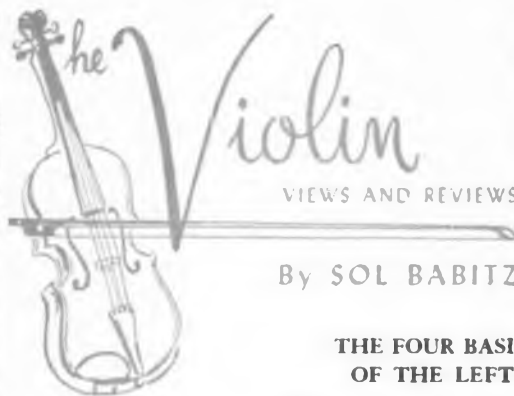


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VIEWS AND REVIEWS

By SOL BABITZ



**THE FOUR BASIC FORMS
OF THE LEFT HAND**

(Continuation.)

The March issue of this column contained a description and diagrams of the four basic forms of the left hand as described in my book "Principles of Extensions in Violin Fingering." I pointed out that by forcing a finger to move in a direction contrary to its natural tendency, the player might jeopardize the purity of intonation.

The arrows in the following example indicate the natural tendencies of each finger in each of the four basic forms:

FORM I. (CHROMATIC)		FORM III. (DIATONIC)	
FORM II. (RELAXED)		FORM IV. (EXTENDED)	

In the Extended Form (IV) the second finger is used for the extension rather than any other for the following reasons: 1. The second finger always tends to move upward in each of the forms; 2. The second is the strongest and most mobile of all the fingers; 3. When the second finger is extended away from the first, the third and fourth fingers are automatically raised so that they can easily reach higher notes without stretching. Notice how the fourth finger can reach E flat or E natural with little effort in Form IV. (illustrated in Fig. 4, below) thanks to the extended second finger. In Form III (Fig. 4-b, below) the fourth finger must make a special exertion to reach E flat.



A good example of the practical application of this principle in performance is provided by the following passage from the third movement of the Mozart Sonata, K.526:



In the lower fingering the natural tendency of the second finger to move upward is exploited, enabling Form IV to substitute several easy stretches for some difficult ones. The conventional upper fingering with its numerous position shifts is, of course, more difficult.

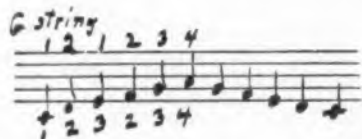
Many violinists who are unaware of this theory of hand forms and finger tendencies nevertheless follow it unconsciously because it provides

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the most logical solutions for many fingering and intonation problems. In the following example the lower fingering is becoming fairly common today.



In the lower fingering the hand remains in Form IV while in the upper one there is a constant change of form. The maintenance of form is also important in relation to position shifting. In the following example:



the lower fingering is preferable for two reasons: 1. The shift takes place on a half step instead of a whole step as in the upper fingering; 2. The distances between the first, second and third fingers are the same while in the upper fingering the distance between the first and second fingers is sometimes a whole step and sometimes a half step, shifting between Forms II and III.

Of course the lower fingering entails a shift with the second finger which is still rather new to many violinists; but there is no reason for the rule that all shifts must be made with the first finger. Actually this is an old-fashioned concept which we would do well to outgrow.

In the following scale the hand does not change its form throughout the three octaves. The result, while rather an unusual fingering, can, with a little practice, be played with greater ease and cleaner intonation than any three octave scale fingering hitherto devised.



BANNER YEAR IN 1950

WITH a record-smashing year of progress to account for, The Union Labor Life Insurance Company has released its statement for 1950.

Matthew Woll, president of the union-owned insurance company, announced that *during 1950 The Union Labor Life sold twice as much life insurance as it did during 1949.* Mr. Woll emphasized that 1949 was a record year from this standpoint until 1950's operations completely shattered all marks.

A total of \$74,903,047 new business was put on the books during 1950. Primarily concerned with the problems of the wage-earner, this company evidently continues great progress towards the achievement of employee social security.

Insurance in force at the end of 1950 was \$316,830,195—an increase of 28 per cent over the previous year's peak. This may be compared to a gain of approximately 6 per cent for the field as a whole. Such progress is indicative of labor's co-operation towards the goal set by Sam Gompers' insurance committee during the early '20's. This goal was to create a company which

would underwrite the insurance needs of the organized worker.

Other figures just released by Mr. Woll justify labor's pride in this vital enterprise.

During 1950 the company paid out \$4,877,763 to policyholders and beneficiaries. In so many cases this sum acted as a bumper against financial ruin for the widow and children of workers protected by collective bargaining.

After setting aside reserves required by law and provisions for all other liabilities, the company has \$2,537,971 representing contingency reserves and surplus. These items stand as an additional safeguard for policyholders and represent an increase of 24 per cent over 1949.

Total assets at the end of 1950 were \$2,568,424 more than the previous year for a gain of 24 per cent.

In announcing these figures Mr. Woll commented: "The record of The Union Labor Life Insurance Company for 1950 speaks of the tremendous strides being made by labor in the field of employee security. No wage-earner must be without this insurance protection for himself and his family."



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By **OTTO CESANA**

REMARKS

Very often I am asked, "How can one harmonize a melody?" This is an eternal question and one which is never properly answered. While many harmony methods claim to develop the ability to harmonize a melody, the results are usually so infantile as to be entirely negligible. The most successful way of mastering harmonization is by analyzing the type of melody one wishes to harmonize. Procedures vary according to the melody, since a symphonic strain, for instance, would be supported by an entirely different harmonic foundation than would a popular song.

Our object in the present course in "Modern Harmony" is to show as many and as varied an amount of harmonic devices as is possible so that when at the end of the course we do some analysis, it will only be a matter of recalling devices which had been demonstrated at various times during these lessons.

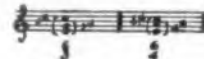
Incidentally, the lesson given below on Parallel Harmony is one of the most popular harmonic devices currently used. And, while its continuous use is not recommended, a section here and there in parallel harmony is always very effective.

LESSON NO. 42 — THE 6TH CHORDS

There are two kinds of 6th chords, the 6/3 and 6/4.

The 6/3 chord consists in placing a 3rd and 6th over a given tone.

The 6/4 chord consists in placing a 4th and 6th over a given tone.



Actually the 6/3 chord is the 1st inversion and the 6/4 chord the 2nd inversion of a triad.



6/3 and 6/4 chords may also appear with the following additional tones:



In Minor, the 6th of the scale may be raised a half-tone accidentally when appearing as the added 6th or 7th.

Exercise—Fill in all the 6/3 and 6/4 chords with the various additional notes as indicated above.

REMARKS

Again your attention is called to the fact that while 6/3 and 6/4 chords with additional 6th and 7th may seem impractical, for certain effects they are very useful, as for example:



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LESSON NO. 43 — PARALLEL HARMONY

Parallel harmony consists in harmonizing a melody with similar chord construction, that is—triads, 7th, 9th, 11th, 13th or augmented 15th chords, as well as the chromatic chords, suspension chords or any other harmonic combination.

There are two kinds of parallel harmony—diatonic and chromatic.

Diatonic parallel harmony remains strictly within the key, and will therefore contain varied harmonic structures.

Chromatic parallel harmony is in no definite key, and contains similar harmonic structures.

The signature to be used should always be that in which the melody is written.

A few examples:



Exercise—Take the first strain of some well known folk songs such as "Old Black Joe," "Home, Sweet Home" and "Annie Laurie" and harmonize each with parallel harmony—using both the diatonic and the chromatic type.

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THE LESHER FAMILY BAND

For eight-and-a-half years the Leshler family has been holding up as a musical unit at the K. P. Hall in Cottonwood, California. Earl Leshler, Sr., beats the drums, Earl Leshler, Jr., handles the clarinet and saxophone, while Mrs. Leshler (Ethel) takes care of the piano.

It is somewhat of a record anywhere when one band can stay on at the same spot for more than eight years; it is more than amazing when the members of that band are one family. Working together for many years, ever since Earl Jr. was able to hold an instrument, the family has learned to know the kind of music each member produces, and arrangements aren't really necessary, as the

mannerisms of each player are fitted into a given number. Their group, though small, has the variety of a larger group, with the added clarinet, and the smooth playing that welds the unit into a combination.

The Leshler family are all members of Local 322, Red Bluff, California, and are active in the life of their union too.

There are undoubtedly many families that have dreamed of the possibility of working together in this way, and still others who have created their own musical group in their home, but how many have actually achieved the status of a permanent working band?



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Festivals Hold Sway

Again the Red Rocks Theater (near Denver), formed ages ago by gigantic red monoliths forced up through the earth by cataclysmic shocks, will be the setting for a Festival from July 6th through August 10th. Last year fifty thousand people from all over the country gathered in this natural theater flanked by two great slabs of rock to hear the Denver Symphony conducted by Saul Caston. A feature of the festival is the custom of bringing picnic suppers to be enjoyed before the concerts begin.

During the twenty-first Annual Eastman School Festival of American Music, May 2-10, eighteen new compositions were heard in Rochester, among them two major choral works: *Mass in G* by Wayne Barlow and Merrills Lewis' *Songs of the South*. Richard M. Willis contributed a string work, *Two Pieces for String Quartet*, and Louis Mennini an opera, *The Well*. Howard Hanson was the Festival's conductor.

The Bach Choir of Bethlehem, Pennsylvania, presented a double festival this year (as it has during the past two seasons): May 18-19 and 25-26. This was the forty-fourth Bach Festival in Bethlehem.

At the Ojai Festival, May 25-30, were heard two quartets: the American Art Quartet and the Hollywood String Quartet; as well as the Ojai Festival Chamber Orchestra and the Los Angeles Woodwinds. Special events this year were: two children's concerts; the introduction of the trio, Szymon Goldberg (violinist), Joanna Graudan (pianist) and Nikolai Graudan (cellist); an evening of Mozart serenades; and a special Memorial Day program in behalf of the Ojai Community Church. The Festival's conductor was William Steinberg.

The Los Angeles Music Festival held its fifth annual season at Royce Hall on the University of California Campus at Westwood, May 29th, June 5th and June 12th. Franz Waxman, its Musical Director, conducted the orchestra of eighty musicians in the three programs. First perform-

ances in Los Angeles were given Steinert's Symphonic Poem after Oscar Wilde's *The Nightingale and the Rose* (story told by Joseph Cotten); Bernstein's Symphony No. 2, *The Age of Anxiety*; Honegger's Prelude, Arioso and Fughette on the Name of B.A.C.H., and Mahler's Symphony No. 3.

Eugene Ormandy is conductor of the Sibelius Festival being held June 13-15 in Helsinki.

The events of the twenty-second Annual Chicagoland Music Festival, to be held August 25, 1951, include a concert band contest, an accordion band contest, a choral contest and a baton twirling contest. The conductor of the winning band will lead the massed bands in the playing of *America the Beautiful*.

The Festival at Aspen, Colorado, this summer, held from July 2nd to August 27th, will offer three concerts a week, lectures and forums on the subject of "Our American Heritage" and a summer music school. Joseph Rosenstock, its musical director, will conduct the Aspen Orchestra and direct chamber music concerts. Taking part in the festival will be the Albeneri Trio, the Paganini Quartet, cellist Raya Garbousova, and violinist Roman Totenberg.

The Annual Three Choir Festival held at Temple Emanu El under the direction of Lazare Saminsky May 4-6 presented the National Orchestral Association under the direction of Leon Barzin.

The Edinburgh International Festival lists 200 separate symphonic, operatic, ballet and dramatic events to be performed during the three weeks from August 19th through September 8th. It will be preceded by the greatest gathering of the Scottish Clans in 200 years, and followed by Highland games. Its schedule will be further tinted with local color by a parade of 1,000 pipers, highland dances and Gaelic concerts.

The Casals Music Festival, July 7-26, held in Prades, France, will include six orchestra concerts and six chamber music concerts. Pablo

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The Central City Opera and Play Festival will open on June 30th with a production of *Romeo and Juliet*. This Gounod opera will receive seventeen performances. The season will also include six performances of Donizetti's *Don Pasquale* and ten performances of a double bill: Menotti's *Amelia Goes to the Bull* and Suppe's *The Beautiful Galatea*. Tibor Kozma is the season's conductor and Elemer Nagy the designer and director.

NEWS NUGGETS

An award of \$200 will be granted the winner of the Fifteenth Annual Song Competition sponsored by the Chicago Singing Teachers Guild. The competition is open to all composers of the United States, Canada and the Republics of South and Central America. Further information may be obtained by addressing: John Toms, c/o Northwestern University, School of Music, Evanston, Illinois.

The 1951 prize for the best work written for the harp and submitted to the Northern California Harpists' Association was awarded to George Berres of Los Angeles, California. In the 1952 competition, \$50 will

be granted the winner of the Fifteenth Annual Song Competition sponsored by the Chicago Singing Teachers Guild. The competition is open to all composers of the United States, Canada and the Republics of South and Central America. Further information may be obtained by addressing: John Toms, c/o Northwestern University, School of Music, Evanston, Illinois.

S. C. Thompson, Long Island bassoonist, has co-authored the new *Official Encyclopaedia of Baseball*, authorized by the major league executive council. His collaborator is Hy Turkin, of the New York *Daily News*. Mr. Thompson, who is now a member of Eugene LaBarre's Long Beach Municipal Band, gathered the massive material for the present volume over a period of more than twenty years, as a hobby.

Barbara Pentland's "Concerto for Organ and Strings" was given its world premiere in Ontario on April



The Monaca Cornet Band, which was the official band for the celebration of the Sesquicentennial of Beaver County, Pennsylvania.

be allotted for the best solo harp composition and \$50 for the winning composition for harp in a solo capacity. Further information obtained from Yvonne LaMothe, 687 Grizzly Peak Blvd., Berkeley 8, California.

Ernst Von Donnanyi, composer, pianist and conductor, has been engaged to conduct an advanced seminar during the coming summer session of the San Francisco Music and Arts Institute.

Roy Harris and Johana Harris, his wife, have been appointed as professors of music at Pennsylvania College for Women. Dr. Harris will be composer in residence, and his wife, resident pianist.

The Guggenheim Memorial Concerts featuring the Goldman Band will be again presented to the people of the city of New York this sum-

mer. There will be six concerts weekly, from June 15th through August 12th.

The work was presented by the London Chamber Orchestra and Gordon Jeffery, organ, and given an expert performance. The work, in three movements, was presented twice on the program to give the audience more of an opportunity to become familiar with Miss Pentland's newest composition.

Duane A. Branigan has been named director of the University of Illinois School of Music. The Woodstock String Quartet, now in its fifth season, has booked more than thirty concerts for the coming summer. Its membership consists of Sidney Harth, violin; Teresa Testa, violin; Carolyn Voight, viola; Engelbert Roentgen, cello and managing director.

Guy Taylor is to be musical director of the Nashville Civic Music Association in that Tennessee town.

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Local Highlights

Director of School Music:

Charles S. Keller, President of Local 135, Reading, Pennsylvania, has been elected director of music for the Reading School District. Mr. Keller, who has for many years been music director at Northwest Junior High School of that City, has bachelor's and master's degrees in music from Temple University.

President for Twenty-three Years:

Rocco Grella, who was a charter member of Local 77, Philadelphia, who was a member of 311, Wilmington, Delaware, and who organized Local 554, Lexington, Kentucky, has now begun his twenty-third consecutive year as president of Local 729, Clearwater, Florida. Mr. Grella was also elected as delegate to the 1951 Convention of the A. F. of M., his fourteenth year in this capacity.

Mendelssohn March Sounds:

Lee Inman, President of Local 31, Hamilton, Ohio, and conductor of his own concert band in that city, recently after sixty-nine years of being a bachelor conducted to the altar Miss Dorothy Baker. His colleagues in Local 31, and in fact the whole membership of the A. F. of M., send him felicitations!

Ballyhoo Band:

Especially proud of Local 60, Pittsburgh, is the "Ballyhoo" Band, since for eighteen consecutive seasons it has given regular concerts operating on a 100 per cent union basis. The members of the band are, left to



right, Michael Hickly, fourteen seasons with the band, William Stegman, three seasons, Edward Pupa, fifteen seasons, Ronald LaVelle, seven seasons and Scotty Walker, sixteen seasons. Jimmy Page in front of the band, is the "Voice of Kenywood" M.C. and has been with the band three seasons.

New Bedford Favored:

Local 214, New Bedford, Massachusetts, treated a capacity Dance Bands Festival audience on May 9th to an overflowing array of orchestra, trio and solo talent. The "delirious" evening was filled, as stated the local papers, "with bop, sweet music, dance ballads, jazz of the latest, most favored brands in well-balanced assortment. The enthusiastic audience was predominately young and utterly absorbed . . . The music was certainly 'live.'" Arthur Ray, strolling accordionist, roamed the aisles, orchestra and balcony, before the program. Gene Marshall and his Lincoln Park Orchestra opened the program. Walt Rooney's Society Trio appeared by courtesy of Smith's Lounge. Then came Mark Wayne and his Velvet Rhythm trio; Billy Eckstine; Charlie Gonsalves, vocalist of the Skyliners; the Hy-Lo Trio; Joe Livramento's Combo; Jimmy Hanrahan's Jam Band and Jimmy Lomba's Jam Combo. The newspaper account wound up with, "The one flaw about the festival was that the time kept getting later," and it added, "Local 214 and Adolph F. Coimbra, its president, deserve a big box of high-priced cigars from somebody."

Worcester's Pride:

Local 143, Worcester, Massachusetts, is particularly proud of its Little Symphony, which, with money provided from the Music Performance Trust Fund, has offered fourteen concerts in the past season.

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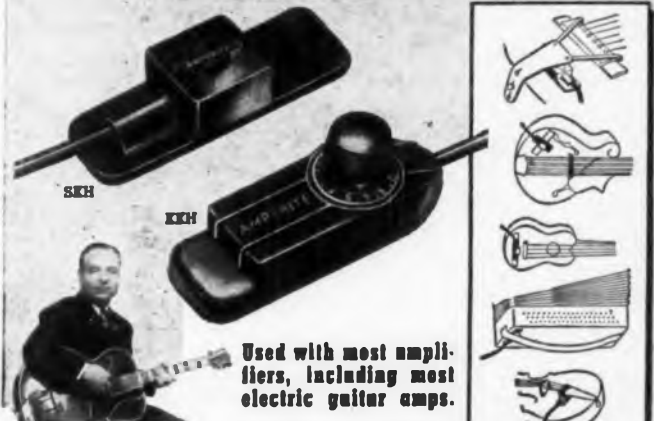
(Continued from page seventeen)

the Hotel Roosevelt Grill . . . Bobby Sherwood puts a band together for a Capital Theatre date early in July . . . Martin Roman playing his special brand of piano at Le Vouvray indefinitely . . . Sol Yaged, a regular at the Central Plaza sessions, was brought to the mike by his son, age 7½, on "Like a Million" and gave with a clarinet solo of "Dizzy Fingers." This was on WNBC, May 15th . . . The Kreisler Bandstand (ABC-TV, Wednesday night 8:30 P. M. EDST) features the first regular engagement of Buddy Morrow and crew . . . RCA Victor releases two Ralph Flanagan records in three months . . . Freddy Martin opened May 21 for six weeks at the Astor Roof . . . Duke Ellington to play a June 12 benefit at Lewisohn Stadium for the Damon Runyon Cancer Fund.

SOUTH. Pfc. Buster Carlson has organized a sweet band and opened an "Airman's Club" at Keesler Air Force Base in Mississippi . . . Eddie Paisley's band has done so well at the Emerald Isle Hotel, Miami Beach, Florida, that their option has been picked up until September 1st. Their record, "I Found a Peach on Miami Beach" is going great guns . . . George Shearing plays benefits for the Blind June 27 in Miami and June 30 at Atlanta's auditorium . . . Lee Maxfield took hold for the hot months at the Quonset Inn, Washington, D. C. . . Beverly Country Club, New Orleans, shuttered until autumn with plans then to use names . . . Sammy Kale at Houston's Horse-show June 6 for four days . . . Cavalier Beach Hotel, Virginia Beach, Va., imports Don Reid on June 12 for four weeks.

MIDWEST. Carmen Cavallaro has dropped his big band and is now one of the top solo acts in the business, currently at the Nicolet Hotel in Minneapolis . . . Blue Barton one-nites through the Lone Star State and vicinity through May, then plays Army camps in Texas through June . . . Tex Beneké doing a stint at Lakeside Park, Denver, through May, will be coming East June 12 to the Rustic Cabin. It's been a long time since Tex has been East . . . Walled Lake Casino, Michigan, gets Chuck Foster from June 27th to July 4th. From there Chuck goes on to Elitch's Gardens in Denver for a two-week stint . . . Charlie Spivak on the Western trail, at the Walled Lake Casino and

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Lakeside Park, Denver . . . Henry King is enjoying an extended run at the fabulous Shamrock Hotel in Houston . . . Les Brown doing one-niters through the Midwest. Between things he will probably hop off to Europe for a couple of weeks . . . Tiny Hill breaks his one-niter stands in the Midwest with a week at Peony Park in Nebraska . . . Bobby Hackett and his combo doing the Stage Door in Milwaukee and the Flame Club in St. Paul . . . Hank Hazlett indefinitely at the Grove Club, Streator, Ill. . . . Red Norvo does a two-week stretch at the Zanzibar, Denver . . . The Dante Trio, recently seen at Dempsey's in New York and the Midwood Restaurant, Brooklyn, have bought a truck and plan to barnstorm the country . . . The O'Brien and Evans Duo being held at the New Yorker Room, Fifth Avenue Hotel, Duluth, Minn. . . . Jerry Gilbert is in his fifth year at the Elms Hotel in Excelsior Springs (just outside of Kansas City). Gilbert handles piano, Erle Parsons, tenor sax, and Chick Hayes, bass and guitar . . . Kenny Jagger in his twenty-first month at the Graylynn Hotel, Indianapolis. Also has his own TV show over WFBM-TV in addition to his "Music by Jagger" show over WIRE . . . The Valley Dale Ballroom, Columbus, Ohio, gets Chuck Selby's eleven-piecer with Marilyn Daye on vocals for the summer . . . Johnny Pineapple opens at Memphis' Claridge Hotel June 8.

CHICAGO. Jerry Grey, after doing all right on the Coast, is on an Eastward trek, hitting Edgewater Beach June 8 through July 5 . . . Bob Crosby, probably backed by Jerry Grey, plays the Chicago Theatre from June 29 to July 12 . . . Louis Armstrong playing the Blue Note, for three weeks in June . . . Jimmy Featherstone at the Martini-que through June 29.

WEST. The mad maestro, Spike Jones, taking over the Flamingo in Las Vegas from July 26 to August 15 . . . Louis Prima precedes Spike into the Flamingo for a stint from June 14 to June 27 . . . Continuing his tour, Ted Lewis hits the Riverside Hotel in Reno from June 28 to July 11. June 6 sees him at a special convention date at the Palmer House . . . The Three Suns are seeing the country from June 8 to 16 at Valley's Sun, Portland, Me., and June 29 to July 12 at the Last Frontier, Las Vegas . . . Ray Noble at the Mark Hopkins in San Francisco from June 5 to August 5 . . . Henry Busse into the Biltmore Hotel in San Diego.

Lionel Hampton doing one-niters in the Midwest en route to California. Hampton features Curley

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Dave Brubeck letting out the stops
at the Zebra Room in Honolulu for
eight weeks . . . Vido Musso in Cali-
fornia. Has reorganized his smaller
outfit, and is now a large dance
band . . . Jack Ross starts his seventh
year at the Cirque Room, Fairmount
Hotel, San Francisco . . . Freddy
Martin has recorded Jack Ross' "Jo-
Ann" for Victor . . . Dinty Moore's
Arizona Buffet in Phoenix has the
services of Don Pietro, giving his
all on piano and solovox.

Tommy Dorsey, Les Brown, Russ
Morgan in Allied Artists' flick "Disk
Jockey" . . . Lionel Hampton set for
a July 1 concert at Oakland's audi-
torium . . . Portland, Ore., has new
jazz-minded bistro, The Ozark. Op
Fred Baker set Errol Garner and
Dizzy Gillespie for May . . . Eddie
Peabody and Sonny Burke's ork did
a U-I featurette . . . Lorraine Cugat
formed a twenty-piece band in
L.A., was filmed for a U-I short,
Downtown Theatre, S. F., using
just vaude and names . . . Sonny
Burke prepping his band for Oct. 2
debut at L. A.'s Palladium. Sonny
is one-niteing . . . Woody Herman
hasn't deserted bop completely with
his new band. Ralph Burns and
Neal Hefti still score for The Herd.

LOS ANGELES. Palladium's sum-
mer sked: Jimmy Dorsey, June 12;
Les Brown, Aug. 7; Ray Anthony,
Sept. 4; Dick Jurgens, Jan. 22, 1952;
July open . . . Earl Carroll's, on the
Strip, re-opened, with Jerry Wald
heading house ork . . . Nappy La-
mare at Sardi's . . . Mickey Freeman
into his second year at the Thistle
Inn, Hollywood . . . Larry Maddi
ork holds at Club Bayou, Sunset
Strip, Hollywood . . . Lynn Willis
at the Lankershim Hotel, L. A., in-
definitely . . . Muggsy Spanier into
the Tiffany Club, Los Angeles.

CANADA. Bobby Kinsman and
his ork into the Greenhurst Pavil-
lion for the summer . . . The Co-
bourg Pavillion will house Hal Mac-
Farlane for the summer months . . .
Frankie Hamon and his ork play
the Skyway Pavillion through the
summer . . . The Club Aragon gets
Ted Everett and his boys for the hot
months . . . Gaston Charron's Samba
King's Trio is held at the Cafe
Savoy in Montreal for an indefinite
term . . . The Tim Maurice Trio on
their second year at Little Denmark
in Toronto . . . Toronto has a new
club: The One-Two . . . Portland,
Ore., op George Amato bought Van-
couver's Cave. Claude Logan heads
house ork . . . Loew's Uptown,
Toronto, using names again.

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Scandal Mongers Prepare For 1952

THE papers are full of mink coats, McCarthy and MacArthur. Public morals and RFC loans make headlines while Costello's hands attract the all-time TV audience.

Congressional investigations are the order of the day. But—Congressional action has slowed down to a stop. Maybe that is why our flag-waving obstructionists in Congress clamor for more investigations and more sensational headlines. Their purpose is to divert your attention away from their sorry records . . . their complete dereliction of duty in this hour of national crisis.

Headline Hunters

Their purpose is to keep in the headlines with sensation after sensation so our people will not watch their record on the real underlying issues. They want you to forget that Taft-Hartley is still on the books. They want you to forget that they are doing nothing about basic legislation to keep body and soul alive.

Reactionaries hope to keep the pressure on until election day 1952. They know they can't win on the real issues. That's why they want to keep you from thinking about the real issues. We can expect this headline hunting from here on until 1952 elections. It is going to be dirtier and rougher than anything since Coolidge was elected by the Northern Klan in 1924.

Your AFL union officers keep driving home the point that you must not let these scandals take your eyes off what the reactionary politicians are doing to you.

You appoint and elect your union officers to look after your bread-and-butter welfare. Now is the time to take their advice. They know what is behind the cries of "public morals" and "clean the rascals out." What is behind those pious cries is nothing but cheap politics of the most hypocritical sort.

Business Captures Defense

Your union officers know that the biggest scandal in town is the way the reactionary businessmen have taken over the defense program. The way they have fleeced the rest of us with

By **JOSEPH D. KEENAN**

Director

Labor's League for Political Education

their special tax loopholes for plant expansion. The way they have let prices go on rising while putting wages in a deep freeze. The way these sacrosanct "impartial" businessmen have cleared the path for war orders for their own big companies and left small business entirely out.

Those are the real scandals that are sapping our defense strength and taking money out of every working family's food budget. Those are the bread and butter questions that count. The reactionary labor-hating politician and newspaper editor know they count. That is why they try to keep our minds on more sensational investigations.

The Tydings Case

There is one investigation going on in Washington now that is worth your attention. That is the investigation of how Wisconsin's Senator Joe McCarthy and the vicious Washington *Times-Herald* went into Maryland last year and elected an unknown over veteran Senator Tydings. Tydings was an old line conservative, but he headed the committee which proved that Joe McCarthy was just hunting headlines when he charged that Reds were lurking under every Washington park bench last year. For that, Tydings was smeared and lied about. The week before election he was even the victim of a faked photo showing him in intimate conversation with the former head of the Communist party.

The League tried to tell you how unfair and lying were the campaigns waged against pro-labor Senators Pepper of Florida, Graham of North Carolina, Thomas of Utah and against Helen Douglas in California. But these were liberals with the best interest of the little people at heart. So nobody of influence and wealth raised a finger to help them. Even the little people that they had fought to protect were fooled into voting against them.

But Millard Tydings was not pro-labor. He was not a liberal. He was a man of wealth and backed by powerful conservatives and wealthy contributors. Yet his case proves that the smear and the big lie can be turned against anyone. No man who has the courage to denounce those who deliberately spread sensational falsehoods, fear, confusion and mistrust can consider himself safe.

Stick by Pro-labor Candidates

In short, if good men are to be induced to run for office, we must prove at the polls that we will see through to the truth and muster the votes to elect them in spite of the newspapers and the McCarthys.

You know the kind of press that labor gets every time we seek to protect ourselves such as in the present unfair management of the mobilization effort. You know how Senator Taft accuses us of lying even when we quote his words and his votes direct from the printed Congressional Record. What is true of us is true of pro-labor political candidates. We must stick by them just as we stick by our unions when under smearing libelous attack in the press.

Your unions have between seventy and eighty legislative agents in Washington at any one time. These men are constantly reporting back to your national and local officer. They know what is going on. It is more important than ever before to follow their conclusions and advice.

This office will continue to drive home the fact that nothing can take the place of precinct organization. What we say won't be printed in the papers. But we can beat the papers if we have League captains in every shop and in every neighborhood contacting the voters. In that way we can get directly to the voters. We can keep their eyes on their own welfare rather than some sideshow scandal.

Election day in 1952 is not really so far off. We have a big job to do. If we do our part, there is a fighting chance that we can replace the worst reactionary scandal-mongers with some real statesmen.

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NOTICE

Herman K. Winn has been expelled from Local 244, Glasgow, Mont., due to failure to pay off a loan granted to him by that Local. He is also delinquent in his dues. Members are warned not to accept any engagements from or with him, and should he make application for membership in any other local the application must be forwarded to the National Secretary's office for consideration by the International Executive Board.

IMPORTANT

Members of the Federation are not permitted to accept engagements through booking agents who are not licensed by the Federation.

Will Groff, Hagerstown, Md., is not a licensed booking agent of the Federation. Therefore members are not permitted to accept engagements booked by him.

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Cavanaugh-Shore & Co., H. D. Baumer, New York, N. Y., no amount given.

Chesterfield Lodge and Chas. Genovese, Brooklyn, N. Y., \$20.60.

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Copa Beach, Inc. (Copa City), Murray Weinger and Ned Schuyler, operators, Miami, Fla., \$378.57.

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Gervis, Bert 763		West Palm Beach		Gilmore, Ted 443		Perry, T. G. 2516	
Hollywood		Squire, Lawton N. 3771		Wichita		Vicksburg	
Ainsworth-Box Agency 2512		GEORGIA		Midwest Orchestra Service 118		Delta Orchestra Service 2420	
Artists Corp. of America 4344		Augusta		KENTUCKY		MISSOURI	
Dempster, Ann 776		Minnick Attractions 4842		Paducah		Columbia	
Finn, Jay 3977		Joe Minnick 3224		Vickers, Jimmie 2611		Missouri Orchestra Service 1735	
Federal Artists Corp. 5091		ILLINOIS		Shreveport		Kansas City	
Fishman, Ed 3557		Beardstown		Tompkins, Jasper 2755		Cox, Mrs. Evelyn S. 688	
Herring, Will 3302		Stocker, Ted 2902		MAINE		Municipal Booking Agency 3151	
Lening, Evelyn, Agency 741		Bloomington		Kittery		Southland Orchestra Service 1180	
Montague, Percival S. 1922		Four Star Entertainment Co. 1024		New England Entertainment Bureau 1583		Stevens, V. Thompson 275	
Rinaldo, Ben, Agency, Inc. 889		Calumet City		MARYLAND		Wayne's Theatrical Exchange 636	
Skeels, Lloyd L. 2010		Janas, Peter 3240		Baltimore		North Kansas City	
Los Angeles		Carlinville		Associated Colored Orchestras 1256		Schulte-Krocker Theatrical Agency 5956	
Bonded Management Agency 758		Lutger, Ted 1250		Barton, Jack 61		St. Louis	
Bozong, Jack 2074		Centralia		Dixon's Orchestra Attractions Corp. 278		Associated Orchestra Service 1115	
Daniels, James J. 4663		Owen, Mart 361		Forty Club, Inc. 1173		Bellieves Music Service 925	
Gustafson, Ted, Agency 1565		Chicago		Nation-Wide Theatrical Agency 3768		Cooper, Ted 233	
Lara, Sidney 4474		Chicago Artists Bureau 463		MASSACHUSETTS		MONTANA	
McDaniels, R. P. 1790		Donaldson, Bill 1341		Boston		Butte	
Pollard, Otis E. 3463		Graham Artists Bureau, Inc. 1305		Baker, Robert R. 2849		J. B. C. Booking Service 2044	
Roberts, Harold William 1905		Lewis, Mable Sanford 2666		Brudnick, Louis J. 5873		NEBRASKA	
Smart, H. Jose 5153		Ray, Ken, and Associates 58		Hub Theatrical Agency, Gertrude Lagoules 3693		Lincoln	
Strauss Theatrical Productions 1439		Varabond, Charles 1582		Jordan, Paul, Theatrical Agency 663		Alliance Booking Agencies, Paul E. Davee, Harold D. Haddock 5420	
Young, Nate 778		Effingham		Leonard, Lou, Theatrical Enterprises 4131		Omaha	
San Diego		Greuel, E. A. 319		Shepherd, Buddy 2456		George, Gabriel 5126	
Willis & Hickman 3919		Joliet		Smith, Robert A. 5773		Tri-States Entertainment Service 5124	
San Jose		Universal Orchestra Co. 1411		Sullivan, J. A., Attractions 150		NEVADA	
Fuller, Frank H. 5895		Kankakee		Sullivan, J. J., Theatrical Enterprises 4149		Las Vegas	
Hamilton, Jack 1920		Devlyn, Frank 582		Brookline		Gordon, Ruth 4383	
COLORADO		Mounds		Sidney Schlager 5118		NEW HAMPSHIRE	
Denver		Johnson, Allan, Agency 3231		Hatfield		Manchester	
Jones, William 139		Murphysboro		Newcomb, Emily L. 1218		Knickerbocker Agency, Edw. F. Fitzgerald 2574	
Grand Junction		Paramount Orchestra Service 976		Holyoke		NEW JERSEY	
Harvey, R. S. 1857		Princeton		Cabill, Robert J. 2355		Asbury Park	
Sterling		Russell, Paul 999		Donahue, Charles B. 1977		Hagerman, Ray 2434	
Southwestern Orchestra Service 2133		Springfield		New Bedford		Atlantic City	
CONNECTICUT		Costa, Joseph A. 4060		Parmont Booking Office 3495		Universal Enterprises Co., Inc. 703	
Bridgeport		Lewis White Agency 5603		Pittsfield		Williamatos, Jimmie 1949	
McCormack and Barry 50		INDIANA		Marcella, N. 307		Belleville	
Rex Orchestra Service 1786		Bloomington		Bannick, Paul 5944		Matt, John 5483	
Bristol		Camil Artists Bureau 3207		Salem		Jersey City	
Wilks, Stan 4682		Evansville		Larkin, George J. 3337		Daniels, Howard J. 4031	
Danbury		Universal Orchestra Service 554		Springfield		Newark	
Falzone Orchestra Bookings 1037		Indianapolis		Hagan Theatrical Enterprises 2806		Mandala, Frank 4526	
East Hartford		Elliott Booking Co. 75		MICHIGAN		NEW YORK	
American Artist Association 3469		Ferguson Bros. Agency 3158		Bridgman		Albany	
Hartford		Greater United Amusement Service 3394		Hillman, Bill 6099		Jack O'Meara Attractions 2816	
Doolittle, Don 1850		Powell, William C. (Bill) 4150		Detroit		Snyder, Robert William 2191	
McChusky, Thorp L. 718		Hammond		Shan, Austin 558		Auburn	
New England Entertainment Bureau 4580		Stern's Orchestra Service, Paul Stern 3154		Bener, William H. 395		Dickman, Carl 502	
Vocal Letter Music Publishing & Recording Co. 4193		Kokomo		Colored Musicians & Entertainers Booking & Service Bureau 1335		Buffalo	
Manchester		Hoosier Orchestra Service 236		Del-Ray Orchestras & Attractions 43		Axelrod, Harry 2201	
Broderick, Russell 4641		Knox		Detroit Artists Bureau, Inc. 23		Empire Vaudeville Exchange 830	
Stratford		Helms, Franky 4554		Gladstone		Farrell, Ray J., Amusement Service 2275	
Pickus, Albert M. 1161		South Bend		Foster, Robert D. 648		Gibson, M. Marshall 238	
Waterbury		Redden, Earl J. 281		Grand Rapids		King, George, Productions 1657	
Derwin, William J. 90		United Orchestra Service of South Bend 2263		Seth, Don, Theatrical Attractions 5238		Smith, Carlyle "Tick" 549	
West Haven		IOWA		Jacob Donald Seth 5238		Smith, Egbert G. 524	
Patricelli, Alfred 3360		Council Bluffs		Jackson		Fort Plain	
DISTRICT OF COLUMBIA		Continental Booking Service 1413		Roach, Robert E. 1942		Union Orchestra Service 1539	
Washington		Des Moines		Kalamazoo		Lindenhurst	
Alliance Amusements, Inc. 339		Howard, Toussaint J. 632		Osborne Theatrical Booking Exchange 2500		Fox, Frank W. 1815	
LaMarro, Jules 323		Radio and Theatre Program Producers 863		Pontiac		New Rochelle	
Mayhew, Aubrey L. 5601		Mason City		Bowes, Arthur G. 694		Harris, Douglas 2945	
FLORIDA		Blerkamp, Kermit 3078		Fine Arts Producing Co. 267		New York City	
Fort Lauderdale		Red Oak		MINNESOTA		Albany	
Chamberlin, Geo. H. 4103		Lee Cox Enterprises 955		Minneapolis		Jack O'Meara Attractions 2816	
Jacksonville		Webster City		Creative Talent Service, Bob Utecht 4024		Snyder, Robert William 2191	
Associated Artists, Inc. 3263		Beightol, D. A. 1290		St. Paul		Auburn	
Earl Newberry 3400		Boneall, Jace 1559		Clausen, Tomy 4406		Dickman, Carl 502	
Miami		Continental Attractions 506		Conlon, Thomas J. 4356		Buffalo	
Christman Productions 1831		IOWA		Fleck, Ed. 3196		Axelrod, Harry 2201	
Mason, Lee 3858		Council Bluffs		Raynell's Attractions 2022		Empire Vaudeville Exchange 830	
Steele Arrington, Inc. 1451		Continental Booking Service 1413		Vlender, Lawrence A. 4357		Farrell, Ray J., Amusement Service 2275	
Miami Beach		Des Moines		WINONA		Gibson, M. Marshall 238	
Interstate Theatrical Agency 2914		Howard, Toussaint J. 632		Kramer Music Service 356		King, George, Productions 1657	
Pensacola		Radio and Theatre Program Producers 863		MINNESOTA		Smith, Carlyle "Tick" 549	
National Orchestra Syndicate 3134		Mason City		Minneapolis		Smith, Egbert G. 524	
		Blerkamp, Kermit 3078		Creative Talent Service, Bob Utecht 4024		Fort Plain	
		Red Oak		St. Paul		Union Orchestra Service 1539	
		Lee Cox Enterprises 955		Clausen, Tomy 4406		Lindenhurst	
		Webster City		Conlon, Thomas J. 4356		Fox, Frank W. 1815	
		Beightol, D. A. 1290		Fleck, Ed. 3196		New Rochelle	
		Boneall, Jace 1559		Raynell's Attractions 2022		Harris, Douglas 2945	
		Continental Attractions 506		Vlender, Lawrence A. 4357		New York City	
		IOWA		WINONA		Alexander, Morley 623	
		Continental Booking Service 1413		Kramer Music Service 356		Allen Artists Bureau 2711	
		Des Moines				Foch P. Allen 3311	
		Howard, Toussaint J. 632				Allied Entertainment Bureau, Inc. 4698	
		Radio and Theatre Program Producers 863				Amusement Corp. of America 3311	
		Mason City				Baldwin, C. Paul 2283	
		Blerkamp, Kermit 3078				Berney, Paul L., Productions 3099	
		Red Oak				Brown, Harry 3507	
		Lee Cox Enterprises 955				Bryson, Arthur 2844	
		Webster City				Campbell, Norman E. 2944	
		Beightol, D. A. 1290				Coffee, Jack 4238	
		Boneall, Jace 1559				Continental Amusements 1775	
		Continental Attractions 506				Cooper, Ralph 5223	
		IOWA				Crane, Ted 217	
		Continental Booking Service 1413				Cubamerica Music Corp. 2840	
		Des Moines				Curran, Tommy 123	
		Howard, Toussaint J. 632				Currie, Robert W. 2595	
		Radio and Theatre Program Producers 863				Dauscha, Billie 2082	
		Mason City				Dower, Roy L. Agency 3511	
		Blerkamp, Kermit 3078					
		Red Oak					
		Lee Cox Enterprises 955					
		Webster City					
		Beightol, D. A. 1290					
		Boneall, Jace 1559					
		Continental Attractions 506					

2516
2429
1735
658
3151
1180
275
636
5956
1115
233
2044
1054
5420
229
5126
3124
4353
2574
2434
793
1949
5453
4031
4526
2816
2191
502
2207
830
2275
2388
1657
549
524
1539
1815
2945
623
2111
4698
3311
2283
3099
2635
3507
2844
4238
1775
5223
217
2840
123
2523
2092
3511
AN

Durand & Later	425
Edison, Robert H., Inc.	687
Evans & Lee	1896
Fleck, Jack, Agency	3658
Flamm Enterprises, Inc.	99
Galt, John R.	2357
Gill, Howard	3013
Gillman Artists	1120
Godfrey, George A.	2172
Gronthagen, Wilber H.	1648
Harlem Musical Enterprises, Inc.	3603
Hart, Jack	114
Howard, Lu, Radio Productions	3500
Johnson, Don	5625
King, Gene, Theatrical Agency	3444
La Fontaine, Leo	3651
Lila Theatrical Enterprises	2287
Lusk, Jerry	3434
Lustman, J. Allan	381
McRae, Teddy	4987
McTheatrical Enterprises	1544
National Entertainment Service	849
National Swing Club of America	2322
Parker & Ross	293
Pearl, Harry	6
Perch, Billy, Theatrical Enterprises	1577
Pollard, Fritz	3733
Rheingold, Sid, Agency	3274
Rogers, Max	3513
Romm, Gene	4098
Seaton, Matt	2043
Sivan Entertainment Bureau	1754
Singer, John	3326
Times Square Artists Bureau	1301
Trent, Bob	4345
United Artists Management	4198
Universal Amusement Enterprises	169
Wells, Abbott	3738
White, Lew, Theatrical Enterprises	1526
Rochester	
Barton, Lee	924
Utica	
Niles, Benjamin E.	5140
NORTH CAROLINA	
Charlotte	
Pitmon, Earl	1759
Greensboro	
Trianon Amusement Co.	487
OHIO	
Akron	
Trapas, T. A.	4214
Cambridge	
Emery, W. H.	164
Celina	
Martin, Harold L.	1492
Cincinnati	
Anderson, Albert	2956
Carpenter, Richard	63
Dahlman, Arthur L.	1462
Rainey, Lee	915
Sive and Acomb	891
Cleveland	
Manuel Bros. Agency	3566
Columbus	
Askins, Lane	465
Dayton	
Hixon, Paul	552
Elyria	
Jewell, A. W. (Dance Theatre, Inc.)	4766
Pomeroy	
Wildermuth, Ted	3042
Salem	
Gunesh, J. B.	1217
Steubenville	
Di Palma, Charles	1109
OKLAHOMA	
Tulsa	
Connor, Louis W.	2685
PENNSYLVANIA	
Allentown	
Bahr, Walter K.	511
Carbondale	
Battle, Marty	330
East McKeesport	
Ravella, Peter J.	2053
Hokendauqua	
Zerosh, John	1237
Jeannette	
Cruciana, Frank L.	2105
Lancaster	
Twitwire, Gil	858

Lebanon	
Zellers, Art	544
McKeesport	
Ave Itelch, Inc.	1227
Philadelphia	
Berle, Bernard	509
Creative Entertainment Bureau	3402
Dupree, Reese	379
Hal Gould Theatrical Agency	5383
Hammer, Godfrey	2738
Keeley's Theatrical Agency	4626
McDonald, Chris	4269
Mears, W. L.	441
Muller, George W.	430
National Theatrical Agency	3537
Orchestra Agency of Philadelphia	2108
Price, Sammy, Entertainment Bureau	3558
Sepia Entertainment Bureau	4448
United Orchestra Service	720
Zelman, Barney	836
Pittsburgh	
Ellis Amusement Co.	480
Golden, Emanuel J.	2208
Hallam, Paul	1997
Knuth, Larry, Attractions	3584
New Artist Service	2521
Orchestra Service Bureau, Inc.	124
Reisker & Reight	4391
Shenandoah	
Mikita, John	3751
Waynesburg	
Triangle Amusement Co.	1427
RHODE ISLAND	
Providence	
Bowen, Reggie	2179
Justynski, Vincent	2445
Winkler, Neville	3246
SOUTH CAROLINA	
Beaufort	
Dilworth Attractions, Frank A. Dilworth, Jr.	2979
Charleston	
Polly Operating Co.	15
TENNESSEE	
Clarksville	
Harris, Wm. J., Jr.	4053
Nashville	
Southland Amusement Co., Dr. R. B. Jackson	5115
TEXAS	
Beaumont	
Bartlett, Charles	2186
Boling	
Spotlight Band Booking Cooperative	4181
Dallas	
Portis, Cal	4245
Southwestern Amusement Service	283
Watson, S. L.	2397
Windsor, Walter, Attractions	1144
Houston	
Orchestra Service of America	151
Kingsville	
Cole, Roy	2466
San Antonio	
Erwin, Joe	338
UTAH	
Salt Lake City	
Coast-to-Coast Agency	3194
Intermountain Theatrical Exchange	883
Schultz Booking Agency	2354
VERMONT	
Barre	
Freeland, John	1907
VIRGINIA	
Richmond	
Hicks, Roy M.	2399
Hill, Lindley B.	3990
Roanoke	
Radio Artists Service	1480
WASHINGTON	
Aberdeen	
Thornton, L. T.	377
Bellingham	
Portiss, George	236

Seattle	
Field, Scott, Enterprises	2393
Harvison, R. S.	3593
Thomas, B. Miles	1951
Wheeler, Bob	1221
Spokane	
Lyndel Theatrical Agency, Lynn Lyndel	6077
WEST VIRGINIA	
Huntington	
Brewer, D. C.	4532
Kingwood	
Hartman, Harland Attractions	478
Martinsburg	
Miller, George E., Jr.	1129
Parkersburg	
Lowther, Harold R.	3753
WISCONSIN	
Fond Du Lac	
Dowland, L. B.	1157
Madison	
Stone, Leon B.	1474
Milwaukee	
Bethla, Niek Williams	5914
Thomas, James	885
Sheboygan	
Schmidt, Frederick W., Jr.	601
Stevens Point	
Central State Music Association	507
Tomahawk	
McClernon Amusement Co.	276
Watertown	
Nielsen's Entertainment Mart	3039
CANADA	
Calgary, Alberta	
Simmons, G. A.	4090
KBD Enterprises	5595
R. Di Paolo	
Ottawa, Ontario	
Carrigan, Larry L.	4369
Edmonton, Alberta	
McKenzie, Blake (Drafrie Concerts)	3106
Hamilton, Ontario	
Universal Attractions (Harold Kudrats, Stanley Sobol)	5905
Toronto, Ontario	
Mitford, Bert, Agency	4004
Whetham, Katherine and Winnifred Turnbull	4013
Vancouver, B. C.	
Gaylorde Enterprises	5540
L. Gaboriau	
R. J. Gaylorde	

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SUSPENSIONS, EXPULSIONS, ERASURES

SUSPENSIONS

Akron, Ohio, Local 24—Ronald R. Keller, Roy E. Button, Alan D. Daniels, Helen Engleman, Vernon Hawkins, Robert L. Atchison, George Caruso, Henry F. DeChurch, Florence I. Gonder, Dale Heiser, Eugene V. Beck, James Coia, Martin H. Dooley, Louis Gumbarevic, Donald Hursell, Charles L. Boam, Loyal D. Conrad, Frank A. Emanuele, Ralph J. Haren, Edward Jones, Harry E. Kchle, Daniel J. Mazzucco, Edward H. Osborne, Anthony Scaglione, Homer C. West, Richard Lewis, Ernest C. Nagy, Walter Portmann, Joseph F. Sengler, Paul H. Wolbaugh, Herbert McCray, Robert E. O'Dell, Richard P. Ringler, Walter R. Smith, Albert E. Yoho, Harold W. Mason, Richard C. Oliver, Robert J. Ringer, John C. Waite.

Antigo, Wis., Local 638—William B. Jahnke, Alvin Fisher, Alfred Savino.

Auburn, N. Y., Local 239—Thomas Connors, Mike Naminak, Stanley Sciprawski, Louise Bove.

Bradford, Pa., Local 84—E. Allen, F. Allen, R. Burritt, A. Carlson, J. Ross, Jr., M. Zampogna.

Colorado Springs, Colo., Local 154—W. M. Connelly.

Danville, Ill., Local 90—Sig Gordon, Wilbert Siehoff, Earl Van Ripper, Jesse Steele, William R. Morriss, Mary Leverick, Lester Linton, William N. Jones, Orville Allen, Lawrence E. Roy.

Daytona Beach, Fla., Local 601—Rus Barnes, Denver, Colo., Local 20—Grant J. Labriola, Cameron McCosh, Leonard Molberg, Frank A.

DEFAULTERS LIST of the American Federation of Musicians

- Abouyon, Tony, The 36 Club, Miami, Fla.
 Ackerman, Frank, Seattle, Washington.
 Acme Club Lounge, and A. W. Denton, Mgr., Portland, Oregon.
 Adams, Clarence, and Eugene, Chicago, Ill.
 Adams, Jack C., Evansville, Ind.
 Adelman, Ben, Washington, D. C.
 Adler, Caesar, Operator, Frontier Ranch, Detroit, Michigan.
 Ahrens, Mitchell, Summit, New Jersey.
 Akavickas, Edward, Rosholt, Wis.
 Akert, George, Myrtle Beach, S. C.
 Alexander, Wm. D., and Associated Producers of Negro Music, New York, N. Y.
 Alexandria Volunteer Fire Dept., and Charles D. Davis, Alexandria, Nebraska.
 Alston, David, Hollywood, Calif.
 All American Brownskin Models, Wm. Benbow, Indianapolis, Ind.
 All American Entertainment Bureau, H. E. Booker, New York, N. Y.
 Allen, Everett, Boots and Saddle Club, Johnstown, Pennsylvania.
 Allen, George, Providence, R. I.
 Allen, Sylvester, Wilmington, Delaware.
 Alliance Theatre Corp., Pete Pagnano, Chicago, Ill.
 Allison, J., Forsyth, Mont.
 Alsup, Dwight, Zeigler Nite Club, Zeigler, Ill.
 Alpine Club, and J. W. Dewey, Employer, Lake Arrowhead, Twin Peaks, Calif.
 Alvin, Glen A., (Helen A. Elder), Fairbanks, Alaska.
 Alvin, Ray C., Washington, D. C.
 Amata, Carl and Mary, Green Derby Cafe, Cleveland, Ohio.
 Ambassador and Monogram Records, Messrs. Darwyn and Sokoloff, Toronto, Ont., Canada.
 American Booking Company, and National Orchestra Syndicate, and Alec Seeling (also known as A. Seelig), Pensacola, Fla.
 American Legion, Sam Dickenson, Vice-Commander, Neopit, Wisconsin.
 American Legion Auxiliary, Keshena, Wis.
 American Legion Hut, and Howard Daniel Smith Post 4475 VFW, and R. D. Burrow, Commander, Walnut Ridge, Ark.
 American Legion Post 75, and Melvin Agee, Sheridan, Oregon.
 American Legion Post 151, Richmond, Va.
 Amnor Record Company, Detroit, Mich.
 Amos, Robert, Bull's Picnic Park, Pontiac, Mich.
 Antron, Jack, Terrace Restaurant, Miami Beach, Florida.
 Amusement Corp. of America, New York, N. Y.
 Amusement Corp. of America, Edson E. Blackman, Jr., Elkhart, N. C.
 Anania, Flores, Pittsburgh, Pennsylvania.
 Anderson, Albert, Cincinnati, Ohio.
 Anderson, Chas., Operator, Cape May, N. J.
 Anderson, Clinton, Gordon and Harry, Frontier Night Club, Denver, Colo.
 Anderson, Dorothy, Seal Bros. Circus, Fontana, California.
 Anderson, John Murray, and Silver Screen, Inc., Los Angeles, California.
 Andressi, Harold and Marino (Mike), New London, Connecticut.
 Andu, John R. (Indonesian Consul), New York, New York.
 Andy's Rhythm Room, and Frank Jablonsky, Prop., Mansville, N. E.
 Angelo, Nat, Kates Swing Club, Patiosque, N. Y.
 Anthony, John, Great Neck, L. I.
 Anton, P., Villa Antique, Brooklyn, N. Y.
 Antler, Nat, Anvale Chiam, N. Y.
 Antler's Inn, and Francis Weaver, Owner, Moline, Illinois.
 Apollo Club, and Bernard Paskins, Owner, Dover, Delaware.
 Aque, Parade, Inc., Buster (Clarence L.) Crabbe, Los Angeles, Calif.
 Arbour, Paul, Manor St. Gabriel, St. Gabriel de Brandon, P. Q., Canada.
 Archer, Pat, Washington, D. C.
 Argentina Club, William Lewis, Owner, Pittsburgh, California.
 Arkansas State College, Pine Bluff, Ark.
 Arkansas State Theatre, and Edw. Scamton, and Emmor E. Butler, Directors, Little Rock, Ark.
 Armitage, Walter, Pres., County Theatre, Suffern, New York.
 Arnet, Eddie, Marsfield, Wis.
 Arnet Personal Mgt. Ltd., Jay Finn, Hollywood, California.
 Asam, Alexander (Alex Ah Sam), The Woodland, Honolulu, Hawaii.
 Askew, Helen, Embassy Club, Dallas, Texas.
 Askins, Wm., Columbus, Ohio.
 Aspinwall, Hugh M. (Chick Martin), Shenandoah, Iowa.
 Assa, Joe, Larchmont Club, Haverhill, Mass.
 Associated Artists Bureau, Philadelphia, Pa.
 Associated Artists, Inc., Newberry, Earl, Jacksonville, Florida.
 Association of Concerts Classiques, and Mrs. Edw. Blouin, and Antoine Dufour, Montreal P. Q., Canada.
 Associated Producers of Negro Music, Wm. D. Alexander, New York, New York.
 Ator's Cocktail Lounge, Sol Lieberman, Studio City, Calif.
 Athens, Pete, Mgr., Washington Cocktail Lounge, Washington, D. C.
 Atlantic City Art League, Atlantic City, N. J.
 Atman, Martin, Bronx, N. Y.
 Auger, Henry, Montreal, P. Q., Canada.
 Aurelia Court, Inc., Brooklyn, N. Y.
 Ausable Hotel, Joshua F. Young, Employer, Ausable Chiam, N. Y.
 Babb, Kroger, Hollywood Productions, Wilmington, Ohio.
 Babbitt, William (Bill) H., Kansas City, Mo.
 Babner, William, Prop., Yonkers, N. Y.
 Babner, William J., Belmore, L. I., N. Y.
 Backlin, Frank, and Beatrice, Long Beach, Calif.
 Back Stage Club, John F. Eddie, and Mr. Scott, Union City, N. J.
 Bagozzi's Fantasy Cafe, and Frank Bagozzi, Employer, Syracuse, N. Y.
 Bailey, Clarence A., Lynchburg, Va.
 Bailey, Joseph, Muncie, Indiana.
 Baisden, Roy, Club Surrocco, Orlando, Fla.
 Baldwin, C. Paul, New York, N. Y.
 Bander, S. A., Willow Tree Restaurant, Mahopac, New York.
 Barcelona Bar and Restaurant, Albany, N. Y.
 Bardon, Vance, Clearwater, Fla.
 Barker, Band, New Orleans, La.
 Barnes, Al, Horse Shoe Lounge, Rock Island, Ill.
 Barnes, Tony Jim, East Chicago, Indiana.
 Bartlett, R. C., Yank Club of Oregon, Portland, Oregon.
 Bartolo, Elmer, Terra Plaza, Springfield, Ill.
 Basford, Doyle, Akron, Ohio.
 Bass, Milton, Top Hat Club, Virginia Beach, Va.
 Bassman, George, and Riverside Pavilion, Hastings, Ontario, Canada.
 Bates, E. P., Pier Cafe, Lakeide, Oregon.
 Bauer, Harry A., Hagerstown, Md.
 Bauer, H. D., New York, N. Y.
 Baumgart Sisters, Sunset Park, Williamsport, Pa.
 Bayless, H. W., Cincinnati, Ohio.
 Bay State News Service, Bay State Amusement Co., Bay State Distributors, and James H. McDevaine, Pres., Boston, Mass.
 Beacon Club, Mrs. G. J. Christman, Devils Lake, North Dakota.
 Beadle, Jeanette, Newark, N. J.
 Beck, N. Edward, Employer, Ripsidey on Ice, Beverly Hills, Calif.
 Beckwith, Kirby, Owner and Mgr., Lazy Valley Ranch, Evergreen, Colo.
 Bedford, C. D., Dunora, Pennsylvania.
 Beechwood Grove Club, and Mr. Wilson, Germantown, Ohio.
 Behl, Dan, Effingham, Ill.
 Bel Aye (Formerly Lee 'N' Eddie's) and Al Wellman, Ralph Wellman, Philip Flax, Sam and Louis B. Bernstein, Owners, Detroit, Mich.
 Bell, Edward, Providence, R. I.
 Bell, Edward, Columbus, Ohio.
 Bellinger, C. Robert, Columbus, Ohio, Delaware, Ohio, Findlay, Ohio.
 Belmont, Lou, Gay Nopics Club and Henry Epstein, Ocean City, Md.
 Benbow, William, and His All American Brownskin Models, Indianapolis, Ind.
 Bender, Harvey, Cleveland, Ohio.
 Bennett, A. E., Little Rock, Ark.
 Bennett, John, Benjamin Fogelman, Proprietor, Philadelphia, Pa.
 Bernabi, Icen, New York, N. Y.
 Bentley, Bert, Birmingham, N. Y.
 Beriau, Maurice, and LaSociete Artistique, Montreal, P. Q., Canada.
 Bering, Lee W., Lee Bering Club, Palm Springs, California.
 Bernstein, Sam and Louis, Bel Aye, Detroit, Mich.
 Beta Nu Hldg. Association, and Mrs. Emerson Check, Pres., Columbus, Ohio.
 Bethis, Nick Williams, Milwaukee, Wis.
 Bethune, Albert, Daytona Beach, Fla.
 Bibb, Allen, Detroit, Michigan.
 Big Truck Diner, Percy Simon, Prop., Norfolk, Va.
 Billkore, Hotel, and Wm. Clore, Operator, Philadelphia, Pa.
 Binham, Ted, Glendale Pavilion, South Shore, Muskegon's Lake, Ontario, Canada.
 Bishes, The, Moss LaFontaine, Employer, C. Randall, Manager, Saranac Lake, N. Y.
 Birnbaum, Murray, Tuckahoe, N. Y.
 Lussco, J. E., Clarion, Pa.
 Biron, William, Romany Room, Washington, D. C.
 Birwell Corp., Hollywood, California.
 Bisconti, Anthony, Jr., New London, Conn.
 Bishop, E. W., Beaumont, Texas.
 Bishop, James E., Meridian, Miss.
 Black, Floyd, Cincinnati, Ohio.
 Black, Oscar, Rendez-vous, Richmond, Va.
 Blackman, Edson E., Jr., Amusement Corp. of America, Charlotte, N. C.
 Blackman, Mrs. Mary, Reno, Nevada.
 Black, Paul, Hampton, Virginia.
 Blizzard, James, New York Ice Fantasy Co., New York, New York.
 Black, Terry, Utica, New York.
 Black C. Club, University of South Carolina, Columbia, South Carolina.
 Blodgett, Don, Gloversville, N. Y.
 Blouin, Mrs. Edward, Association des Concerts Classiques, Montreal, P. Q., Canada.
 Blue Angel, San Francisco, Calif.
 Blue Heaven Room, Bob Lager, Employer, Chester, Pennsylvania.
 Blue Room, A. Rappoport, Long Branch, N. J.
 Blue Skies Cafe, and Fra Reile, and Lenny Tyler, Props., Frankfurt, N. Y.
 Blue Terrace Ballroom, and Anthony Del Torto, Wilmington, Mass.
 Blumenthal, Nate, Tahoe Billmore Hotel, Lake Tahoe, Nevada.
 Blumhal, A. H., Music Bowl, Chicago, Ill.
 32' Nat. B'nth Organization, and Sam Naitz, Employer, Harry Bernstein, Pres., West New York, New Jersey.
 Robbins, Abe, Atlantic City, N. J.
 Bob's Picnic Park, and Robert Amos, Owner and Operator, Pontiac, Mich.
 Rocage Room, and Leonard Vannerson, Hollywood, California.
 Boldman, M. K., Southwestern Attractions, Oklahoma City, Okla.
 Bolduc, Henry, Fitchburg, Mass.
 Bologna, Sam, Imperial Club, Detroit, Mich.
 Bond, Jack, Ithaca, N. Y.
 Bondurant, Harry, New Castle, Pa.
 Booker, H. E., and All American Entertainment Bureau, New York, N. Y.
 Boonstein, Harry, B'nai B'rith Organization, West New York, N. J.
 Boots and Saddle Club, and Everett Allen, Johnstown, Pa.
 Boucher, Roy D., Dayton, Ohio.
 Bourne, Edward, Buffalo, N. Y.
 Bowden, Rivers, El Paso, Texas, and Booneville, Missouri.
 Branzo, Al, San Francisco, Calif.
 Brandon, R. W., Wichita, Kansas.
 Brewster Dinner Club, and H. L. Wamman, Owner, Nashville, Tenn.
 Brewer, D. C., Huntington, W. Va.
 Bridges, R. P., Club Bagdad, Grand Prairie, Texas.
 Briggs, Don, Santa Barbara, Calif.
 Briggs, Edgar M., Detroit, Mich.
 Britz, Marty, Meridian, Miss.
 Broshwar Hofbrau, Inc., and Walter Kirsch, Owner, New York, N. Y.
 Broadway on Parade, E. M. Gluckman, Chicago, Illinois.
 Broadway Swing Publications, L. Frankel, Owner, New York, N. Y.
 Brock Hotel, and Mrs. Estelle Duffie, Employer, Rutland, Vermont.
 Brod, Marie, White Plains, N. Y.
 Brodskis, Tommy, Des Moines, Iowa.
 Brooks, Lawrence, Bluefield, W. Va.
 Brooks, Sam, Miami, Florida.
 Broshman, James J., Boston, Mass.
 Brown Bomber Bar, James Caruth, St. Louis, Mo.
 Brown Derby, and Lawrence Huber, Owner, Wisconsin Rapids, Wisc.
 Brown Derby, Washington, D. C.
 Brown, Merle, Poplar Bluffs, Mo.
 Brown, Russ, Tampa, Fla.
 Brown, Rev. Thos. J., Blythville, Ark.
 Brown, Walter H., Jr., Manhattan Recording Corp., New York, N. Y.
 Brown, Willie H., San Francisco, Calif.
 Brudnick, Lou, and L. J. B. Productions, Boston, Massachusetts.
 Brunley, Jesse, New York, N. Y.
 Brunner, I. W. "Red", Daneland, Woodbine, Nova Scotia.
 Bryant, G. Hodges, Philadelphia, Pa.
 Bryant, Mrs. Myrtle Beach, S. C.
 Brydon, Ray, Marsh, of the Dan Rice J-Ring Circus, Chicago, Ill.
 Bubeck, Carl F., Philadelphia, Pa.
 Buchana, L. L., Young Men Progressive Club, Crowley, La.
 Buchner, August E., Clinton, N. J.
 Buckner, George, "449", Club, El Paso, Yuma, Arizona.
 Buddies Club, and Alfred Scratchings, Operator, Akron, Ohio.
 Bure, Lon, Prop., Golden Gate Grill, Denver, Colo.
 Burke's Log Cabin, Nick Burke, Owner, Utica, New York.
 Burke's Manor, and Harold A. Burke, Alder Creek, New York.
 Burlew, Abe, Carrousel Club, Tampa, Florida.
 Burns, Nat, Main Line Civic Light Opera Co., Berwyn, Pennsylvania.
 Burton, Theodore J., Johnson City, Tenn.
 Butler, Grover J., Arkansas State Theatre, Little Rock, Arkansas.
 Byrd, Olive J., Baltimore, Md.
 Cabana Club, and Jack Staples, Washington, D. C.
 Cafe Society, James Caruth, St. Louis, Mo.
 Cafe Society, Epitome, and Vincent Orfanio, San Francisco, Calif.
 Calato, Joe, and Teddy, Buffalo, N. Y.
 Caldwell, Max, Miami Beach, Fla.
 California Productions, and Edward Kovacs, Hollywood, California.
 Calman, Carl, and the Calman Advertising Agency, New York, N. Y.
 Camera Record, New York, New York.
 Campbell, Kamokila, Owner and Operator, Pacific Recording Studio, Honolulu, Hawaii.
 Campbell, Norman, New York, N. Y.
 Camp Blinding Recreation Center, Starke, Fla.
 Canegallo, Lou, Monson, Mass.
 Canner, Sam, 848 Club, Lewiston, Idaho.
 Cannon, Joseph, and Purple Iris, Washington, D. C.
 Canton, L. R., Kansas City, Mo.
 Capitol Amusement Attractions, Julian M. Dove, Alexandria, Va.
 Capitol Theatre, Mason, Ga.
 Capponola, Louis, Music Bowl, Chicago, Ill.
 Capper, Keith, Anchorage, Alaska.
 Carasia, A., New York, N. Y.
 Carrillo, Manuel R., Vaux Hall, N. J.
 Carson Hotel, Mrs. George Larseid, Sturgeon Bay, Wisconsin.
 Carmel Gardens, and Mr. Woodmansee, Mgr., Santa Monica, Calif.
 Carnahan, R. H., Dallas, and Fort Worth, Texas.
 Carnevale, A. J., Fort Haven, Conn.
 Carney, John F., Amusement Co., Lowell, Mass.
 Carnival Club, Herb Halliwell, Mgr., Fairbanks, Alaska.
 Carrol Club, and Abe Burkow, and Norman Karn, Employers, Tampa, Fla.
 Carpenter, Bob, Jackson, Miss.
 Carpenter, E. M., Terrace Gardens, Flint, Mich.
 Carpenter, Richard, Cincinnati, Ohio.
 Carpenter, William, Dayton, Ohio.
 Carthers, Harold, Nashville, Tenn.
 Carrigan, L., Gaylord Enterprises, Vancouver, B. C., Canada.
 Carter, Charles, Baltimore, Md.
 Carter, Ingram, Columbus, Ohio.
 Caruth, James, Operator Club Rhumboogie, Cafe Society, Brown Bomber Bar, St. Louis, Mo.
 Casa Blanca, and A. G. Muldown, Fairbanks, Alaska.
 Casa Nello, Nello Malarbi, Owner, Sacramento, California.
 Cashman, Irwin, Norfolk, Virginia.
 Casino Drive Inn, J. W. Johnson, Owner, Independence, Mo.
 Casper, Joe, Atlantic City, N. J.
 Casimus, Chris D., and Purple Iris, Washington, D. C.
 Castle Garden, Youth, Inc., Prop., Detroit, Mich.
 Caswell, Ned, Little Harlem Club, Montgomery, Alabama.
 Cavalcade of Amusements, and Al Wagner, Owner and Producer, Mobile, Ala.
 Cavalcade on Ice, John J. Demmon, Knoxville, Tennessee.
 Cavannah-Shere and Co., H. B. Baumer, New York, N. Y.
 Cedar Grove Club, and Norman Bolster, Gonzales, Louisiana.
 Cedar Lane Club, and Milt Delmas, Employer, Opelousas, La.
 Celebrity Club, and Preston Spaulding, Louisville, Ky.
 Central Cafe, Christ Contakas, Owner and Mgr., Johnstown, Pa.
 Chaffert, Scott, New York Ice Fantasy Co., New York, N. Y.
 Chandler, George, Kingborough Athletic Club, Brooklyn, N. Y.
 Chanson, Inc., and Monte Gardner, and Mr. Rodriguez, New York, N. Y.
 Charles Blue Post 157, American Legion, Columbus, Ohio.
 Charles, Mrs. Albert, Cincinnati, Ohio.
 Charles, Marvin, and Knights of Magic, New York, N. Y.
 Charlton, Ned, Bakersfield, Calif.
 Charles, L. Norwood, Post American Legion, Raleigh, N. C.
 Chateau Place, Don French, Sun Valley, Idaho.
 Chavez, Chick, Nashville, Tenn.
 Cheatham, Shelby, Atlantic City, N. J.
 Cheek (Mrs.), Emerson, Beta Nu Hldg., Association, Columbus, Ohio.
 Cheney, Al, and Lee, Ventura, Calif.
 Chesapeake Beach Park Ballroom, and Alfred Walters, Employer (Washington, D. C.), Chesapeake Beach, Md.
 Chester, Abe, Losh Mel Drake, N. Y.
 Chesterfield Lodge, and Charles Genovese, Brooklyn, N. Y.
 Cavalieri, Mimi (Thiffault, Dorothy), Newton, Massachusetts.
 Chez France, and Mickey Grasso and Irving Rinkin, Miami Beach, Fla.
 Chiossari and Co., New York, N. Y.
 Chicago Artists Bureau, Elvie Cole, Chicago, Ill.
 Chicago Casino, and Harry Weiss, Owner, Chicago, Ill.
 Chicago Inn, The, and Mr. Louis O. Runner, Owner and Operator, Hayward, Wisc.
 China Clipper, Sam Wong, Owner, Washington, District of Columbia.
 Chipp, George E., Embassy Ballroom, Camden, New Jersey.
 Chi's Cocktail Lounge (Chi's Beverage Corp.), and J. A. Kelly, Employer, Phoenix, Ariz.
 Christian, Bill, Kansas City, Mo.
 Christianson, G. J. (Mrs.), Devils Lake, N. D.
 Churs, Irene (Mrs.), Fleischmanns, N. Y.
 Civic Light Opera Committee, The, of San Francisco, Francis C. Moore, Chairman, San Francisco, Calif.
 Civic Light Opera Company, Mrs. Rebecca Saxon Price, Producer, Little Rock, Ark.
 Clark, Arthur L., and Mr. Stevens, Saratoga Springs, N. Y.
 Clark, W. H., Suffolk, Va.
 Clarke, John Pines Hotel Corp., Venice, Fla.
 Clarkbrook, Adolphus, Detroit, Mich.
 Clayton Club, Al Oxman, Prop., Sacramento, California.
 Clem, Howard A., Polo, Ill.
 Clements, C. L., Pratt, Kansas.
 Clore's Musical Bar, and Jean Clore, Washington, District of Columbia.
 Club Bagdad, and R. P. Bridges, and Marion Teague, Operators, Grand Prairie, Texas.
 Club Bengasi, and Ralph Feldman, Washington, District of Columbia.
 Club Brazil, and Paul Mirabel, Operator, Catalina Island, Calif.
 Club Cabana, and Timmer, and Jake Guather, Owners, Orlando, Fla.
 Club Carlyle, Robert Carlyle, Raleigh, N. C.
 Club Chez-Ant, Anthony Scalco, Prop., Grand Rapids, Mich.
 Club Congo, Leon H. Stewart, Springfield, Ill.
 Club Congo, Paul Huley, Owner, Charleston, W. Va.
 Club Delicia, Robert Hill, Monroe, La.
 Club Delmar, and Charles Marcelino, and Vincent Delostia, Employers, Bronx, N. Y.
 Club Ellington (D. E. Corp.), and Herb Sachs, Pres., Washington, D. C.
 Club Fiesta, Mrs. Elice Fontecchia, Hurley, Wis.
 Club 52, Charles Gibson, Prop., Lafayette, Ind.
 Club 46, Charles Holzhauer, Owner and Operator, Greensburg, Ind.
 Club Francis, and James Francis, Hurley, Wisc.
 Club Moderne, and W. C. Jarrett, Lung Beach, California.
 Club Plantation, Mrs. Lawrence Smith, Alexandria, La.
 Club Plantation, and Doc Washington, Ferndale, Michigan.

- Club Plantation, Kilgore, Texas.
- Club Rhombouge, James Caruth, St. Louis, Mo.
- Club Run-day-Voo, and U. S. Peering, Cleveland, Ohio.
- Club 71, Joe Cristil, Owensboro, Ky.
- Club Succroco, and Roy Baiden, Orlando, Fla.
- Club Trianon, and Romauld McBride, Evansville, Indiana.
- Club Tropicana, and Camille Johns, Baton Rouge, Louisiana.
- Club 26 (formerly Rendezvous Club), and D. B. Holiman, employer, Longview, Texas.
- Club Zanzibar, Billie and Floyd Hayes, Nashville, Tennessee.
- Clubs, A. J. Logan, W. Va.
- Clubs, Jess, Doe Doe Park, Lawton, Oklahoma.
- Clubs, Jess, Sky View Club, Duncan, Okla.
- Clubs, Scout Grove Nite Club, Perry T. Hatcher, Owner, Phenix City, Ala.
- Clubs, Scout Lounge Club, and Mrs. Pearl Hunter, Nashville, Tennessee.
- Clubs, Jack, New York, N. Y.
- Clubs, Earl, Desert Inn, Palm Springs, Calif.
- Clubs, Marty, New York, N. Y.
- Clubs, Sam, Island Club, Miami Beach, Fla.
- Clubs, Cohen, Guilb, and Arthur E. Teal, and S. Tex Rose, Los Angeles, and Hollywood, Calif.
- Clubs, Elbie, Gen. Mgr., and Chicago Artists Bureau, Chicago, Ill.
- Clubs, Joe, Sacramento, Calif.
- Clubs, Coleman, C. W., Crystallite Music Co., Inc., Long Beach, Calif.
- Clubs, Coleman, Fred, Los Angeles, Calif.
- Clubs, Coleman, Melvin, Newark, N. J.
- Clubs, Coleman, Mrs. Verna V. Sabatis, N. Y.
- Clubs, Collectors' Items Recording Co., and Maurice Spivack, and Katherine Greeng, New York, New York.
- Clubs, Dore, Levelland, Texas.
- Clubs, Colonial Club, and Ollie Koerber, Natchez, Miss.
- Clubs, Colonial House, and Wilbur P. Davis, Mgr., Palm Springs, California.
- Clubs, Colonial House, and Wilbur P. Davis, Mgr., Palm Springs, Calif.
- Clubs, Colonial Theatre, Raymond Schreiber, Owner and Operator, Detroit, Mich.
- Clubs, Colonnade Club, and Frank Pinter, Mgr., Bethlehem, Pennsylvania.
- Clubs, Colosseum Theatre Restaurant, Inc., Mrs. Ann Hughes, Owner, Chicago, Ill.
- Clubs, Colantunno, Luigi, Philadelphia Lab, Co., Philadelphia, Pa.
- Clubs, "Come and Get It" Company, New York, N. Y.
- Clubs, Commercial Club, Archie Weinstein, Eugene, Ore.
- Clubs, Conley, A. R., Stars and Bars Club, Alexandria, Louisiana.
- Clubs, Connors Lounge, and Joe Pallaresa, Detroit, Michigan.
- Clubs, Kontakos, Christ, Central Cafe, Johnstown, Pa.
- Clubs, Continental Theatre, Bay, Milwaukee, Wis.
- Clubs, Conway, Stewart, Bakersfield, Calif.
- Clubs, Conwell, J. R., Worthington, Pa.
- Clubs, Coq Coq Club, Ft. Worth, Texas.
- Clubs, Cook, David, New York, N. Y.
- Clubs, Cooper, Sherman, and Dennis, Waveross, Ga.
- Clubs, Coopman, Marvin, Pipestone, Minn.
- Clubs, Copa Beach, Inc. (Copa City), Murray Weinger and Ned Schuyler, Operators, Miami, Fla.
- Clubs, Corcoran, Jim, and Gayway Ballroom, McCook, Nebraska.
- Clubs, Corefield, Lou, Waco, Texas.
- Clubs, Corey, Lababe, Charleston, W. Va.
- Clubs, Cornez, Edward A., Television Exposition Productions, Inc., New York, N. Y.
- Clubs, Corral, and J. B. McGowan, Dunsmuir, Calif.
- Clubs, Corria, Henry, The Derby, New Bedford, Mass.
- Clubs, Corrie, Rina, James E. Sirates Shows, Waterliet, N. Y.
- Clubs, Cos-Hay Corp., and Thomas Haynes, and James Costello, Montclair, N. J.
- Clubs, Cosmano, Frank, and Anthony, Buffalo, N. Y.
- Clubs, Costello, James, Montclair, N. J.
- Clubs, Costello, Theodore, The Place, New York, N. Y.
- Clubs, Cotton Club, and Johnny Thomas, and S. L. Kay, Co-owners, North Little Rock, Ark.
- Clubs, Cotton Club, and Stanley Amusements, Inc., and Harold Stanley, Los Angeles, Calif.
- Clubs, Cotton Club, Benny Curry, and Otis Wimberly, San Diego, Calif.
- Clubs, Cotton Club, New York, N. Y.
- Clubs, County Theatre, Walter Armitage, Suffern, N. Y.
- Clubs, Courie, E. F., Kingston, N. C.
- Clubs, Courtney, Robert (connected with Ocean Playhouse, Steel Pier, Atlantic City, N. J.) New York, New York.
- Clubs, Cox, Mrs. Evelyn, Kansas City, Mo.
- Clubs, Cox, M. L., Baltimore, Md.
- Clubs, Cox, Milton, Amarillo, Texas.
- Clubs, Cox, Richard, Bakersfield, Calif.
- Clubs, Cozy Corner Club, Joe Kant, Owner, Fallsburg, New York.
- Clubs, Crabbe, Buster (Clarence L.), Los Angeles, Calif.
- Clubs, Crandall, Earl, Coeur d'Alene, Idaho.
- Clubs, Crawford House Theatrical Lounge, Boston, Mass.
- Clubs, Crescent Beach Ballroom, and Bud Russell, and Bob McQuillan, Niantic, Conn.
- Clubs, Cresman, Harry E., Big Bear Lake, Calif.
- Clubs, Crest Club, Frank Gardner, Alexandria, Minn.
- Clubs, Cristil, Joe, Owner Club 71, Owensboro, Ky.
- Clubs, (Proctor, Mr., New York, N. Y.)
- Clubs, Crosby, Thomas, Melody Mill, Fairbault, Minn.
- Clubs, Crossen, Ken, and Ken Crossen Associates, New York, N. Y.
- Clubs, Crossing Inn, and John Wyrick, Employer, Trenton, New Jersey.
- Clubs, Croce, Francis X., Lowell, Mass.
- Clubs, Crown Records, Inc., New York, N. Y.
- Clubs, Crystal Ballroom, Dave Sullivan, Long Beach, Calif.
- Clubs, Crystallite Music Co., Inc., and C. W. Coleman, Long Beach, Calif.
- Clubs, Crystallite Records, Mannie E. Kopelman, Cleveland, Ohio.
- Clubs, Crystallite Records, Mannie Kipetman and Trans-Canada Music, Toronto, Ont., Canada.
- Clubs, Cummins, Kenneth, Julesburg, Colo.
- Clubs, Cupps, Arthur, Jr., Milwaukee, Wis.
- Clubs, Currie, Robert W., New York, N. Y.
- Clubs, Curry, Benny, Cotton Club, San Diego, Calif.
- Clubs, Curtin, M. P., Arthur, Ont., Canada.
- Clubs, D'Agostino, Sam, St. Louis, Mo.
- Clubs, Daley Bros. Circus, Gonzales, Texas.
- Clubs, Dale Bros. Circus, Union, S. C.
- Clubs, Daley, Paul, Club Congo, Charleston, W. Va.
- Clubs, Dalton, Arthur, Los Angeles, Calif.
- Clubs, Dance Theatre, Inc., and A. W. Jewell, Pres., Ogden, Ohio.
- Clubs, Dancand, J. W., "Red" Brummer, Mgr., Woodbine, Iowa.
- Clubs, Dancer, Earl, Jamaica, L. I., N. Y.
- Clubs, Daniels, Dr. E. R., Panama City, Fla.
- Clubs, Daniels, James M., Detroit, Mich.
- Clubs, Daniels, Wm. Lopez, York, Pa.
- Clubs, Dan Rice 3-Ring Circus, Ray Marsh Brydon, Chicago, Illinois.
- Clubs, Dantzer, G., Morocco Restaurant, Atlantic City, New Jersey.
- Clubs, Daoust, Hubert and Raymond, Montreal, P. Q., Canada.
- Clubs, Darwin, Mr., Ambassador & Monogram Records, Toronto, Ontario, Canada.
- Clubs, Dashiell, Elmer B., Twin Lantern, Salisbury, Md.
- Clubs, Davis, Ballroom, and Russell Davis, Philadelphia, Pennsylvania.
- Clubs, Davis, Charles D., Alexandria Volunteer Fire Dept., Alexandria, Neb.
- Clubs, Davis, G. M., Belleville, Ill., East St. Louis, Ill.
- Clubs, Davis, Oscar, Peoria, Ill.
- Clubs, Davis, Wayne, Chicago, Ill.
- Clubs, Davis, Wilbur P., Colonial House, Palm Springs, California.
- Clubs, Davison, Jules, New York, N. Y.
- Clubs, Daytona Club, and William Carpenter, Dayton, Ohio.
- Clubs, Dean, Mrs. Jeannette, Somers Point, N. J.
- Clubs, Deating, U. S., Club Run-day-Voo, Cleveland, Ohio.
- Clubs, Deasy, J. B., San Francisco, Calif.
- Clubs, DeCicco, Alexander, Normandie Beach Club, Atlantic Beach, N. Y.
- Clubs, D. E. Corp., and Herbert Sacks, Washington, D. C.
- Clubs, DeFrancisco, Joe, Oasis Club, Pittsburgh, Pa.
- Clubs, DeGerolamo, George, Embassy Ballroom, Camden, New Jersey.
- Clubs, Deibel, James (Jimmie Lyndel), Spokane, Wash.
- Clubs, Delaware Inn, and Nathaniel C. Spencer, Prop., Atlantic City, N. J.
- Clubs, Delmas, Milt, Cedar Lane Club, Opelousas, La.
- Clubs, Delostia, Vincent, Club Delmar, Bronx, N. Y.
- Clubs, Del Torto, Anthony, Blue Terrace Ballroom, Wilmington, Mass.
- Clubs, Del Tufo, Mr., Starlight Terrace, Eastchester, New York.
- Clubs, Demland, William, Port Arthur, Texas.
- Clubs, Dempsey, Raymond C., Ray's Bar-D, Elbridge, New York.
- Clubs, Dempster, Ann, Hollywood, Calif.
- Clubs, Denoyer, A. J., Eagle River, Wis.
- Clubs, Denton, A. W., Acme Club Lounge, Portland, Ore.
- Clubs, Denton Boys, New York, N. Y.
- Clubs, Denton, J. Earl, Owner, Plaza Hotel, Clovis, N. M.
- Clubs, Denton, John J., Cavalcade on Ice, Knoxville, Tennessee.
- Clubs, Derby, The, and Henry Correia, Operator, New Bedford, Mass.
- Clubs, Derwin, Wm. L., Waterbury, Conn.
- Clubs, Desautels, C. B., Montreal, P. Q., Canada.
- Clubs, Desert Inn, and Earl Cuffman, Mgr., Palm Springs, California.
- Clubs, DeSaus, Mancel, Troy, N. Y.
- Clubs, Dewey, J. W., Alpine Club, Lake Arrowhead, Twin Peaks, Calif.
- Clubs, Dibles, C., Wichita Falls, Texas.
- Clubs, Dickerson, Matthew, Indianapolis, Ind.
- Clubs, Diener & Burkin, Inc., New York, N. Y.
- Clubs, Dietz, Jim, Latin Quarter, Virginia Beach, Va.
- Clubs, Dilworth, Frank A., Jr., Savannah, Ga.
- Clubs, Dunkel, G. M., Whirlwind Ballroom, Brester, Kansas.
- Clubs, Diore, John, Montreal, P. Q., Canada.
- Clubs, Dixitbonner, Chas., Tacoma, Wash.
- Clubs, Dixieland Club (Cotton Club), John A. (Doc) Jamieson, Salt Lake City, Utah.
- Clubs, Dixie Recording Co. (Great Enterprises), Knoxville, Tennessee.
- Clubs, Dixon, Forrest, Cleveland, Ohio.
- Clubs, Dixon, Harry, Globe Promoters of Huckleback Revue, Brooklyn, N. Y.
- Clubs, Dixon, Jas. L., Embassy Club, Dallas, Texas.
- Clubs, Doe Doe Park, Jess Coates, Lawton, Oklahoma.
- Clubs, Dog House, and Grace Martinez, Owner, New Orleans, La.
- Clubs, Donaldson, Bill, Miami, Fla., Chicago, Ill., and Indianapolis, Ind.
- Clubs, Donlon, Eleanor, New Lebanon, N. Y.
- Clubs, Dove, Julian M., Capitol Amusement Attractions, Alexandria, Va.
- Clubs, Downbeat Club, Pops Pierce, Los Angeles, Calif.
- Clubs, Downing, J. Edward, Exmore, Va.
- Clubs, Dreamland, Mrs. Theresa Havener, Kankakee, Ill.
- Clubs, Drew, Andre, Los Angeles, Calif.
- Clubs, Dubinsky, Frank, Hartford, Conn.
- Clubs, Dubois-Friedman Production Corp., New York, New York.
- Clubs, Duffie, Mrs. Estelle, Brock Hotel, Rutland, Vt.
- Clubs, Duffy's Tavern, Terrence Duffy, Watertown, N. Y.
- Clubs, Dufour, Antoine, Association des Concerts Classiques, Montreal, P. Q., Canada.
- Clubs, Dumkin, Oscar, Mad House, Lake Hopatcong, N. J.
- Clubs, Dupree, Hiram K., Philadelphia, Pa.
- Clubs, Dupree, Reese, Philadelphia, Pa.
- Clubs, Durham, Henry (Hank), Toledo, Ohio.
- Clubs, Dutch Village, A. J. Hand, Operator, Toledo, Ohio.
- Clubs, Dynamic Records, Ulysses Smith, New York, N. Y.
- Clubs, Earl, Joe, Famous Door, Fort Worth, Texas.
- Clubs, Earl, J. W., Palestine, Texas.
- Clubs, Eastern Mardi Gras, Charles Hart, Absecon, N. J.
- Clubs, Eckerley, Frank J. C., Edmonton, Alta., Canada.
- Clubs, Economides, Chris, Carolina Beach, N. C.
- Clubs, Eden Building Corp., Chicago, Illinois.
- Clubs, Edler, James, Sparks Circus, Venice, Florida.
- Clubs, Edgewater Beach, Dr. Joseph H. Thomas, Turners Station, Maryland.
- Clubs, Edgewater Beach Hotel, and Wm. Oliver, Owner, Pointe-Claire, P. Q., Canada.
- Clubs, Edwards Hotel, and Julius Nathan, Mgr., Miami Beach, Florida.
- Clubs, Edwards, James (of James Edwards Productions), Jean Mathais, Road Manager, Los Angeles, Calif.
- Clubs, Edwards, Magnus E., Rudds Beach Nite Club, Schenectady, N. Y.
- Clubs, Edwards, M. C., Schenectady, N. Y.
- Clubs, 818 Club, and Sam Canner, Owner, Lewiston, Idaho.
- Clubs, Einhorn, Harry, Cincinnati, Ohio; Youngstown, Ohio.
- Clubs, El Chico Cafe, Joseph M. Sala, Pittsburgh, Pa.
- Clubs, Elder, Glen A. (Glen Alvin), Fairbanks, Alaska.
- Clubs, Elford, Jack, New Brunswick, N. J.
- Clubs, Ellison, Sue, Greenville, S. C.
- Clubs, El Morocco, Austin, Texas.
- Clubs, El Patio Boat Club, and Charles Powell, Operator, Charleston, W. Va.
- Clubs, Embassy Ballroom, and George E. Chips (George DeGerolamo), Operator, Camden, N. J.
- Clubs, Embassy Club, and Helen Askew and Jas. L. Dixon, Sr., Co-owners, Dallas, Texas.
- Clubs, Emery, Marcel, Montreal, P. Q., Canada.
- Clubs, Emitt's Night Club, and Emil Mignard, Owner, Santa Fe, New Mexico.
- Clubs, E. M. Loew's Theatres, Boston, Mass.
- Clubs, Emmond, Roger, Montreal, P. Q., Canada.
- Clubs, Encore Productions, Inc., Hollywood, Calif.
- Clubs, Entertainment Enterprises, Inc., and Frederick G. Schatz, Indianapolis, Indiana.
- Clubs, Epstein, Henry, Gay Nineties Club, and Lou Belmont, Ocean City, Maryland.
- Clubs, Erlanger Ballroom, Philadelphia, Pa.
- Clubs, Esquire Productions, and Kenneth Yates, Kansas City, Missouri.
- Clubs, Estate of Charles Reese, Jr., Daytona Beach, Fla.
- Clubs, Estate 55th Co., Cleveland, Ohio.
- Clubs, Evans & Lee, New York, N. Y.
- Clubs, Evans, Bob, Galveston, Texas.
- Clubs, Fabiani, Ray, Philadelphia, Pa.
- Clubs, Fair, Isaac A., Mgr., Spotlight Band Booking Cooperative (Spotlight Bands Booking and Orchestra Management Co.), Boling, Texas, and Valasco, Texas.
- Clubs, Fair Park Casino, and Irish Horan, Greenston, North Carolina.
- Clubs, Famous Door, and Joe Earl, Operator, Fort Worth, Texas.
- Clubs, Fassa, G., Morocco Restaurant, Atlantic City, N. J.
- Clubs, Federal Artists Corp., Hollywood, Calif.
- Clubs, Feingold, Norman, Syracuse, N. Y.
- Clubs, Felton, Ralph, Club Bengel, Washington, D. C.
- Clubs, Ferdinand's Restaurant, and Mr. Ferdinand, Brooklyn, N. Y.
- Clubs, Focco, Martin, Martin's, Galesburg, Ill.
- Clubs, Ficklin, Thomas, Pittsburgh, Pa.
- Clubs, Fieller, Benjamin J., Nassau Symphony Orchestra, Inc., New York, N. Y.
- Clubs, Field, H. E., Kearney, Nebraska.
- Clubs, Fifty-Five, Club, Saul Rapkin, Owner, Loch Sheldrake, N. Y.
- Clubs, Fine, Jack, Owner, "Play Girls of 1938", "Victory Follies", Chicago, Illinois.
- Clubs, Fine Plays, Inc., New York, N. Y.
- Clubs, Finn, Jay, and Arthus Personal Management, Ltd., Hollywood, Calif.
- Clubs, Finn, Roy, National Athletic Club, Toledo, Ohio.
- Clubs, Fischer, Carl, Musical Instrument Co., Inc., New York, N. Y., and Grand Rapids, Mich.
- Clubs, Fischer, Harry, Nevada.
- Clubs, Fisher, Samuel, Chester, Pa.
- Clubs, Fishman, Edw. I., Hollywood, Calif.
- Clubs, Five O'Clock Club, and Jack Staples, Owner, Washington, D. C.
- Clubs, Flax, Philip, Bel Aire, Detroit, Michigan.
- Clubs, Flick, Walter H., Statington, Pa.
- Clubs, Florence, A. J., Jr., Fort Worth, Texas.
- Clubs, Florio's Music Bar, and Joe and Nick Florio, Props., Niagara Falls, N. Y.
- Clubs, Foard, Mrs. H. J. M., Bryn Mawr, Pa.
- Clubs, Fogelman, Benjamin, Benny-the-Blum's, Philadelphia, Pa.
- Clubs, Folsom, Mrs. Ruby, Ely, Nevada.
- Clubs, Fonticchio, Mrs. Elice, Club Fiesta, Hurley, Wis.
- Clubs, Ford, Larry, Seattle, Wash.
- Clubs, Forest Hills Supper Club, J. K. Mosely, Owner, Sue Ellison, Manager, Greenville, S. C.
- Clubs, Formicella, Mrs., Starlight Terrace, Eastchester, New York.
- Clubs, Forrest, Thomas, San Antonio, Texas.
- Clubs, Fort Brislov Chapter of the Imperial Order Daughters of the Empire, Calgary, Alta., Can.
- Clubs, Fortin, Ernest, Old Mill Dance Hall, Kawkawlin, Michigan.
- Clubs, Foster, Floyd, Owner, Merry Mixers' Tavern, Benedict, Minnesota.
- Clubs, Fotnshop, Inc., New York, N. Y.
- Clubs, Fountain, John, Milford, Delaware.
- Clubs, 400 Club, and George Graff, St. Louis, Mo.
- Clubs, Fox, Ben, Evansville, Indiana.
- Clubs, Fox, Faldie, San Francisco, Calif.
- Clubs, Fox, Harry, Mercury Music Bar, Pittsburgh, Pa.
- Clubs, Fox, S. M., St. Paul, Minn.; Kansas City, Mo.
- Clubs, Frankel, L., Broadway Swing Publications, New Frankfurt, Broadway Swing Publications, New York, N. Y.
- Clubs, Franklin, Allen, Green Bay, Wisconsin.
- Clubs, Franks, Tony, Austin, Texas.
- Clubs, Fratone, James, Washington, D. C.
- Clubs, Freed, Murray, Lancaster, Pa.
- Clubs, French, Don, and Don French, Louisville, Mo.
- Clubs, French, and Chateau Place, Sun Valley, Idaho.
- Clubs, Fretto, Joseph, Schenectady, N. Y.
- Clubs, Friedland, Edward S., Mirage Room, Bayside, L. I., New York.
- Clubs, Frielander, Jack, Miami Beach, Florida.
- Clubs, Friedman, Hyman, Savannah, Ga.
- Clubs, Friend, Albert, 1024 Club, Brooklyn, N. Y.
- Clubs, Friendship League of America, and A. L. Nelson, Oil City, Pa.
- Clubs, Frontier Club, and Robert Moran, Ocean Park, Calif.
- Clubs, Frontier Lounge, Doran May, Employer, Missoula, Montana.
- Clubs, Frontier Night Club, and Harry Gordon and Clinton Anderson, Owners, Denver, Colorado.
- Clubs, Frontier Ranch, Cascar Adler, Operator, Detroit, Michigan.
- Clubs, Frucher, Mollie, Monticello, N. Y.
- Clubs, Fryor, D. S., Orlando, Florida.
- Clubs, Fuller, Frank, Los Gatos, Calif.
- Clubs, Fuller, J. H., Danville, Virginia.
- Clubs, Fur Dressing & Dyeing Salesmen's Union, New York, N. Y.
- Clubs, Furedy, E. S., Mgr., Trans Lux Hour Glass, Washington, D. C.
- Clubs, Gaddis, Joe, Phoenix, Ariz.
- Clubs, Gaines Patio, and Henry Gaines, Owner, Tallahassee, Fla.
- Clubs, Gains, G. J., Norfolk, Va.
- Clubs, Galati, Mr. A., Jack Zaccardi, Newark, N. J.
- Clubs, Galst, Erwin, Green Bay, Wis.
- Clubs, Garcia, Lou, Philadelphia, Pa.
- Clubs, Gardner, Montie, Chestnut, Inc., New York, N. Y.
- Clubs, Gasmer, Frank, Crest Club, Alexandria, Minn.
- Clubs, Gavin, Weezer, Louisville, Ky.
- Clubs, Gayer, Archie, Ward Brothers Circus, Los Angeles, California.
- Clubs, Gaylord Enterprises, and L. Carrigan, Mgr., Vancouver, B. C., Canada.
- Clubs, Gay Nineties Club, Lou Belmont, Prop., Henry Epstein, Owner, Baltimore, and Ocean City, Maryland.
- Clubs, Gayway Ballroom, and Jim Corcoran, McCook, Nebraska.
- Clubs, Genovese, Charles, Brooklyn, N. Y.
- Clubs, Gentile, Nick, Milwaukee, Wis.
- Clubs, George R. Anderson Post 65, American Legion, and Floyd Louchard, Ardmore, Okla.
- Clubs, Georgian Room, and H. D. McKee, Santa Monica, California.
- Clubs, Gerard, Mickey, Patterson, N. J.
- Clubs, Germano, Basil, Trentsville, N. Y.
- Clubs, Bert Geris Agency, Hollywood, Calif.
- Clubs, Gibson, C. Rex, Harlan, Iowa.
- Clubs, Gibson, Charles, Lafayette, Ind.
- Clubs, Gilbert, Julie, New Orleans, La.
- Clubs, Gillilan, Max, Tyler, Texas.
- Clubs, Gilkison, Lucene, Cape Girardeau, Mo.
- Clubs, Gilmore, James E., Asbury Park, N. J.
- Clubs, Gilson, Lee, Sherman Oaks, Calif.
- Clubs, Glen Acres Hotel and Country Club, Jack W. Rosen, Employer, Glen Spey, New York.
- Clubs, Glen, Charlie, Chicago, Ill.
- Clubs, Glendale Pavilion, Ted Bingham, South Shore, Musselman's Lake, Ont., Canada.
- Clubs, Globe Promoters of Huckleback Revue, and Harry Dixon, and Elmo Olvey, Brooklyn, N. Y.
- Clubs, Gluckman, E. M., Broadway on Parade, Chicago, Illinois.
- Clubs, Glyde Oil Products, New York, N. Y.
- Clubs, Gold, Sol, Washington, D. C.
- Clubs, Golden Gate Grill, and Lou Burg, Prop., Denver, Colorado.
- Clubs, Goldman, Al and Marty, Westport, Conn.
- Clubs, Goldman, Henry, Starke, Fla.
- Clubs, Goldstein, Benny, Hudson, New York.
- Clubs, Goldstein, Robert, and Mrs. Sloyer, New York, N. Y.
- Clubs, Coltry, Charles, Tulsa, Okla.
- Clubs, Gonzales, Ruben, Monte Carlo Inn, Monte Carlo Gardens, Reynosa, Mexico.
- Clubs, Goodenough, Johnnie, Fayetteville, N. C.
- Clubs, Goodleman, Charles, Atlantic City, N. J.
- Clubs, Goodman, H. E., Mgr., The Pines, Greenville, South Carolina.
- Clubs, Goodman, Irvin, White Marsh, Md.
- Clubs, Gordon, Douglas, Durham, N. C.
- Clubs, Gordon, Nick, San, Maine.
- Clubs, Gordon, Ruth, Las Vegas, Nevada.
- Clubs, Gottlieb, Ralph, Halfway House, Joel Newman, Glens Falls, N. Y.
- Clubs, Grace, Max L., Boston, Mass.
- Clubs, Graff, George, 400 Club, St. Louis, Mo.
- Clubs, Graham, Alfred, Newark, N. J.
- Clubs, Graham, Lyle, Dodge City, and Logan, Kansas.
- Clubs, Granada Gardens, Shanon Shaeffer, Owner, Eugene, Oregon.
- Clubs, Grand Hotel, and Max Schmidt, Parkville, N. Y.
- Clubs, Grande, Nicholas, Red Mirror, Newark, N. J.
- Clubs, Grand View Hotel, S. H. Seldin, S. Fallsburg, New York.
- Clubs, Grasso, Mickey, Miami Beach, Fla.
- Clubs, Gravel Hill Inn, and Preston Hitchens, Prop., Georgetown, Del.
- Clubs, Gray, Lew, and Magic Record Co., Hollywood, Calif., and New York, N. Y.
- Clubs, Graymont A. C., Brooklyn, N. Y.
- Clubs, Gray's Inn, and Eddy Nelson, Employer, James Sheerr, Mgr., Jackson, N. H.
- Clubs, Graystone Ballroom, Natalie and George Piatov, Niagara Falls, N. Y.
- Clubs, Greater Atlanta Moonlight Opera Co., Howard C. Jacoby, Mgr., Atlanta, Ga.
- Clubs, Greber, Ben, Baltimore, Md.
- Clubs, Great Enterprises (also known as Dixie Recording Co.), Knoxville, Tenn.
- Clubs, Green, Goldman, Detroit, Mich.
- Clubs, Green, Morris, Faston, Pa.
- Clubs, Green, O. M., Gaylord, Minn., and Springfield, Minn.
- Clubs, Green Derby Cafe, Carl and Mary Amata, Cleveland, Ohio.
- Clubs, Green Duck Tavern, and Mr. and Mrs. Stiller, Prairie View, Ill.
- Clubs, Gregg, Katherine, Collectors' Items Recording Co., New York, N. Y.
- Clubs, Grenik, Marshall, Drummondville, P. Q., Canada.
- Clubs, Grey, A. J., Williamson, N. C.
- Clubs, Griffin, Manly, Tucson, Ariz.
- Clubs, Griffith, A. J., Jr., Jackson Heights, N. Y.
- Clubs, Griggs, Samuel, Palestine, Texas.
- Clubs, Grisman, Sam, New York, N. Y.
- Clubs, Gross, David, Vineland, N. J.
- Clubs, Gross, Gerald, of United Artists Management, New York, N. Y.
- Clubs, Gross, Jerry, New York, N. Y.
- Clubs, Grove, Charles, Palestine, Texas.

Grover, Tiff, Flint, Mich.
Gunn, Ott, Albuquerque, Pa.
Gunther, Elmer, and Jake, Club Cabana, Orlando, Florida.
Gutrie, John A., Mgr., Rodeo Show, Connected with Grand National of Muskogee, Okla., Muskogee, Okla.
Guito, Samuel, Hudson, N. Y.

Haddon Hall Hotel, Miami Beach, Florida.
Hager, Robert, LaGrange, Illinois.
Haines, Archie M., Flamingo Club, Mt. Vernon, Illinois.
Hale, Walter, Promoter, Chicago, Illinois.
Halfont, Nate, Los Angeles, Calif.
Halfway House, Ralph Gottlieb, Employer; Joel Newman, Owner, Glens Falls, N. Y.
Hall, Donald H., Palm Springs, Calif.
Hall, Edwin C., Brooklyn, N. Y.
Hall, Emory, Newark, N. J.
Hall, Mr., Palmer House, Rockford, Illinois.
Halliday, Finn, Albuquerque, New Mexico.
Hallowell, Herb, Fairbanks, Alaska.
Hamilton, Herman, Ada, Oklahoma.
Hamilton's Night Club and Jack Hamilton, Owner, Nanticoke, Pa.
Hammon Oyster House, and Joe Jacobs, Hot Springs, Arkansas.
Hammond, W., Quincy, Illinois.
Hand, A. J., Dutch Village, Toledo, Ohio.
Hangor Restaurant a Club, and Herbert Pearson, Stonington, Connecticut.
Hannah, Caleb F., Tallahassee, Fla.
Hannah, John, Easton, Minn.
Harding, Stanley W., Newcastle, Indiana.
Hargrave, Lawrence, Charleston, W. Va.
Hargrave, Paul, Charleston, W. Va.
Harper, A. C., Lexington, Ky.
Harris, Earl, Newark, N. J.
Harris, Paul, Seattle, Wash.
Harris, Rupert, Indianapolis, Indiana.
Harris, Stanley, Roanoke, Virginia.
Harris, William, Clarksville, Tennessee.
Harr, Gordon, Frontier Night Club, Denver, Colo.
Hart, Charles, President, and Eastern Mardi Gras, Inc., Albecon, N. J.
Hart-Van Recording Co., and H. L. Hartman, La Grange, Illinois.
Haskell, Eugene, Merry Widow Co., Los Angeles, Calif.
Harab, Sam, Paterson, N. J.
Hatcher, Perry T., Coconut Grove Nite Club, Phenix City, Alabama.
Havener, Mrs. Theresa, Prop., Dreamland, Kankakee, Illinois.
Hawes, H. H., Challicothe, Missouri.
Hawkins, Charles, Institute, W. Va.
Hayes, Billie and Floyd, Club Zanibar, Nashville, Tennessee.
Hayes, Gov, Savannah, Georgia.
Hayz, Clarence, Newark, N. J.
Haynes, Thomas, Montclair, N. J.
Hazy, Joseph, Somerville, N. J.
Head, John E., Owner, Back Stage Club, Union City, N. J.
Hecharis Corp., White Plains, N. Y.
Heller, Saul, Cleveland, Ohio.
Hemmway, Phil, New York, N. Y.
Henderson, John, Knoxville, Tennessee.
Henry's Restaurant, and Charles Henry, Pontiac, Michigan.
Henshaw, Bobby, Kansas City, Mo.
Herren, Charles, Herren's Evergreen Farms Supper Club, Atlanta, Georgia.
"High Button Shoes," Jack Small, General Mgr., New York, N. Y.
Hill, Robert, Monroe, La.
Hine, George H., Lexington, Ky.
Hirleman, George A., Hirleman Florida Productions, Inc., Coral Gables, Fla., New York, N. Y.
Hitchens, Preston, Gravel Hill Inn, Georgetown, Delaware.
Hoberman, John Price, President, Washington Aviation Country Club, Washington, D. C.
Hodges, Earl, of Top Hat Dance Club, Pensacola, Florida.
Hoffman, Ed. F., Hoffman's 3-Ring Circus, Washington, D. C.
Hoffman, Sam, Operator, Frontier Ranch, Detroit, Michigan.
Holcome, H. C., Spartansburg, S. C.
Holidays, Art, Studio Club, Wichita, Kansas.
Holman, B. D., Club 26, Longview, Texas.
Hollywood Cafe, Gus Rosman, Brooklyn, N. Y.
Hollywood Lodge, Mr. Kendall, Rhinelander, Wis.
Hollywood Productions, and Kroger Babb, Employer, Wilmington, Ohio.
Holt, Jack, Canton, Ohio.
Holsinger, Ruby, Las Vegas, Nevada.
Holyoke Theatre, Bernard W. Levy, Holyoke, Mass.
Holzhause, Charles, Club 46, Greensburgh, Ind.
Hoover, Clifford, Long Branch, N. J.
Horan, Irish, Fair Park Casino, Greensboro, N. C.
Horne, W. S., Marion, Indiana.
Horse Follies of 1946, E. E. McCaw, Perria, Calif.
Horse Shoe Lounge, and Al Barnes, Owner, Rock Island, Ill.
Hosher, John, Phoenix, Arizona.
Hotel Gertramuus, East Hampton, Conn.
Hotel Plaza, Arthur Patt, Lakewood, N. J.
Hotel Selsinger, David Selsinger, Owner, Loch Sheldrake, N. Y.
Howard Daniel Smith Post 457, V.F.W., and American Legion Hut, B. D. Burrow, Commander, Walnut Ridge, Arkansas.
Howsie, Fay, Normandy Restaurant, Clearwater Beach, Florida.
Huber, Lawrence, The Brown Derby, Wisconsin Rapids, Wisconsin.
Hughes, Ann (Mrs.), Colosimo's Theatre Restaurant, Inc., and Monie Carlo Lounge, Chicago, Illinois.
Hull, Russ, Vienna, Ohio.
Hulsizer, Herb, Tropical Gardens, Sun Prairie, Wisconsin.
Humane Animal Association, Peoria, Illinois.
Hume, Jack, Miami Beach, Florida.

Hunter, Pearl (Mrs.), Coconut Lounge Club, Nashville, Tenn.
The Hurricane, and Percy Stovall, New Orleans, Louisiana.
Hutchens, M. E., Martinsville, Va.
Hutchins, William, East Orange, N. J.
Hutton, Jim, San Diego, Calif.
Hyland, Chauncey A., New Orleans, La.

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

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

Kahan, Samuel, Wilkes-Barre, Pa.
Kahner's Hotel, Jack Katz, Monticello, N. Y.
Kahl, Arthur, Nichols, Wis.
Kai, John F., Dance Mgr., Pender Post 55, American Legion, Pender, Nebraska.
Kaiser, Fred, Manteca, Calif.
Kant, Joe, Fallburgh, N. Y.
Kantrovitz, Clarence (Kay), Hartford, Conn.
Kaplan, Yale, Hartford, Conn.
Kapp Records, Inc., Raymond L. Krauss, Hollywood, Calif.
Karn, Norman, Carousel Club, Tampa, Fla.
Karnson, Joe, Charlotte, N. C.
Katz, Jack, Monticello, N. Y.
Kavkos, William, and Kavkos Club, Washington, District of Columbia.
Kay, Clarence (Kantrovitz), Hartford, Conn.
Kay, Frank, Lebanon, Mo.
Kay, S. L., Cotton Club, North Little Rock, Ark.
Kaye, Al, Wilmington, Del.
Kaye-Martin, Kaye-Martin Productions, New York, New York.
Kay Sweeney Club, Union City, N. J.
Kay's Swing Club, Kay Angeloro, Patchogue, New York.

Keeling, Alec (also known as A. Scott), and National Orchestra Syndicate, and American Booking Company, Pensacola, Fla.
Keene, William, New York, N. Y.
Kerily, J. A., Chi's Cocktail Lounge, Phoenix, Arizona.
Keith, Jessie, Monroe, La.
Kelly, George M. (Marquis), Spencerville, Ind.
Kelton, Wallace, Specialty Productions, San Angelo, Texas.
Kendall, Mrs. Mgr., Holly Wood Lodge, Rhinelander, Wis.
Kennison, Mrs. Ruth, Owner, Pango Pango Club, Coulton, San Bernardino, Calif., and Honolulu, Hawaii.
Kent Music Co., and Nick Kentros, New York, New York.
Kern, John, Salina, Kansas.
Ketchum, Paul, Oak Lawn Theatre, Tezakana, Arkansas.
Khoury, Tony, Rhinelander, Wis.
Kille, Lyman, Watersliet, N. Y.
King, Gene, New York, N. Y.

King, Jan, Tacoma, Wash.
King, Victor, Louisville, Ky.
King, Mr. and Mrs. Walter, Everson, Pa.
King, William H., Hollywood, Calif.
Kingsborough Athletic Club, George Chandler, Brooklyn, N. Y.
Kirk, Edwin, Corpus Christi, Texas.
Kirkland, Fred, Augusta, Ga.
Kirsch, Fred, Washington, D. C.
Kirsch, Walter, Broadway Hofbrau, Inc., New York, N. Y.
Kitay, Marvin, Long Branch, N. J.
Klan Club of LaGrange High School, LaGrange, Illinois.
Klein, Lew, and Zanibar Club, Phoenix, Ariz.
Kliment, Robert F., Niagara Falls, N. Y.
Kline, Hazel, Shy-Ann Nite Club, Cheyenne, Wyo.
Knight, Allen, Jr., Richmond, Va.
Knight, Raymond, New York, N. Y.
Knights of Magic, Marvin Charles, New York, New York.
Koch, Fred G., New York, N. Y.
Koerber, Ollie, Colonial Club, Natchez, Miss.
Kolb, Clarence, Hollywood, Calif.
Kolb, Matt, Cincinnati, Ohio.
Kolvas, A. M., Roberts Club, Monterey, Calif.
Kopelman, Marnie, Crystalline Records & Trans-Canada Music, Toronto, Ont., Canada.
Koren, Aaron, New York, N. Y.
Kosman, Hyman, Detroit, Mich.
Kovacs, Edward, California Productions, Hollywood, Calif.
Kraft, Ozzie, Sherman Oaks, Calif.
Krauss, Raymond L., Hollywood, Calif.
Kriszics, Tony, Omsland, Ill.
Kurland, Bernard, Town House Restaurant, Far Rockaway, L. I., N. Y.
Kushner, Jack, and David, New York, N. Y.

La Casa Del Rio Music Publishing Co., and Don B. Owens, Jr., Secretary, Toledo, Ohio.
Lachman, Jesse, Coeur d'Alene, Idaho.
Ladoulis, Nick, One-O-One Club, Billerica, Mass.
La Fontaine, Leo, New York, N. Y.
LaFontaine, Mrs. Saranne, Lake, N. Y.
Lager, Bob, Blue Heaven Room, Chester, Pa.
La Loma, Inc., and Margaret Riards, Employer, Albuquerque, New Mexico.
Lamon, Ed., New Castle, Delaware.
Lanane, Bob and George, Anderson, Indiana.
Landy, Louis, San Francisco, Calif.
Langford, Karl, Toronto, Ont., Canada.
Lantz, Myer (Blackie), Cincinnati, Ohio.
Larzom, J. Dory, Trenton, N. J.
Larby, Ballroom, and Curtis Larby, Operator, Denton, Iowa.
Larchmont Club, Joe Assas, Owner, Haverhill, Massachusetts.
Larkin Attractions, and George Larkin, Salem, Mass.
Larocco, Harry L., 1001 Club, West Palm Beach, Florida.
Larscheid, Mrs. George, Prop., Carman Hotel, Sturgeon Bay, Wis.
Larsh, Jack, Long Beach, Calif.
La Societe Artistique, Maurice Beriau, Montreal, P. Q., Canada.
Latin Quarter, Jim Dietz, Employer, Virginia Beach, Virginia.
Law, Jerry, New York, N. Y.
Lawrence, Robert D., Las Vegas, Nevada.
Lawson, Al, Traverse City, Michigan.
Lazy Valley Ranch, and Kirby Beckett, Manager and Owner, Evergreen, Colorado.
Leahy, J. W., "Lee", Rockin' M Dude Ranch Club, San Antonio, Texas.
Lee, Arthur (Allen Lyon), New York, N. Y.
Lee, Don, Owner of Script and Score Productions and Operator of "Sawdust and Swingtime", Dallas, Texas.
Lee, Edward, Washington, Pa.
Lee, Eugene, Cincinnati, Ohio.
Lee, W. C., Macon, Georgia.
Lefor Tavern and Ballroom, Art and John Zenker, Operators, Bismarck, North Dakota.
Legere, F. L., Sanford, Maine.
Legg, Archie, Arka, Calif.
Leigh, Stockton, Somers Point, N. J.; New York, N. Y.
Leingang, George, Sacramento, Calif.
Leon & Eddie's Nite Club, Leon & Eddie's, Inc., John Widmeyer, President, and Sidney Orkin, Secretary, Palm Beach, Florida.
Leonard, John S., New York, N. Y.
Lesnik, Max, Miami Beach, Florida.
Leslie, George, New Toronto, Ont., Canada.
Lester, Joseph and Sarah, White Sulphur Springs, New York.
Leszy, Pearson, Towers Ballroom, Camden, N. J.
Levine, Joseph, Newark, N. J.
Levy, Bernard W., Holyoke Theatre, Holyoke, Mass.
Levy, Ellis W., San Francisco, Calif.
Lewis, William, Argemita Club, Pittsburgh, Calif.
Lew, Lettie and his "Blackbirds", New York, N. Y.
Liberty Cafe & Nite Club, and Son Thompson, Monroe, Louisiana.
Lieberman, Sol, Studio City, Calif.
Lindstrom & Meyer, Jameson, N. Y.
Linskie (Skippy Lynn), Owner of Script and Score Productions and Operator of "Sawdust and Swingtime", Dallas, Texas.
Little America Tavern, and John R. McLean, Conard, Montana.
Little Dandy Tavern, Thomas Tooke, La Crosse, Wisconsin.
Littlegreen, S. J., Lookout Mountain Hotel, Lookout Mountain, Tennessee.
Little Harlem Club, Ned Caswell, Montgomery, Alabama.
Livingston, Buster, Hendersonville, N. C.
L. J. R. Productions, and Lou Brudnick, Boston, Mass.
Lloyd, George, Rochester, N. Y.
Lloyds Manor, and Smokey McAllister, Newark, New Jersey.
Local Union 1452, CIO Steel Workers Organizing Committee, Toronto, Ont., Canada.
Lockman, Harvey, Atlantic City, N. J.

Lohmuller, Bernard, North Hollywood, Calif.
Long, Hatilda, Keshena, Wisconsin.
Longwood Hotel, Maximilian Shepard, Owner, Orlando, Florida.
Lookout Mountain Hotel, and S. J. Littlegreen, Lookout Mountain, Tennessee.
Lopez, Mr. Salem, Oregon.
Loughridge, Floyd, George R. Anderson Post 65, American Legion, Ardmore, Oklahoma.
Louis's Market, and Louis Pappery, Omaha, Neb.
Love, Clarence, Love's Cocktail Lounge, Tulsa, Oklahoma.
Lowery, Rev. J. R., Pine Bluff, Arkansas.
Loy, John, Mayflower Dining Room, Burlington, North Carolina.
Lupia, Joseph, Metro Coat & Suit Co., New York, N. Y.
Lussier, Pierre, Montreal, P. Q., Canada.
Lyndel, Jimmy (James Delacel), Spokane, Wash.
Lyon, Allen (also known as Arthur Lee), New York, N. Y.

McAdoo, Mr. and Mrs. George, San Jose, Calif.
McAllister, Smokey, Lloyds Manor, Newark, N. J.
McBride, Romauld, Evansville, Ind.
McCarthy, Neil, New York, N. Y.
McCall, George, Hollywood, Calif.
McCann, Roosevelt, Wilson, N. C.
McCann, Sam, Wilson, N. C.
McCarthy, E. J., Supper Club, Raleigh, N. C.
McCaw, E. E., Owner, Horse Follies of 1946, Perria, Calif.
McClain, B., Newport News, Va.
McClutcheon, Pat, Fort Meyers, Fla.
McClude, Phil, Columbus, Ohio.
McClun, Earl H., Washington, D. C.
McClough, Owen, Long Beach, Calif.
McClouch, Sam, Wilson, N. C.
McCluskey, C. A., Northwest Vaudeville Attractions, Minneapolis, Minn.
McFarrige, James, Wunder Bar, Cincinnati, Ohio.
McGovern, Terry, Brandonville, Pa.
McGowan, Daniel, Plainfield, N. J.
McGowan, J. B., Coral, Dunsmuir, Calif.
McNamee, James H., Boston, Mass.
McKay, Louis, Buffalo, N. Y.
McKinney, James R., Bloomington, Ill.
McLaughlin, Max, Ann Arbor, Mich.
McLean, C. F., Norwich, N. Y.
McLean, John R., Little America Tavern, Conard, Mont.
McMahon, Jess, New York, N. Y.
McMillan, Tom, Owner, Town House, Oxnard, California.
McMullen, E. L., Houston, Texas.
McQuillan, Bob, Crescent Beach Ballroom, Niantic, Connecticut.
McRae, H. D., Georgian Room, Santa Monica, California.
McShain, John, Philadelphia, Pa.

Mackie, Robert, of Savoy Ballroom, Chicago, Ill.
Macamba Club, Miami Beach, Fla.
Macon County Fair Association, Mildred Sanford, Employer, Macon, Missouri.
Mad House, Oscar Dunham, Owner, Lake Hopatcong, N. J.
Magic Record Co., Lew Gray, Hollywood, Calif., and New York, N. Y.
Main Line Civic Light Opera Co., Nat Burns, Director, Berwyn, Pa.
Main Street Theatre, Kansas City, Mo.
Maisonette Social Club, Aubrey Walker, New York, N. Y.
Majestic Record Co., Chicago, Ill.
Makler, Nello, Sacramento, Calif.
Mallory, William, Columbus, Ohio.
Malouf, Leroy B., Phoenix, Ariz.
Manhattan Club, Irvin Goodman, Prop., White Marsh, Md.
Manhattan Recording Corp., and Walter H. Brown, Jr., New York, N. Y.
Manzani, Vince, Milwaukee, Wis.
Mann, Paul, Washington, D. C.
Manning, Sam, New York, N. Y.
Manor St. Gabriel, and Paul Arbog, Owner, St. Gabriel de Brandon, P. Q., Canada.
Mansfield, Emanuel, Washington, D. C.
Manuel Bros. Agency, Inc., Cleveland, Ohio.
Marchino, Charles, Club Delmar, Bronx, N. Y.
Mardinefeld, Isadore, Jr., Estate, Loch Sheldrake, New York.
Mardi Gras, Wheeling, W. Va.
Mariano, Tom, Newark, N. J.
Marine Restaurant at Hotel Del Mar, Jimmie Walker, Walkers, Hawaii.
Markee, Vince, Chicago, Ill.
Markey, Charles, Surf Club, Beaufort, N. C.
Martha Doyle, and Tune Town Ballroom, St. Louis, Mo.
Marks, Al, Rome, N. Y.
Marlin, Coyal J., El Paso, Texas.
Marsh, James, Paterson, N. J.
Martin, Chick (Hugh M. Aspinwall), Shenandoah, Iowa.
Martin's, Martin Pisco, Galesburg, Ill.
Martinez, Grace, Dog House, New Orleans, La.
Mason, Charles, New York, N. Y.
Masi, John, Twin Palms Restaurant, Valhalla, New York.
Mason, Bill, Midland, Pa.
Mason, Leroy, Chicago, Ill.
Masonic Hall (colored), and Calvin Simmons, Okmulgee, Okla.
Mathews, Edna, Kilgore, Texas.
Mathews, S. D., Sandusky, Ohio.
Mathews, Jean, James Edwards, Los Angeles, Calif.
Mathews, Lee A., and New Artist Service, Pittsburgh, Pa.
Maurice, Ralph.
Mauro, Raymond E., Merry Widow Co., Los Angeles, California.
May, Doran, and Frontier Lounge, Missoula, Mont.
May, Oscar P., and Harry E., Dallas, Texas.
Mayflower Dining Room, and John Loy, Burlington, N. C.
Mays, Chester, Chicago, Ill.

Calif.
Maxey, Terry, Hampton Va.
Mazur, John, Braeburn, Pa.
Melody Club, Frank and Theresa Oliver, Em-
plovers, San Jose, Calif.
Melody Inn (formerly Harry's The Spot), Harry
L. Sizer, Jr., Employer, Virginia Beach, Va.
Melody Mill, Thomas Crosby, Employer, Fair-
field, Minn.
Melody Records Inc., Philadelphia, Pa.
Mercury Music Bar, and Harry Fox, Pittsburgh,
Pennsylvania.
Merkle, Frederick J., Ron-da-Voo, Paris, Texas.
Merrick Bros. Circus (Circus Productions Ltd.),
and M. R. Nutting, Press., London, Ontario,
Canada.
Merry-Go-Round, Jack and Lessee Millard, Akron,
Ohio.
Merry Miners' Tavern, Floyd Foster, Bemidji,
Minnesota.
Merry Widow Co., and Eugene Haskell, Raymond
E. Mauro, Los Angeles, Calif.
Mestasi, Paris, Beverly Hills, Calif.
Metro Anglers Social Club, and Aaron Murray,
Bronx, N. Y.
Metro Coat & Suit Co., and Joseph Lupia, New
York, N. Y.
Metropolitan Theatre, Emanuel Stutz, Operator,
Cleveland, Ohio.
Meyer, Morris, Norfolk, Va.
Meyers, Johnny, New York, N. Y.
Mekey Weinstein Theatrical Agency, Chicago,
Illinois.
Midway Park, Joseph Parness, Niagara Falls, N. Y.
Midwest Sportsman Assoc., Topeka, Kan.
Mignardo, Emil, Emil's Night Club, Santa Fe,
New Mexico.
Millard, Jack, Mgr., & Lessee, Merry-Go-Round,
Akron, Ohio.
Miller, Archie, National Athletic Club, Toledo,
Ohio.
Miller, Eddie S., San Francisco, Calif.
Miller, Gordon J., Rendezvous Bowl, Sister Lakes,
Michigan.
Miller, Irving, Miami Beach, Fla.
Miller, Jerry, Racine, Wis.
Miller, J. L., Clarion, Iowa.
Miller, Warren, San Diego, Calif.
Mills, Dick, Silver Dollar, Joplin, Mo.
Milton Recording Co., and War Perkins, Los
Angeles, Calif.
Minardo, Nono, San Diego, Calif., and Detroit,
Michigan.
Minnick Attractions, Joe Minnick, Augusta, Ga.
Miquel, V., Toronto, Ont., Canada.
Mirabel, Paul, Club Brazil, Catalina Island, Calif.
Mirage Room, and Edw. S. Friedland, Bayside,
Long Island, N. Y.
Mitchell, Jimmy, Tucson, Ariz.
Mitchell, John, San Diego, Calif., and Calumet
City, Ill.
Mocamba Restaurant, and Jack Friedlander, Irving
Miller, Max Leschnick, and Michael Rosen-
berg, Employers, Miami Beach, Fla.
Moist, Don, Columbus, Neb.
Montano, Santos, Philadelphia, Pa.
Monte Carlo Gardens, Monte Carlo Inn, and
Ruben Gonzales, Reynosa, Mexico.
Monte Carlo Lounge, Mrs. Ann Hughes, Owner,
Chicago, Ill.
Montreal, R., New York, N. Y.
Montgomery, A. Frank, Jr., Cambridge, Mass.
Montgomery, I. Neal, Atlanta, Ga.
Montgomery, W. T., Montgomery, Ala.
Monty, Thos., Red Rose Inn, Holoken, N. J.
Moody, Philip, and Youth Monument to the
Future Organization, New York, N. Y.
Moonlight Club, Cape Girardeau, Mo.
Moore, Cleve, Los Angeles, Calif.
Moore, Francis C., Civic Light Opera Committee,
of San Francisco, San Francisco, Calif.
Moore, Frank, Owner, Star Dust Club, Washing-
ton, District of Columbia.
Moore, Harry, Oakland, Calif.
Moore, R. E., Jr., Mobile, Ala.
Moose Club, and A. P. Sundry, Employer, Blairs-
ville, Pa.
Moose Lodge 566, Auburn, Ind.
Moran, Robert, and Frontier Club, Ocean Park,
California.
Morgan, J. C., Dallas, Texas.
Morkin, Roy, Oakland, Calif.
Morteco Restaurant, G. Fassa, and G. Dantzer,
Operators, Atlantic City, N. J.
Morris, Joe, Operator, Plantation Club, Los An-
geles, Calif.
Morrison, Philip, Brooklyn, N. Y.
Mortos, Boris, Hollywood, Calif.
Morty, Ewan, Los Angeles, Calif.
Mossy, J. K., Greenville, S. C.
Mouzon, George, Boston, Mass.
Mueller, J. M., Winterhaven, Calif.
Muldron, A. G., Fairbanks, Alaska.
Murphy, Joseph, New Castle, Del.
Murphy's, The Original, George T. Murphy, Peoria,
Illinois.
Murray, Aaron, Metro Anglers Social Club, Bronx,
New York.
Murray, John, Silver Screen, Inc., Los Angeles,
California.
Murray's New York, N. Y.
Music Bowl, and Jack Perez, and Louis Cappa-
nola, Employers, Chicago, Ill.
Music Bowl (formerly China Doll), and A. D.
Blumenthal, Chicago, Ill.
Myrtle Beach Pavilion, George Akers, Mgr., Mr.
Bryant, Owner, Myrtle Beach, S. C.
Nally, Bernard, Reading, Pa.
Nassau Symphony Orchestra, Inc., and Benjamin J.
Fiedler and Clinton P. Sheehy, New York, N. Y.
Nate, Sam, B'Nai B'rith Organization, West New
York, N. Y.
Nathan, Julius, Edwards Hotel, Miami Beach, Fla.
National Athletic Club, and Roy Finn and Archie
Miller, Toledo, Ohio.

National Club, and Al Irby, Employer, Nevada
City, Calif.
National Home Show, Greenville, S. C.
National Orchestra Syndicate, and American Book-
ing Co. and Alec Keeling (also known as
A. Scott), Pensacola, Florida.
Naval Veterans Association, and Louis C. Janke,
President, Guelph, Ont., Canada.
Neely, J. W., Jr., Augusta, Georgia.
Neill, William, New York, N. Y.
Nelson, A. L., Friendship League of America, Oil
City, Pa.
Nelson, Art, Buffalo, N. Y.
Nelson, Eddy, Gray's Inn, Jackson, N. H.
Nelson, Mrs. Mildred, Buffalo, N. Y.
New Artists Service, Lee A. Matthews, Pittsburgh,
Pa.
Newberry, Earl, and Associated Artists, Inc., Jack-
sonville, Florida.
Newberry, Woody, Manager and Owner, The Old
Country Club, Phoenix, Arizona.
New Broadway Hotel, Charles Carter, Manager,
Baltimore, Md.
Newcomer, Charles, Richmond, Indiana.
Newman, Joel, Halfway House, Ralph Gottlieb,
Glens Falls, N. Y.
Newman, Nathan, New York, N. Y.
New Silver Slipper, and George Valentine, Prop.,
Lake Ronkonkoma, L. I., N. Y.
New Windsor Hotel, Maximilian Shepard, Oneonta,
N. Y.
New York Civic Opera Company, William Reute-
mann, New York, N. Y.
New York Ice Fantasy Co., Scott Chalfant, James
Blizzard and Henry Robinson, Owners, New
York, N. Y.
Nichols Ballroom, Arthur Kahls, Nichols, Wis.
Nichols, Sam, Sun Theatre, St. Louis, Mo.
Nightingale, Homer, Toledo, Ohio.
Niter, Leonard, Morgantown, W. Va.
Nite Cap Bar & Grill, Newark, N. J.
Noll, Carl, Meadville, Pa.
Norbert, Henri, Montreal, P. Q., Canada.
Normandie Beach Club, Alexander DeCicco, At-
lantic Beach, N. Y.
Normandy Restaurant, and Fay Howse, Clearwater
Beach, Florida.
Norris, Gene, Palomar Ballroom, Lansing,
Michigan.
Norris, Gene, Oxford Hotel Ballroom, Enid, Okla.
Northwest Vaudeville Attractions, and C. A. Mc-
Evoy, Minneapolis, Minn.
Nottak, Sarge, Chicago, Illinois.
Nutting, M. R., President, Merrick Bros. Circus
(Circus Productions Ltd.), Hamilton, Ont.,
Canada.
Nylo, Robert A., Red Wing Grill, Red Wing, Minn.
Oak Lawn Theatre, and Paul Ketchum, Owner and
Operator, Texarkana, Arkansas.
Oasis Club, and Joe DeFrancisco, Owner, Pitts-
burgh, Pa.
Obey, Elmo, Globe Promoters of Huckleback Revue,
Brooklyn, N. Y.
O'Brien, F. J., San Antonio, Texas.
O'Brien, John L., Washington, D. C.
Ocean Grotto Restaurant, and Albert Santarpio,
Prop., Brooklyn, N. Y.
Ocean Playhouse, Steel Pier, and Robert Courtney
(New York City), Atlantic City, N. J.
O'Connor, Grace, Sacramento, Calif.
O'Connor, Pat L., Pat L. O'Connor, Inc., Chicago,
Illinois.
Old Country Club, Woody Newberry, Phoenix,
Arizona.
Old Mill Dance Hall, Ernest Fortin, Owner, Kaw-
lawlin, Michigan.
Oliver, Frank and Theresa, Melody Club, San Jose,
Calif.
Oliver, William, Edgewater Beach Hotel, Pointe-
a-Claire, N. J., Canada.
O'Mean's Luck Attractions, Albany, N. Y.
One-O-One Club, Nick Ladoulis, Prop., Billerica,
Mass.
1001 Club, and Harry L. Larocco and Lillian F.
Parrish, West Palm Beach, Florida.
Orlin, Sidney, Leon & Eddie's Nite Club, Leon &
Eddie's, Inc., Palm Beach, Florida.
Oronato, Vincent, Cafe Society Uptown, San Fran-
cisco, Calif.
Orpheus Record Co., New York, N. Y.
Ottenberg, Samuel, Riverside Inn, Fairmount Park,
Pa.
Otto's Westside Resort, and Otto Schmidt, Straw-
berry Lake, Ruso, North Dakota.
Overson, Harold, Cincinnati, Ohio.
Owens, Don B., La Casa Del Rio Music Publishing
Co., Toledo, Ohio.
Oxford Hotel Ballroom, and Gene Norris, Em-
ployer, Enid, Oklahoma.
Oxman, Al, Prop., Clayton Club, Sacramento,
Calif.
Pacific Recording Studio, Kamokila Campbell,
Honolulu, Hawaii.
Pal Amusements Co., Vidalia, Ga.
Palazzo, Joe, Detroit, Mich.
Palmer House, Mr. Hall, Owner, Rockford, Ill.
Palm Grove Ballroom, Edward T. Rodgers, Ora-
ville, Calif.
Palm Club, Tony Veltin, Lake Charles, La.
Palomar, Ballroom, Elmer Norris, Jr., Lansing,
Mich.
Panzago, Pete, Alliance Theatre Corp., Chicago,
Illinois.
"Panda", Daniel Straver, Newark, N. J.
Panzago, Joseph, connected with Midway Park,
Niagara Falls, N. Y.
Pango Pango Club, Mrs. Ruth Kennison, Coulton,
San Bernardino, Calif., and Honolulu, Hawaii.
Papadimas, Babis, Detroit, Mich.
Paperny, Louis, and Louie's Market, Omaha, Neb.
Paradise Club, Mr. and Mrs. Karl Wilson, Find-
lay, Ohio.
Paradise Club, Mr. and Mrs. Young, San Diego,
California.
Parker, David, Kingston, S. C.
Parker, Hugh, Ottawa, Ont., Canada.

Parminter, David, New York, N. Y.
Parrish, Lillian F., 1001 Club, West Palm Beach,
Florida.
Paskin, Bernard, Apollo Club, Dover, Del.
Passe, Ray, San Diego, Calif.
Patricia Stevens Models Finishing School, Holly-
wood, Calif., San Francisco, Calif., Chicago,
Ill., Indianapolis, Ind., Detroit, Mich., Min-
neapolis, Minn., Kansas City, Mo., St. Louis,
Mo., Cincinnati, Ohio, Dallas, Texas, Milwau-
kee, Wisconsin.
Pati, Arthur, Mgr., Hotel Plaza, Lakewood, N. J.
Patterson, Trent, Hollywood, Calif.
Paul D. Robinson Fire Fighters Post 567, and
Captain G. W. McDonald, Columbus, Ohio.
Paul's Arena, Gibby Seaborn, Fort Fairfield, Me.
Paul's Theatrical Agency, Boston, Mass.
Payne, Edgar, Detroit, Mich.
Payne, Mrs. L., Winston-Salem, N. C.
Paz, Fred, San Jose, Calif.
Peacock Inn, and F. Spooner, Ottawa, Ont., Can.
Pearl Morey, North Weymouth, Mass.
Pearson, Herbert, Hangar Restaurant & Club, Ston-
ington, Conn.
Peadley, Charles W., Green Bay, Wis.
Pegram, Sandra, Tampa, Fla.
Pender Post 55, American Legion, and John F.
Kai, Dance Mgr., Pender, Nebraska.
Penthouse Restaurant, Philip Rosen, New York,
New York.
Pepper, Lee, New York, N. Y.
Perdue, Frank, Montgomery, Ala.
Peretz, Jack, Music Bowl, Chicago, Ill.
Perkins, Johnny, East St. Louis, Ill.
Perkins, War, Milstone Recording Co., Los An-
geles, Calif.
Perruso's Restaurant, and Vito Perruso, Employer,
Washington, D. C.
Perry, T. G., Jackson, Miss.
Perry Records, and Sami Richman, Bronx, N. Y.
Petrucci, Andrew, N. Arlington, N. J.
Petty, L. C., Hot Springs, Ark.
Philadelphia Gardens, Inc., Philadelphia, Pa.
Philadelphia Lab. Co., and Luis Colanunno, Mgr.,
Philadelphia, Pa.
Phillip, E. C., Ormond, Fla.
Piatov, Natalie and George, Graystone Ballroom,
Niagara Falls, N. Y.
Piedmont Social Club, Paterson, N. J.
Pierce, Pops, Los Angeles, Calif.
Pier Cafe, E. P. Bates, Lakeside, Oregon.
Pierlorin, Jacques, Atlantic City, N. J.
Pilot House Night Club, Harry Joyce, Biloxi, Miss.
Pine Lodge Hotel, Joseph Solomon, and Mollie
Fruchter, Employers, Monticello, N. Y.
Pinella, James, Williamsport, Pa.
Pine Ridge Follie, Vaughn Richardson, Indian-
apolis, Ind.
Pines, and H. E. Goodman, Greenville, S. C.
Pines Hotel Corp., and John Clarke, Venice, Fla.
Piper, Frank, Colonnade Club, Bethlehem, Pa.
Pipps, Russ, Talk of the Town Cafe, Williams-
town, N. J.
Place, The, and Theodore Costello, Mgr., New
York, N. Y.
Plantation Club, Archie M. Haines, Owner, Mt.
Vernon, Ill.
Plantation Club, Joe Morris, Los Angeles, Calif.
Plantation Club, and Paul D. Reese, Owner, Pro-
cessorsville, Ohio.
Plantation Blvd Revue, Mathew Taftan, Chicago,
Illinois.
Playdium, and Stuart Tambor, Employer, and
Johnny Perkins, Owner, East St. Louis, Ill.
"Play Girls of 1938", Jack Fine, Chicago, Ill.
Playland, Joseph Tricoli, San Diego, Calif.
Plaza Hotel, J. Earl Denton, Clovis, N. M.
Ponsette, Walter, Stratford, Pa.
Polish Radio Club, and Jos. A. Zelasko, Union-
town, Pa.
Pollack, Heli, and Elias Pollack, Employer,
Ferdale, N. Y.
Pollard, Felnard, Greenville, Miss.
Pollard, Fritz, New York, N. Y.
Pond View Inn, and Joseph Stefano, Blackstone,
Massachusetts.
Porter, Sam, 812 Club, Philadelphia, Pa.
Post Road Ten Acres, Chaucey Dewep Steele,
New Owner and Manager, Wayland, Mass.
Potamkin, Victor, Towers Ballroom, Camden, N. J.
Powell, Charles, El Patio Boat Club, Charlestown,
West Virginia.
Powell, Teddy, Newark, N. J.
Power, Donald W., Meadville, Pa.
Powers Theatre, Grand Rapids, Mich.
Preston, Joey, Los Angeles, Calif.
Prestwood, William, Newark, N. J.
Prior, Rees Saxon (Mrs.), Civic Light Opera Co.,
Little Rock, Ark.
Prince, Hughie, New York, N. Y.
Prinz, Bill (W. H. P. Corp.), Miami, Fla.
P. T. K. Fraternity of John Harris High School,
and Robert Spitzer, Chairman, Harrisburg,
Pennsylvania.
Puckett, H. H., Richmond, Ind.
Puerto Rico Post 1105, Frank J. Rendon, Brook-
lyn, N. Y.
Pugh, George W., Ward Bros. Circus, Los An-
geles, Calif.
Pullman Cafe, George Subrin, Owner & Mgr.,
Akron, Ohio.
Puma, James, Brooklyn, N. Y.
Purple Iris, and Chris D. Cassimus and Joseph
Cannon, Washington, D. C.
Putnam, George Carson, New York, N. Y.
Pyatt, Joseph, Paterson, N. J.
Pyle, Howard D., and Savoy Promotions, Detroit,
Michigan.
Pyle, William, Chester, Pa.
Radio Station CHUM, Toronto, Ont., Canada.
Radio, Gerald, Euclid, Ohio.
Rain Queen, Inc., New York, N. Y.
Ralph Gray Agency, New York, N. Y.
Randall, C., Saranac Lake, N. Y.
Raphin, Harry, Prop., Wagon Wheel Tavern, Mt.
Vernon, N. Y.

Rapkin, Saul, Owner, Fifty-two Club, Loch Shel-
drake, N. Y.
Rappaport, A., Owner, The Blue Room, Long
Branch, N. J.
Rayburn, E., Washington, D. C.
Rayfield, Jerry, Cobourg, Ont., Canada.
Raymond, Don G., of Creative Entertainment
Bureau, Philadelphia, Pa.
Ray's Bar-D, and Raymond C. Demperio, Elbridge,
N. Y.
Ray's Cafe, Las Vegas, Nevada.
Reade, Michael, Brooklyn, N. Y.
Reagan, Margo, Key West, Florida.
Red Mirror, and Nicholas Grande, Prop., Newark,
N. J.
Red Rose Inn, and Thomas Monto, Employer,
Hoboken, N. J.
Red Wing Grill, Robert A. Nybo, Operator, Red
Wing, Minnesota.
Reed, Jimmie, Greenville, Wisconsin.
Reed, Joe and W. C., San Francisco, Calif.
Reese, Paul D., Plantation Club, Processorsville, Ohio.
Reeves, Harry A., Shreveport, Louisiana.
Reeves, William T., Harrisburg, Pa.
Regan, Jack, New York, N. Y.
Regency Corp., and Jus. R. Weisser, Boston, Mass.
Reich, Eddie, Washington, D. C.
Reider, Sam, Cincinnati, Ohio; Youngstown, Ohio.
Reight, C. H., Pittsburgh, Pa.
Reitel, Frank, Blue Skies Cafe, Frankfurt, N. Y.
Reindollar, Harry, Chester, Pa.
Reinke, Mr. and Mrs., Bowler, Wisconsin.
Reis, Les, White Plains, N. Y.
Rendezvous and Oscar Black, Richmond, Va.
Rendezvous Bowl, and Gordon I. Miller, Owner,
Sister Lakes, Michigan.
Repch, Albert, Fenwick, Maryland.
Resnick, William, Boston, Mass.
Reutemann, William, New York Civic Opera Co.,
New York, N. Y.
Revis, Houlton, Houston, Texas.
Reynolds, Bud, Picatello, Idaho.
Rhapsody on Ice, N. Edward Beck, Employer,
Beverly Hills, Calif.
Ricardi, Margaret, La Luma, Inc., Albuquerque,
New Mexico.
Richardson, Garfield, Dan Larimore Lodge 1097,
EHPDE, Florence Villa, Florida.
Richardson, Harry, Ashbury Park, N. J.
Richardson, Vaughn, Pine Ridge Follies, Indian-
apolis, Indiana.
Rich Art Records, Inc., Garvey, Calif.
Richman, Sam, Perry Records, Bronx, N. Y.
Rittenhouse, Rev. H. B., Frederick, Md.; Wash-
ington, D. C.
Riverside Inn, Inc., Samuel Ottenberg, President,
Fairmount Park, Pa.
Riverside Pavilion, George Bassman, Hastings, Ont.,
Canada.
Riverview Casino, Paterson, N. J.
Rivkin, Irving, Miami Beach, Fla.
R. J. Bar, and C. L. Jensen, Jackson Hole, Wyo.
Roberts Bros. Circus, and C. C. Smith, Operator,
Pine Bluff, Arkansas.
Roberts, George, Montreal, P. Q., Canada.
Roberts Club, and A. M. Kolvas, Owner, Monterey,
Calif.
Robertson, T. E., Robertson Rodeo, Inc., Mountain
Home, Arkansas.
Robinson, Bennie, Champaign, Illinois.
Robinson, Charles, New York, N. Y.
Robinson, Henry, New York Ice Fantasy Co., New
York, N. Y.
Roostack, Kurt (Ken Robey), Hollywood, Calif.
Rockbridge Theatre, Buena Vista, Va.
Rockin' M Dude Ranch Club, and J. W. "Lee"
Leathy, San Antonio, Texas.
Roden, Walter, Tuckahoe, N. Y.
Rodgers, Edw. T., Palm Grove Ballroom, Ora-
ville, Calif.; Benicia, Calif.
Rodriguez, Mr., Chanson, Inc., New York, N. Y.
Rogers & Chase Co., San Francisco, Calif.
Rogers, Harry, Owner, "Frisco Follies", New
York, N. Y.
Rohanna, George, Norfolk, Virginia.
Rolan, Kid, Rock Hills, S. C.
Rollison, Eugene, Newark, N. J.
Romany Room, and Mr. Weintraub, Operator, and
William Birman, Mgr., Washington, D. C.
Rome, Al M., Salina, Kansas.
Ron-da-Voo, and Frederick J. Merkle, Employer,
Paris, Texas.
Rosa, Thomas, N., Washington, D. C.
Rose, Manuel, New Bedford, Mass.
Rose, Sam, Chicago, Illinois.
Rose, S. Tex, Confure Guild, Los Angeles, Calif.
Rosen, Jack W., Glen Acres Hotel & Country Club,
Glen Spey, New York.
Rosen, Philip, Owner and Operator, Penthouse
Restaurant, New York, N. Y.
Rosenberg, Michael, Mocamba Restaurant, Miami
Beach, Florida.
Rosenberg, Paul, Brooklyn, N. Y.
Rosenberg, Mrs. K. M., Hermiston, Oregon; Lewist-
on, Idaho.
Rossman, Gus, Hollywood Cafe, Brooklyn, N. Y.
Roth, Otto, Philadelphia, Pa.
Roumanian Inn, Washington, D. C.
Rowe, Phil, Riviera Beach, Florida.
Royal Music Co., Durham, N. C.
Roy's Record Co., Los Angeles, Calif.
Rubien, Almer J., South Seas, Inc., New York,
N. Y.
Rubin, Herbert, Variety Entertainers, Inc., New
York, N. Y.
Rudls Beach Nite Club or Cow Shed, and Magnus
F. Edwards, Mgr., Schenectady, N. Y.
Runner, Louis O., Chicago Inn, Hayward, Wis.
Rush, Charles E., Buffalo, N. Y.
Russell, Alfred, New York, N. Y.
Russell, Bud, Crescent Beach Ballroom, Niantic,
Conn.
Russell, J. D., Rowell, New Mexico.
Russell, Fred, Veterans of Foreign War, and
Gus Zercher, Dance Mgr., Russell, Kansas.
Russino, Tom, Brooklyn, N. Y.
Russo, Joseph, Hartford, Conn.

- Ruth, Theron, Greenville, N. C.
 Rutledge, R. M., Peoria, Illinois.
 Ryan, A. L., Longview, Texas.
 Ryan, Ted, Los Angeles, Calif.
- Sabatini Club, and Mrs. Verna V. Coleman, Sabatini, New York.
- Sachs, Herb, Club Ellington, Washington, D. C.
 Sacks, Herbert, D. E. Corp., Washington, D. C.
 Saco Hotel, and Nick Gordon, Saco, Maine.
 Sala, Joseph M., Owner, El Chico Cafe, Pittsburgh, Pa.
 Salans, Frank J., Cleveland, Ohio.
 Sallee, Henry, Sandusky, Ohio.
 Salvato, Joseph, Cambridge, Mass.
 Sam, Alex Ah (Alexander Asam), The Woodland, Honolulu, Hawaii.
 Samuels, John Parker, Lancaster, Pa.
 San Diego Club, Nono Minando, Detroit, Mich.
 Sandy Beach Inn, Pontiac, Mich.
 Sanford, Mildred, Maccom County Fair Association, Maccom, Mo.
 Sants, Suici, M. Triay, Havana, Cuba.
 Santarpio, Albert, Ocean Grotto Restaurant, Brooklyn, N. Y.
 Santuro, E. J., Bronx, N. Y.
 Santos, Rose, Southland Recording Co., New York, New York.
 Savoy Ballroom, Robert Mackie, Chicago, Ill.
 Savoy Promotions, Howard D. Pyle, Detroit, Mich.
 Scalise, Anthony, Club Chez-Ami, Grand Rapids, Michigan.
 Schatz, Frederick G., Entertainment Enterprises, Inc., Indianapolis, Ind.
 Schaul's Restaurant, and Edward Wisniewski, East Windsor Hill, Conn.
 Schiller, Abe, Las Vegas, Nevada.
 Schmidt, Max, Parkville, N. Y.
 Schmidt, Otto, Otto's Westside Resort, Strawberry Lake, Rusa, North Dakota.
 Schmoever, Mrs. Irma, Pottsville, Pa.
 Schreiber, Raymond, Owner & Operator, Colonial Theatre, Detroit, Mich.
 Schult-Kreuter Theatrical Agency, North Kansas City, Mo.
 Schuyler, Ned, Miami, Fla.
 Schwacher, Leroy, Bear Creek, Wis.
 Schwartz, Mrs. Morris, New York, N. Y.
 Sime, A. (Alec Keeling), National Orchestra Syndicate and American Booking Co., Pensacola, Fla.
 Scott, Charles E., Pine Bluff, Ark.
 Scott, Emmet J., Kansas City, Mo.
 Scott, Mr., Mgr., Backstage Club, Union City, New Jersey.
 Scott, Nelson, Specialty Productions, San Angelo, Texas.
 Scratchings, Alfred, Buddies Club, Akron, Ohio.
 Seaburne, Gibby, Paul's Arena, Fort Fairfield, Me.
 Seal Bros. Circus, Dorothy Anderson, Employer, Fontana, Calif.
 Sedgwick, Lee, Operator, Piqua, Ohio.
 Seldin, S. H., Operator (Lakewood, N. J.), Grand View Hotel, South Fallsburg, N. Y.
 Sellers, Stan, Birmingham, Ala.
 Senecal, Lou, Verdun, P. Q., Canada.
 Seven Dwarfs Inn, London, Ont., Canada.
 Shadowbrook Inn, and Fred Thornegren, Owner, Shrewsbury, N. J.
 Shaeffer, Shannon, Granada Gardens, Eugene, Ore.
 Shayne, Tony, Hartford, Conn.
 Sheehy, Clinton P., Nassau Symphony Orchestra, Inc., New York, N. Y.
 Sheets, Andy, Alameda, Calif.
 Sheer, James, Gray's Inn, Jackson, N. H.
 Shelton, Earl, Earl Shelton Productions, San Francisco, Calif.
 Shepard, Maximilian, Owner, New Windsor Hotel, Oneonta, N. Y.
 Sherman & Shore Advertising Agency, San Francisco, Calif.
 Shivers, Bob, Dorado, Ark.
 Shlesinger, David, Hotel Shlesinger, Lush Sheldrake, N. Y.
 Shy-Ann Nite Club, and Hazel Kline, Mgr., Cheyenne, Wyo.
 Sicilia, N., Sheboygan, Wis.
 Silver Dollar, Dick Mills, Mgr. and Owner, Joplin, Missouri.
 Silver Horn Cafe, and Mr. Silver, South Gate, California.
 Silberman, Harry, Schenectady, N. Y.
 Silver Screen, Inc., John Murray and Anderson, Los Angeles, Calif.
 Simmons, Calvin, Masonic Hall, Okmulgee, Okla.
 Simmons, Charles, Newark, N. J.
 Simmons, Gordon A., Calgary, Alta., Canada.
 Simon, Percy, Big Track Diner, Norfolk, Va.
 Simons, Al, Washington, D. C.
 Sinclair, Carlton (Carl Parker), Bronx, N. Y.
 Singer, H. & Co., Enterprises, and H. Singer, Vancouver, B. C., Canada.
 Singer, John, New York, N. Y.
 Singletery, J. A., Houston, Texas.
 Six Brothers Circus, and George McCall, Hollywood, Calif.
 Sizer, Harry L., Jr., Virginia Beach, Va.
 Skirochid, Walter, Ukrainian National Federation Hall, Toronto, Ont., Canada.
 Skyliner Club, and Howard Stripling, Ft. Worth, Texas.
 Sky View Club, Jess Coates, Duncan, Okla.
 Sleigh, Don, Glens Falls, N. Y.
 Sloyer, Mrs., and Robert Goldstein, New York, New York.
 Small, Jack, "High Button Shoes", New York, N. Y.
 Smart, Paul D., Miami, Fla.
 Smith, C. C., Operator, Robbins Bros. Circus (Pine Bluff, Ark.), Jackson, Miss.
 Smith, Dewey, Hot Springs, Ark.
 Smith, J. A., Washington, D. C.
 Smith, J. F., Fort Worth, Texas.
 Smith, James R., Cincinnati, Ohio.
 Smith, Mrs. Lawrence, Prop., Club Plantation, Alexandria, La.
 Smith, Miss, Duthan, Ala.
- Smith, Richard, Clarion, Pa.
 Smith, Wynne, Dynamic Records, New York, N. Y.
 Smoke House Lounge, Del K. James, Employer, Rock Springs, Wyoming.
 Sneed, Andrew, and Spring Hill Farms, Utica, Michigan.
 Sni-Bar Gardens, Kansas City, Mo.
 Snyder, Chic, Fort Worth, Texas.
 Sokoloff, Mr., Ambassador & Monogram Records, Toronto, Ont., Canada.
 Solomun, Joseph, Monticello, N. Y.
 Souleux, Irving, Quebec City, and Montreal, Quebec, Canada.
 Southland Recording Co., and Rose Santos, New York, N. Y.
 South Seas, Inc., Abner J. Rubien, New York, New York.
 Southwestern Attractions, and M. K. Boldman, and Jack Swiger, Oklahoma City, Okla.
 Sparks Circus, and James Edgar, Mgr. (operated by Florida Circus Corp.), Venice, Fla.
 Spaulding, Preston, Louisville, Ky.
 Specialty Productions, and Nelson Scott & Wallace Kelton, San Angelo, Texas.
 Spencer, Nathaniel C., Prop., Delaware Inn, Atlantic City, N. J.
 Spencer, Perry, Atlanta, Ga.
 Spero, Herman, Cleveland, Ohio.
 Spivack, Maurice, Collectors' Items Recording Co., New York, N. Y.
 Spomer, E. Peacock Inn, Ottawa, Ont., Canada.
 Sporting Events, Inc., E. Weingarten, Greensboro, North Carolina.
 Spotlight Band Booking Cooperative (Spotlight Bands Booking & Orchestra Management Co.), Isaac A. Faib, Mgr., Boling, and Valasco, Texas.
 Spottite Club, New York, N. Y.
 Spring Hill Farms, and Andrew Sneed, Utica, Mich.
 Stagnaro, Fred, Sunser Macaroni Products, Stockton, Calif.
 Standley, John K., Hollywood, Calif.
 Stanley Amusements, Harold Stanley, Cotton Club, Los Angeles, Calif.
 Stanley, Frank, Philadelphia, Pa.
 Stanton, Edward, Arkansas State Theatre, Little Rock, Ark.
 Staples, Jack, Cabana Club and 5 o'clock Club, Washington, D. C.
 Star Dust Club, Frank Moore, Washington, D. C.
 Star Dust Revue, John K. Standley, Hollywood, California.
 Starlight Terrace, Del Tufo & Formicella, Propt., Eastchester, N. Y.
 Stars & Bars Club (also known as Brass Hats Club), A. R. Conley, Owner, Jack Tyson, Mgr., Alexandria, La.
 Steel Pier, Ocean Playhouse, Atlantic City, N. J.
 Steele, Chauncey Deep, Wayland, Mass.
 Steele, Larry, Larry Steele's Smart Affairs, Chicago, Illinois.
 Stefano, Joseph, Blackstone, Mass.
 Stem, Ben, New York, N. Y.
 Stein, Norman, New York, N. Y.
 Steiner, Eliot, Brooklyn, N. Y.
 Steve Murray's Mahogany Club, New York, N. Y.
 Stevens and Arthur L. Clark, Saratoga Springs, New York.
 Stevens Bros. Circus, Huxco, Okla.
 Stevenson, Ralph, Turf Club, Columbus, Ohio.
 Stewart, J. H., Little Rock, Ark.
 Stewart, Leon H., Mgr., Club Congo, Springfield, Illinois.
 Stewart, Willie, Sheepport, La.
 Stier's Hotel, and Philip Stier, Owner, Ferndale, New York.
 Stillier, Mr. and Mrs., Green Duck Tavern, Prairie View, Ill.
 Sinton, Eugene, Peoria, Illinois.
 Stokes, Gene, Carolina Beach, N. C.
 Stoltz, L. F., Ward Bros. Circus, Los Angeles, California.
 Stolzman, Mr., Pipestone, Minn.
 Stoner, Harlan T., Chicago, Ill.
 Stoney, Mild F., Las Vegas, Nevada.
 Stoval, Percy, The Hurricane, New Orleans, La.
 Strates, James E., Shows, Rita Cortes, Watershet, N. Y.
 Straus, George, Miami Beach, Fla.
 Straver, Daniel, "Panda", Newark, N. J.
 Strawberry Festival, Inc., Wallace, N. C.
 Streeter, Paul, Peoria, Illinois.
 Stripling, Howard, Fort Worth, Texas.
 Stromberg, Hunt, Jr., New York, N. Y.
 Strone, Irving, New York, N. Y.
 Stuart, Ray, Manhattan, Kansas.
 Studio Club, and Art Holiday, Wichita, Kansas.
 Stutz, Emanuel, Cleveland, Ohio.
 Subrin, George, Pullman Cafe, Akron, Ohio.
 Sullivan, Charles, Yankee Club, Elwood, Ind.
 Sullivan, Dave, Crystal Ballroom, Long Beach, California.
 Sullivan, J. Arnold, Boston, Mass.
 Summer Gardens, and James Welb, Gravenhurst, Ont., Canada.
 Sun Amusement Co., Sun Theatre, St. Louis, Mo.
 Sunbrook, Larry, and his Rodco Show, Boston, Mass.; New York, N. Y.; Cincinnati, Ohio, and Montreal, P. Q., Canada.
 Sundry, A. P., Moose Club, Blairsville, Pa.
 Sunser Macaroni Products, Fred Stagnaro, Stockton, Calif.
 Sunset Park, Baumgart Sister, Williamsport, Pa.
 Sun Theatre, and Sam Nieberg, St. Louis, Mo.
 Superior 25 Club, Inc., New York, N. Y.
 Supper Club, and E. J. McCarthy, Owner, Raleigh, North Carolina.
 Surf Club, and Charles Markey, Beaufort, N. C.
 Sutton, G. W., Stuart, Florida.
 Swaele, Lebbe, Macon, Georgia.
 Swager, Jack, Southwestern Attractions, Oklahoma City, Oklahoma.
- Taffan, Matthew, Platinum Blonde Revue and Temptations of 1941, Chicago, Illinois.
 Tahoe Biltmore Hotel, Nate Blumenfeld, Lake Tahoe, Nevada.
- Talavera, Ramon, Miami, Fla.
 Talk of the Town Cafe, and Rocco Pippo, Mgr., Williamsport, N. J.
 Tambor, Stuart, East St. Louis, Illinois.
 T and W Corporation, Washington, D. C.
 Taylor, Dan, Chatham, Ont., Canada.
 Taylor, Earl, Dayton, Ohio.
 Taylor, Jack, McGeece, Arkansas.
 Taylor, Roy D., Bowling Green, Kentucky.
 Teague, Marian, Club Bagdad, Grand Prairie, Tex.
 Teal, Arthur E., Coiffure Guild, Los Angeles, Calif.
 Teichner, Charles A., of T. N. T. Productions, Chicago, Illinois.
 Television Exposition Productions, Inc., and Edward A. Cornez, President, New York, N. Y.
 1024 Club, and Albert Friend, Brooklyn, N. Y.
 Terrace Gardens, E. M. Carpenter, Mgr., Flint, Michigan.
 Terra Plaza, and Elmer Bartolo, Employer, Springfield, Illinois.
 Terrace Restaurant, Jack Amron, Miami Beach, Fla.
 Terry's Supper Club, Newport News, Virginia.
 Thirfaul, Dorothy (Mimi Chevalier), Newton, Mass.
 36 Club, Tony Aboyoum, Employer, Miami, Fla.
 Tholen, Garry, Lansing, Michigan.
 Thomas, Howard M. "Doc", Owen Sound, Ont., Canada.
 Thomas, Johnny, Cotton Club, North Little Rock, Arkansas.
 Thomas, Dr. Joseph H., Edgewater Beach, Turners Station, Maryland.
 Thomas, Matthew B., Detroit, Mich.
 Thomas Puna Lake, Honolulu, Hawaii.
 Thomas, Ray, Burlington, Vermont.
 Thompson, Bob, Biloxi, Miss.
 Thompson, Charles G., Bluefield, W. Va.
 Thompson, Earl, Washington-Bloomington, Ill.; Peoria, Ill.
 Thompson, Ernest, Brooklyn, N. Y.
 Thompson, Lawrence A. Jr., Savannah, Georgia.
 Thompson, Purr, Bloomfield, N. J.
 Thompson, Son, Liberty Cafe & Nite Club, Monroe, Louisiana.
 Thomson, Sava & Valenti, Inc., New York, N. Y.
 Thorgegren, Fred, Shadowbrook Inn, Shrewsbury, New Jersey.
 Three Towers Inn, and Joseph Hay, Somerville, New Jersey.
 Thudium, H. C., Kansas City, Mo.
 Tiffany, Harry, Mgr., Twin Tree Inn, Glens Falls, New York.
 T. N. T. Productions, Charles A. Teichner, Chicago, Illinois.
 Toddler House, and John J. Toscano, Culver City, California.
 Toffel, Adolph, Tannersville, Pa.
 Tomkins, Alan "Van", Los Angeles, Calif.
 Tooke, Thomas, and Little Dandy Tavern, La Crosse, Wisconsin.
 Top Hat Club, Milton Bass, Operator, Virginia Beach, Virginia.
 Top Hat Dance Club, and Earl Hodges, Pensacola, Florida.
 Toscano, John L., Culver City, Calif.
 Towers Ballroom, Leasy, Pearson & Potamkin, Vicinity, N. Y.
 Town House, Tom McMillan, Oxnard, Calif.
 Town House Restaurant, and Bernard Kurland, Prop., Far Rockaway, L. I., N. Y.
 Trans-Canada Music, Toronto, Ont., Canada.
 Trans-Lux Hour Glass, E. S. Furely, Mgr., Washington, D. C.
 Tray, M., Sans Souci, Havana, Cuba.
 Tricoli, Joseph, Operator, Playland, San Diego, Calif.
 Tripodi, Joseph A., President, Italian Opera Association, Toledo, Ohio.
 Trocadero Theatre Lounge, Rockford, Illinois.
 Tropical Gardens, and Herb Hultizer, Sun Prairie, Wisconsin.
 Tucker, Frank, Newark, N. J.
 Tucker's Blue Grass Club, and A. J. Tucker, Owner, Cleveland, Ohio.
 Tune Town Ballroom, Markham Doyle, St. Louis, Missouri.
 Turf Club, and Ralph Stevenson, Prop., Columbus, Ohio.
 Tustrone, Velma, Cleveland, Ohio.
 Twentieth Century Theatre, Buffalo, N. Y.
 Twin Lantern, Elmer B. Dashiell, Operator, Salisbury, Maryland.
 Twin Palms Restaurant, John Mast, Prop., Valhalla, N. Y.
 Twin Tree Inn, and Harry Tiffany, Glens Falls, N. Y.
 241 Club, and H. L. Freeman, Phenix, Alabama.
 Two Spot Club, and Caleb E. Hannah, Tallahassee, Florida.
 Twomey, Don, Reno, Nevada.
 Tyler Entertainment Co., Tyler, Texas.
 Tyler, Lenney, Blue Skies Cafe, Frankfort, N. Y.
 Tyson, Jack, Stars & Bars Club, Alexandria, La.
- Ukrainian National Federation Hall, Toronto, Ont., Canada.
 Umbach Amusement & Beverage Co., R. E. "Bob" Umbach, Birmingham, Alabama.
 United Artists Management, New York, N. Y.
 United Textile Workers of America, Welland, Ont., Canada.
 Universal Attractions, Hamilton, Ont., Canada.
 Universal Light Opera Company Association, Hollywood, Calif.
 University of South Carolina, Block C Club, Columbia, South Carolina.
 Utopia Lodge, Greenfield Park, N. Y.
 Utopian Club, Eddie Arnett, Owner, Marshfield, Wisconsin.
- Valenti, Sam, Rochester, N. Y.
 Valentine, George, New Silver Slipper, Lake Ronkonkoma, L. I., N. Y.
 Valley Amusement Association, and William B. Wagoner, Jr., President, Fresno, Calif.
 Vanderbilt Country Club, and Terry McGovern, Employer, Brandonville, Pa.
 Vannerson, Leonard, Los Angeles, Calif.
- Variety Entertainers, Inc., and Herbert Rubin, New York, N. Y.
 Veleno, Tony, Mgr., Palms Club, Lake Charles, La.
 Venable, Howard, Western Recording Co., Hollywood, Calif.
 Venner, Pierre, Zanesville, Ohio.
 Ventimiglia, Joseph, Paterson, N. J.
 Veterans of Foreign Wars, LeRoy Rench, Command, Dover, Delaware.
 V-F-W, Hall, Russell, Kansas.
 V-F-W, Tomah, Wisconsin.
 V-F-W, Whittell-Finnell Post 971, Newton, Kan.
 Vickers, Jimmie, Paducah, Kentucky.
 "Victory Bellies", Jack Fine, Chicago, Illinois.
 Villa Antique, P. Antico, Prop., Brooklyn, N. Y.
 Villum, Andre, Los Angeles, Calif.
 Vi-La Records, Compton, Calif.
 Viner, Joseph W., LaGrange, Illinois.
 Vogel, Mr., Los Angeles, Calif.
 Waco Amusement Enterprises, Syracuse, Ind.
 Wagner, Al, Cavalcade of Amusements, Mobile, Ala.
 Wagner, Lou, Peoria, Ill.
 Wagoner, William B., Jr., Valley Amusement Assn., Fresno, Calif.
 Wagon Wheel Tavern, Harry Rapkin, Mt. Vernon, New York.
 Waingold, Louis, Cumberland, Md.
 Waldo, Joseph, San Francisco, Calif.
 Waldron, Billy, Boston, Mass.
 Walker, Aubrey, Marstonette Social Club, New York, N. Y.
 Walker Hotel, and George Walker, Prop., Mio, Michigan.
 Walker, Jimmie, and Marine Restaurant at Hotel Del Mar, Waikiki, Hawaii.
 Walker, Julian, Boston, Mass.
 Walker, Mildred, Butte, Mont.
 Wallace, Jerry, Upper Darby, Pa.
 Walsh, J. J., Alabour, Ontario, Canada.
 Walther, Dr. Howard, Bay City, Mich.
 Walters, Carl O., Cleveland, Ohio.
 Ward Bros. Circus, Geo. W. Pugh, Archie Gayer, co-owners, & L. F. Stoltz, Agent, Los Angeles, California.
 Ward, Robert, Greensboro, N. C.
 Ward, Jeff W., Watsonville, Calif.
 Wargo, Paul S., Glendale, L. I., N. Y.
 Warner, A. H., Las Vegas, Nevada.
 Washington Aviation Country Club, John Price Heberman, Washington, D. C.
 Washington Cocktail Lounge, Athens, Pa., Washington, Pa.
 Washington, Doc, Club Plantation, Ferndale, Mich.
 Wasserman, J., Brooklyn, N. Y.
 Warren, R. N., Harrisburg, Pa.
 Waxman, H. L., Brentwood Dinner Club, Nashville, Tennessee.
 Weaver, Frances, Antler's Inn, Moline, Ill.
 Webb, James, and Summer Gardens, Gravenhurst, Ontario, Canada.
 Webb, Ric, Butte, Montana.
 Wee & Leventhal, Inc., New York, N. Y.
 Weeks, S. C., Little Rock, Ark.
 Weil, R. J., Alexandria, La.
 Weils, Charles, Miami Beach, Fla.
 Weinstager, A. J., Milwaukee, Wis.
 Weingarten, E., of Sporting Events, Inc., Greensboro, N. C.
 Weinger, Murray, Miami, Fla.
 Weinstein Archie, Commercial Club, Eugene, Ore.
 Weintraub, Mr., Romany Room, Washington, D. C.
 Weiss, Harry, Chicago Casino, Chicago, Ill.
 Weiss, Harry, Baltimore, Md.
 Weiser, Joseph, B. Agency Corp., Boston, Mass.
 Wellman, Al, and Ralph Bel Air, Detroit, Mich.
 Wei Brod, Circus, Wichita, Kansas.
 West Bros. Circus, R. W. Brandon, Owner, Wichita, Kansas.
 Western Recording Co., and Douglas Venable, Hollywood, Calif.
 Werham, Katherine, Toronto, Ontario, Canada.
 Whately, Mike, Wichita Falls, Texas.
 Whisell, Arthur, Stoughton, Conn.
 Whirlwind Ballroom, G. M. Dinkel, Operator, Brewster, Kansas.
 White, Ernest B., Charleston, W. Va.
 Whitehorse, The, and F. C. Phillip, Ormond, Fla.
 White, J. Gardell, Kansas City, Kansas.
 White, Robert, Cobourg, Ont., Canada.
 White, William, Asbury Park, N. J.
 White, William A., Virginia Beach, Va.
 Whiteside, J. Preston, Chicago, Ill.
 White Swan Corporation, Rockford, Ill.
 W. H. P. Corp. (Bill Pripp), Miami, Fla.
 Wick, Phil, Hoon, N. Y.
 Widmeyer, John, Leon & Eddie's Nite Club, Leon & Eddie's, Inc., Palm Beach, Fla.
 Wilder Operating Co., New York, N. Y.
 Wilkas, Jason, Zeigler Nite Club, Zeigler, Ill.
 Willard, Weldon D., Marshalltown, Pa.
 Willet, R. Paul, Phoenix, Ariz.
 William C. Powell Agency, Indianapolis, Ind.
 Williams, A. B., Dover, Delaware.
 Williams, Bill, El Paso, Texas, and Booneville, Mo.
 Williams, Cargile, Tulsa, Okla., and Los Angeles, California.
 Williams, Earl, Los Angeles, Calif.
 Williams, Herman, Tampa, Fla.
 Williams, Joseph, New London, Conn.
 Williams, J. W., Bronx, N. Y.
 Williams, Mark, Promoter, Austin, Texas.
 Williams, Marshall, Tucson, Ariz.
 Williams, Osian V., Grand Island, N. Y.
 Willis, Elroy, Cleveland, Ohio.
 Willow Tree Restaurant, and S. A. Bandler, Owner, Mahopac, N. Y.
 Wilshire Bowl, Los Angeles, Calif.
 Wilson, Mr., Beechwood Grove Club, Germantown, Ohio.
 Wilson, Mr. & Mrs. Karl, Operators, Paradise Club, Findlay, Ohio.
 Wilson, Leroy, Newark, N. J.
 Wilson, Sylvester, Greenville, N. C.
 Wimberly, One, Cotton Club, San Diego, Calif.
 Wine, Tom, Vicksburg, Miss.
 Winheim, David, New York, N. Y.
 Winfree, Leonard, Norfolk, Va.

MISCELLANEOUS

- Waly, J. W., Pratt, Kansas.
 Wisniewski, Edward, East Windsor Hill, Conn.
 Wronsky, E., New York, N. Y.
 Wonder Bar, James McFartridge, Owner, Cincinnati, Ohio.
 Wong, Sam, China Clipper, Washington, D. C.
 Wood, Thomas A., World Amusements, Inc., Houston, Texas.
 Woodland, The, Alexander Avam (Alex Ah Sam), Honolulu, Hawaii.
 Woodmansee, Mr., Carinel Gardens, Santa Monica, California.
 Wooleys, Jack, Louisville, Ky.
 World Amusements, Inc., Thomas A. Wood, Pres., Wright, Wilbur, Long Branch, N. J., Houston, Texas.
 Wright, Robert, Henderson, Texas.
 Wurthmann, Geo. W., Jr. (of the Pavilion, Isle of Palms, S. C.), Moudtriville, S. C.
 Wyrick, John, Crossing Inn, Trenton, N. J.
- Yank Club of Oregon, Inc., and R. C. Bartlett, Pres., Portland, Oregon.
 Yankee Club, and Charles Sullivan, Mgr., Elwood, Indiana.
 Yates, Kenneth, Esquire Productions, Kansas City, Missouri.
 Young, Mr. Thomas & Mrs. Mabel, Paradise Club (formerly known as Silver Slipper Cafe), San Diego, Calif.
 Young, Joshua F., Aunsale Hotel, Aunsale Chasm, New York.
 Young Men's Progressive Club, and J. L. Buchanan, Employer, Crowley, La.
 Younger Citizens Coordinating Committee, Boston, Mass.
 Youth, Inc., Castle Gardens, Detroit, Mich.
 Youth Monument to the Future Organization, Moody, Philip, New York, N. Y.
- Zak (Zakers), James, New York, N. Y., and Eubian, N. H.
 Zanabaz Club and Lew Klein, Phoenix, Ariz.
 Zanzardi, Jack, Galanti, A. A., Newark, N. J.
 Zeiglar Nite Club, and Dwight Allsup, and Jason Wilkas, Owners, Zeiglar, Ill.
 Zelasko, Joseph, Uniontown, Pa.
 Zelma Ruda Club, Emmett J. Scott, Prop., Bill Christian, Manager, Kansas City, Mo.
 Zeltner, Lew, Newark, N. J.
 Zenker, Art and John, Operators, Lefor Tavern & Ballroom, Bismarck, N. D.
 Zercher, Gus, Russell, Kansas.
 Zill, Jimmy, Youngstown, Ohio.
- Freeman, Jack, Mgr., Follies, Gay Paree.
 French, Joe C.
 Friendship League of America.
 Garnes, C. M.
 George, Wally.
 Gibbs, Charles.
 Gould, Hal.
 Grego, Pete.
 Gutrie, John A., Mgr., Rodeo Show (connected with Grand National of Muskogee, Okla.).
 Hoffman, Ed. F., Hoffman's 3-Ring Circus.
 Hollander, Frank.
 Horan, Irish.
 Horn, O. B.
 Huga, James.
 International Ice Revue, Robert White and Jerry Rayfield and J. J. Walsh.
 International Magicians, Producers "Magic in the Air".
 Johnson, Sandy.
 Johnston, Clifford.
 Kay, Bert.
 Kellon, Wallace.
 Kessler, Sam.
 Keyes, Ray.
 Kimball, Dude (or Romaine).
 Kirk, Edwin.
 Kosman, Hyman.
 Lane, Arthur.
 Larson, Norman J.
 Levenson, Charles.
 Levin, Harry.
 Lew Leslie and his "Blackbirds."
 McCann, Frank.
 McCaw, E. E., Owner, Horse Follies of 1946.
 McGowan, Everett.
 Mellunt, Arthur.
 Magee, Floyd.
 Maen, Roy.
 Mann, Paul.
 Matthews, John.
 Meeks, D. C.
 E. Mauro, Ralph Pionessa, Managers.
 Merry Widow Co., and Eugene Haskell, Raymond Miller, George E., Jr., former Bankers License 1129.
 Miquelon, V.
 Montalvo, Santos.
 Mosher, Woody.
- Nelson, A. J.
 New Orleans Restaurant, and Nick Gaston, Prop., Washington, D. C.
 New York Ice Fantasy Co., Scott Chalfant, James Blizard, and Henry Robinson, Owners.
 Olsen, Buddy.
 Osborn, Theodore.
 Ouellette, Louis.
 Patterson, Charles.
 Peth, Iron N.
 Platinum Blonde Revue.
 Rayfield, Jerry.
 Rea, John.
 Reid, Murray.
 Reid, R. R.
 Rhapsody on Ice, N. Edward Beck, Employer.
 Richardson, Vaughn, Pine Ridge Follies.
 Roberts, Harry E. (Hap Roberts or Doc Mel Roy).
 Robertson, T. E., Robertson Rodeo, Inc.
 Ross, Hal J., Enterprises.
 Salzmann, Arthur (Art Henry).
 Sargent, Selwyn G.
 Scott, Nelson.
 Singer, Leo, Singers Midgets.
 Six Brothers Circus, and George McCall.
 Smith, Ora T.
 Specialty Productions.
 Stevens Bros. Circus.
 Stone, Louis, Promoter.
 Stover, William.
 Straus, George.
 Summerlin, Jerry (Marrs).
 Sunbrock, Larry, and his Rodeo Show.
 Tabor, Jacob W.
 Taffon, Mathew.
 Taylor, R. J.
 Temptations of 1941.
 Thomas, Mac.
 Travers, Albert A.
 Walters, Marie, Promoter.
 Ward, W. W.
 Watson, N. C.
 Weills, Charles.
 West Bros. Circus.
 White, George.
 White, Robert.
 Williams, Cargile.
 Williams, Frederick.
 Wilson, Ray.
 Woody, Paul.

UNFAIR LIST of the American Federation of Musicians

- Ackerman, Ralph, Andy's, Milan, Ohio.
 Adams Tavern, John Adams, Owner, Anderson, Indiana.
 Acina Music Corp. (Nolan F. Knowles), Baltimore, Maryland.
 Agresta, Mrs., Elizabeth, N. J.
 Ains, Mr., and Stork Club, Trevor, Wis.
 Alameda Theatre, San Antonio, Texas.
 Alexander, Mr., Prop., Revolving Bar, Bronx, N. Y.
 Ambassador Night Club, Baltimore, Md.
 American Legion Club, Superior, Pa.
 American Legion, Moonup, Conn.
 American Legion Club of Branford, Branford, Minnesota.
 American Legion Hall, Dike, Iowa.
 American Legion, Post 59, and Mack Lilly, Commandant, Ironton, Ohio.
 Amvets, Post No. 11, and Carl "Red" Collins, Mgr., Ashland, Ky.
 Andy's, Ralph Ackerman, Mgr., Milan, Ohio.
 Armory Ballroom, Cedar Falls, Iowa.
 Asch Recordings (Disc Company of America), New York, N. Y.
 Ashworth, Homer, Operator, Show Bar, Evansville, Indiana.
 Asclim, Adrien, Prop., L'Aulgerie Des Quatre Chemins, Quebec, P. Q., Canada.
 Atlantic City Inn, Ford City, Pa.
 Audulon Club, M. I. Patterson, Mgr., Hagerstown, Maryland.
 Azalea Cocktail Lounge, Irene Ruston, Owner-Manager, Pensacola, Fla.
- Baer, Stephen S., Orchestra, Reading, Pa.
 Baker Advertising Co., Omaha, Nebraska.
 Baldwin Cafe, and C. A. Rabasco, Hagerstown, Md.
 Band Box Agency, Vince Giacinto, Director, Jersey City, N. J.
 Barric, V., and Lakeshore Terrace Gardens and S. McManus, Kingsville, Ont., Canada.
 Basil Bros. Theatres Circuit, including Lafayette, Apollo, Broadway, Genesee, Ross, Strand, Variety and Victoria Theatres, Buffalo, N. Y.
 Basil Bros. Theatres Circuit, including Colvin Theatre, Kenmore, N. Y.
 Bass, Al, Orchestra, Oklahoma City, Okla.
 Beaver Dam American Legion Band, Beaver Dam, Wisconsin.
 Beloit Recreation Band, and Don Cuthbert, Beloit, Wisconsin.
 Belrad, Duffy, Band, Leigh, Nebraska.
 Benny's Tavern, and Henry Mendelson, Washington, D. C.
 Ben's Place, Charles Dreisen, Hallandale, Fla.
 Benton Legion Post Club, Omaha, Nebraska.
 Berman, Irving N., and Manor Record Co., New York, N. Y.
 Bernier, Roger A., Owner, Wonder Bar, Norwich, Conn.
- Besnahan, Al, Prop., 418 Bar & Lounge, New Orleans, La.
 Branch, Al, Orchestra, Oakridge, N. J.
 Bug Run Inn, Big Run, Pa.
 Biller, Lucille, Lima, Ohio.
 Black, J. E., Webster City, Iowa.
 Blue Bird Orchestra, and Larry Parks, Geneva, Ohio.
 Blue Room, and Mr. Jaffe, Passaic, N. J.
 Blue Tavern, Walston, Pa.
 Boeckmann, Jacob, Clifford, N. J.
 Boley, Don, Orchestra, Topeka, Kansas.
 Bonny Mills Band, Passaic, N. J.
 Bowman, John E., Sterling, Illinois.
 Boza, Artura, and Delmonico Bar, Key West, Fla.
 Brady's Run Hotel, Fallston, Pa.
 Brady's Run Hotel, New Brighton, Pa.
 Brewer, Edgar, Roulette House, Roulette, Pa.
 Brick Pitt, Hastings, Nebraska.
 Briggs, Joseph, Prop., Joe's Bar & Grill, Norfolk, N. Y.
 Broadway Tavern, New Brighton, Pa.
 Bronkley Air Force Base Officers Mess, Mobile, Alabama.
 Brown Bombers Orchestra, and Duke Doyle Lee, Poplar Bluff, Missouri.
 Brown Hotel, Louisville, Ky.
 Buck's Tavern, Frank S. DeLuco, Prop., Hartford, Conn.
 Burk, Jay, St. Paul, Minn.
 Busch, Jack, Orchestra, Cuba City, Wis.
- Calloway, Franklin, Keystone, W. Va.
 Canadian and American Booking Agency, Quebec, P. Q., Canada.
 Capitol Theatre, Shreveport, La.
 Capps, Roy, Orchestra, Sacramento, Calif.
 Carey, Harold, Combo, Wichita, Kansas.
 Cargyle, Lee, and His Orchestra, Mobile, Ala.
 Carle, Anthony (also known as Carl Freitas), San Francisco, Calif.
 Carsons Orchestra, Galesburg, Illinois.
 Casa d'Italia, Montreal, P. Q., Canada.
 Casino, Endicot, N. Y.
 Central Cafe, and Messrs. Yanakonis, Driscoll and Gagnon, Owners and Managers, Methuen, Mass.
 Cheesman, Virgil, Harrisville, N. Y.
 Cheveroni, Rinaldo, Prop., Pickfair Cafe, Lynn, Mass.
 Cinema de Paris, Quebec, P. Q., Canada.
 Ciricillo, Elia, Director, Jersey City Military Band, Jersey City, N. J.
 City Hall Cafe, and Henry Mack and Wheel Cafe, Rochester, N. Y.
 Civic Center Theatre, and Clarence Golder, Great Falls, Montana.
 Clinton Hotel, Ithaca, N. Y.
 Clover Farm & Dairy Stores, Frank J. Panella, Norfolk, Va.
 Club Atapulco, San Angelo, Texas.
 Club 42, and Mr. Gauger, Mgr., Two Rivers, Wis.
 Club Midway, Mel Kius, Doniphan, Nebraska.
 Club Norman, Toronto, Ont., Canada.
- Club Riviera, Ironton, Ohio.
 Club Slipper, New Orleans, La.
 Club 22, Pittsburgh, Pa.
 Club 91, Moonup, Conn.
 Cole, Harold, Mechemenville, N. Y.
 Coliseum, Ceres, N. Y.
 Colonial Inn, and Dustin E. Corn, Ironton, Ohio.
 Columbus Military Band, Jersey City, N. J.
 Community Hall, John Kennedy, Operator, Monroeville, Wisconsin.
 Community Theatre, Morristown, N. J.
 Conley's Nite Club, Eau Claire, Wis.
 Coral Lounge, Mrs. Agresta, Owner, Elizabeth, New Jersey.
 Corn, Dustin E., Colonial Inn, Ironton, Ohio.
 Cottage Grove Town Hall, John Galvin, Operator, Cottage Grove, Wis.
 Crosby Inn, Wichita, Kansas.
 Crescent Beach Ballroom, New London, Conn.
 Crossman, Harry E., Big Bear Lake, Calif.
 Cruca, Charles M., Dayton, Ohio.
 Crystal Bar, Clearwater, Florida.
 Crystal Springs Pavilion, H. H. Cunningham, Ft. Worth, Texas.
 Cubala, Club, Wichita, Kansas.
 Cunningham, H. H., Ft. Worth, Texas.
 Cuthbert, Don, Beloit Recreation Band, Beloit, Wis.
- Danceland Ballroom, San Bernardino, Calif.
 Dance-Mor, Lincoln, Nebraska.
 Davis, Adda, Fairmont, W. Va.
 Davis Ballroom, and Russell Davis, Philadelphia, Pennsylvania.
 DeGrasse, Lenore, Port Arthur, Texas.
 DeLuco, Frank S., Buck's Tavern, Hartford, Conn.
 Delmonico Bar, and Artura Boza, Key West, Fla.
 Dennis, Al, Cairo, Ill.
 Disc Company of America (Asch Recordings), New York, N. Y.
 Downy, Red, Orchestra, Topeka, Kansas.
 Dreisen, Charles, Hallandale, Fla.
 Driscoll, Mr., Owner and Mgr., Central Cafe, Methuen, Mass.
 Dudek, Viola, Operator, Quabog Hotel, West Warren, Mass.
 Durfee Theatre, Fall River, Mass.
 Dupree, Hiram, Philadelphia, Pa.
- Eagles Club, Omaha, Nebraska.
 Eagles Lodge, Wichita, Kan.
 Earl, Sid, Orchestra, Boscobel, Wisc.
 Fast 57th St. Amusement Corp., and Embassy Club, and Martin Natale, Vice-Pres., New York, New York.
 Echo Recording Co., and Clement Hambourg, Toronto, Ontario, Canada.
 El Capitan Tavern, Marvin King, Owner, Kansas City, Missouri.
 El Charro Cafe, Wichita, Kansas.
 Elks Club, Key West, Fla.
 Ellis, Harry B., Orchestra, Oklahoma City, Okla.
- El Morocco Restaurant, Archie Chooljian, Sound View, Old Lyme, Conn.
 El Patio Club, and Arthur Karst, Owner, Orlando, Florida.
 Elton, J., and Mr. Soskin, Calgary, Alberta, Canada.
 Embassy Club, and Martin Natale, Vice-Pres., Fast 57th St., Amusement Corp., New York, N. Y.
- Feldman, Harry, Montreal, P. Q., Canada.
 Ferguson, Tex., Orchestra, Wichita, Kansas.
 Five O'Clock Club, New Orleans, La.
 Florence Rangers Band, Gardner, Mass.
 Folly Pier, Folly Beach, S. C.
 Forest Club, and Haskell Hardage, Prop., Hot Springs, Ark.
 Forte, Frank, New Orleans, La.
 Forty-ninth State Recording Co., Honolulu, T. H.
 Four hundred Club, Sarasota, Fla.
 Four eighteen Bar and Lounge, and Al Bresnahan, Prop., New Orleans, La.
 Fournier, Paul, and O. Gaucher and L. Gagnon, and Village Barn, Montreal, P. Q., Canada.
 Fox River Valley Boys Orchestra, Pardeeville, Wis.
 France-Film Company, Quebec, P. Q., Canada.
 Freitas, Carl (also known as Anthony Carle), San Francisco, Calif.
 French Club, Jewett City, Conn.
 Frohman, Louis, Brooklyn, N. Y.
 Fruit Dale Grange, Grants Pass, Oregon.
 Fun Bar, New Orleans, La.
 Funk, Murry, Mgr., Rendezvous Club, Lottant, Illinois.
 Gagnon, Mr., Owner and Mgr., Central Cafe, Methuen, Mass.
 Gagnon, L., and O. Caucher and Paul Fournier, and Village Barn, Montreal, P. Q., Canada.
 Galvin, John, Operator, Cottage Grove Town Hall, Cottage Grove, Wisc.
 Garston, Louis, Owner, The Polka, New Bedford, Massachusetts.
 Gaucher, O., and L. Gagnon and Paul Fournier, and Village Barn, Montreal, P. Q., Canada.
 Gauger, Mr., Mgr., Club 42, Two Rivers, Wisc.
 Gay Fad Club, and Johnny Young, Owner and Prop., Kansas City, Mo.
 Gay Spot, and Adda Davis, and Howard Weekly, Fairmont, W. Va.
 Gedymin, Walter, Worcester, Mass.
 Giacinto, Vince, Dr., Band Box Agency, Jersey City, New Jersey.
 Glen, Coke, and His Orchestra, Butler, Pa.
 Greenwood Dance Hall, Glenwood, Minn.
 Gobin, Joe, Operator, Silver Sea Horse, W. Yarmouth, Massachusetts.
 Golder, Clarence, and Civic Center Theatre, Great Falls, Montana.
 Gurman, Ken, Band, Soldier's Grove, Wisc.
 Grand Oregon, Oscar Leon, Mgr., Tampa, Fla.
 Greenup-Toledo High School and Band, Greenup, Illinois.

Green Village, Rositer, Pa.
 Gross, Quenzel and Louis, Wisconsin Rapids, Wis.
 Guadalupe Theatre, San Antonio, Texas.
 Guisina, Naldo, Prop., White Beauty View Inn,
 Lake Wallenpaupack, Greentown, Pa.
 Gunga Den, and Larry LaMarca, New Orleans,
 Louisiana.
 Gupitll, Charles, Coboes, N. Y.
 Hackettstown Firemen's Band, Hackettstown, N. J.
 Hall, Art, Buffalo, N. Y.
 Hamilton Arena, Percy Thompson, Mgr., Hamil-
 ton, Ontario, Canada.
 Hanes, Reynolds S., Hagerstown, Maryland.
 Hanger, The, Mrs. Florence Roberts, San Angelo,
 Texas.
 Happy Landing Club, New Orleans, La.
 Hardage, Haskell, Prop., Forest Club, Hot Springs,
 Arkansas.
 Hartley Hotel, Mount Vernon, N. Y.
 Havre Theatre, and Emil Iann Tigny, Havre, Mont.
 Heath, Robert, Newport News, Va.
 Heywood-Wakefield Band, Gardner, Mass.
 High School, Rewey, Wis.
 Hi-Hat Club, Deer River, Minnesota.
 Hiley, R. D., Owner, Silver Grille, Parkersburg,
 West Virginia.
 Hollywood Restaurant, Elmira, New York.
 Hughes, Jimmy, and Orchestra, Oklahoma City,
 Oklahoma.
 Hurds, Leslie, and Vineyards Dance Hall, Mohawk,
 New York.
 Indian Lake Roller Rink, and Harry Lawrence,
 Owner, Russell's Point, Ohio.

Jackman, Joe L., Bowling Green, Ky.
 Jack, Valmore, Waukesha, R. I.
 Jaffe, Mr., and Blue Room, Passaic, N. J.
 Jay, A. Wingate, Macon, Ga.
 Jersey Theatre, Morristown, N. J.
 Jesse Clipper Post, No. No. 430, American Legion,
 Buffalo, N. Y.
 Jewels Dance Hall, Austinburg, Ohio.
 Jewett City Hotel, Jewett City, Conn.
 Jock's Bar and Grill, and Joseph Briggs, Prop.,
 Norfolk, N. Y.
 Johnson Cocktail Lounge, Houghton Lake, Mich.
 Johnson's Rustic Dance Palace, Houghton Lake,
 Michigan.
 Johnston, Martin M., Marquette, Mich.
 Jones, Cliff, San Francisco, Calif.
 Jones, Steve, and His Orchestra, Catskill, N. Y.
 Julius Blodart Tavern, Kenosha, Wis.

Karst, Arthur, Owner, El Patio Club, Orlando, Fla.
 Kastner, Leo "Hop", Owner, Blue Blazer Cafe,
 St. Cloud, Minn.
 Kelly, Noel, San Francisco, Calif.
 Kentucky Hotel, Louisville, Ky.
 Kennedy, John, Minnons, Wis.
 Kent, Porter, Quincy, Ill., and Keokuk, Iowa.
 KFIH Ranch Boys, Wichita, Kansas.
 KFIH Ark Valley Boys, Wichita, Kansas.
 Kiernan's Restaurant, and Frank Kiernan, Prop.,
 Nisong, N. J.
 Killmer, Earl, and His Orchestra (Lester Marks),
 Kingston, N. Y.
 King, Marvin, Owner, El Capitan Tavern, Kansas
 City, Mo.
 King, Mel, Doniphan, Nebraska.
 Knights of Templar, Bristol, Va.-Tenn.
 Knowles, Nolan F. (Aetna Music Corp.), Balti-
 more, Md.
 Koehne's Hall, Appleton, Wis.
 Krisk, Adolph, Ruanoke, Va.
 Kryl, Bohumir, and His Symphony Orchestra.

Lake Danny, Orchestra, Picpout, Ohio.
 Lakeport Dance Hall, Port Huron, Mich.
 Lakeshore Inn, Aylmer, P. Q., Canada.
 Lakeshore Terrace Gardens, and Messrs. S. McManus
 and V. Barrie, Kingsville, Ont., Canada.
 LaMarca, Larry, New Orleans, La.
 Larko's Circle I. Ranch, Jefferson, Ohio.
 Latin Quarter, Virginia Beach, Va.
 L'Auberge Des Quatre Chemins, and Adrien Asselin,
 Prop., Quebec, P. Q., Canada.
 Lee, Duke Dwyer, and His Orchestra, "The Brown
 Bumpers", Poplar Bluff, Missouri.
 Lehto, K. A., and Village Barn, Wilmington, N. C.
 Leon, Oscar, Mgr., Grand Oregon, Tampa, Fla.
 Lighthouse, Corpus Christi, Texas.
 Lucretia, Bennie (Tiny), Pittsburg, Calif.
 Little Casino Bar, and Frank Pace, Ely, Nevada.
 Lowe, Al, Macon, Ga.
 Loyal Order of Moose Enlge 735, and J. E.
 Black, Webster City, Iowa.

Lunt, Grace, Wilkensburg, Pa.
 Luse, Slim, and His Swinging Rangers, Painceville,
 Ohio.
 McGee, John F., Mgr., Roseland Dance Gardens,
 Winnipeg, Man., Canada.
 McLane, Jack, Orchestra, Bloomington, Wis.
 McManus, S., and Lakeshore Terrace Gardens and
 V. Barrie, Kingsville, Ont., Canada.
 Mack, Henry, and City Hall Cafe, and Wheel Cafe,
 Rochester, N. Y.
 MacDowell Music Club, Conneaut, Ohio.
 Majestic Theatre, Shreveport, La.
 Mancuso, Tuddy, Mgr., Club Rocket, New Orleans,
 Louisiana.
 Manor Record Co., and Irving N. Berman, New
 York, N. Y.
 Maple Leaf Hall, Cumberland, Ont., Canada.
 Mardi Gras Ballroom, Culver City, Calif.
 Mardi Gras Club, Jacob and Milton Samuels,
 Miami, Fla.
 Marin, Pablo, and His Tipica Orchestra, Mexico
 City, Mexico.
 Maple Theatre, San Antonio, Texas.
 Mayflower Gardens, Eddie Byrne, Connellville, Pa.
 Meadowland Dance Pavilion, R. E. Paquette, Op-
 erator, Cumberland, Ont., Canada.
 Meekers Orchestra, Galesburg, Illinois.
 Melody Lane Lounge, New Orleans, La.
 Melody Ranch Dance Floor, Port Stanley, Ont.,
 Canada.
 Memorial Hall, Dike, Iowa.
 Mills, Alonzo, Orchestra, Wichita, Kansas.
 Miner's Hall, Boone, Iowa.
 Montclair Theatre, Montclair, N. J.
 Moore, Frank, Prop., Star Dust Club, Washington,
 D. C.
 Moose Club, Palmyra, N. Y.
 Moose Club, Terra Alta, W. Va.
 Mossman Cafe, Atlantic City, N. J.
 Muchler's Hall, College Point, L. I., N. Y.
 Municipal Building, Geneva, Ohio.
 Musical Bar, Clearwater, Florida.

Natalie, Martin, Vice-President, East 57th St. Amuse-
 ment Corp., and Embassy Club, New York,
 N. Y.
 National Music Camp, Interlochen, Michigan.
 National Theatre, San Antonio, Texas.
 Navari, J. C., Operator, Flamingo Roller Palace,
 Pittsburgh, Pa.
 New Penn Inn, Louis, Alex and Jim Passarella,
 Props., Pittsburgh, Pa.
 Off Beat Club, Newport News, Va.
 O'Neil, Kermit and Ray, Orchestra, Westfield, Wis.
 Opera House Bar, New Orleans, La.
 Orwig, William, Booking Agent, Oklahoma City,
 Oklahoma.

Pace, Frank, Little Casino Bar, Ely, Nevada.
 Palace Theatre, Morristown, N. J.
 Palladium Ballroom, and Irvin Parker, Oklahoma
 City, Okla.
 Palmyra Inn, Palmyra, N. Y.
 Panella, Frank J., Clover Farm and Dairy Stores,
 Norfolk, Va.
 Paquette, R. E., Operator, Meadowland Dance
 Pavilion, Cumberland, Ont., Canada.
 Park Theatre, Morristown, N. J.
 Parker, David, Kinston, N. C.
 Parker, Irvin, and Palladium Ballroom, Oklahoma
 City, Okla.
 Passarella, Louis, Alex and Jim, Props., New Penn
 Inn, Pittsburgh, Pa.
 Patterson, M. I., Mgr., Audubon Club, Hagers-
 town, Md.
 Patton-Crosswhite Post 6975 V. F. W., Bristol,
 Virginia.
 Paul, Maurer, Dayton, Ohio.
 Paul's, Baltimore, Maryland.
 Paul's Tavern, Perham, Minnesota.
 Peckham, Lucia, Orchestra, Wichita, Kansas.
 Peffley, Mr., Sams Valley, Oregon.
 Penn Brook Inn, Adolph Smarsch, Prop., Elizabeth,
 N. J.
 Peoples Tavern and Dance Hall, and Mrs. Truda,
 Custer, Wisconsin.
 Perry, Louis, New York, N. Y.
 Peter J's, Lodi, N. J.
 Perifying Springs Club House, Kenosha, Wis.
 Pickfair Cafe, Rinaldo Caverini, Prop., Lynn,
 Mass.
 Pigalle Theatre, Quebec, P. Q., Canada.
 Pineboard Liquor Store, Omaha, Nebraska.
 Pine House, Danielson, Conn.

Toledo, Ohio, Local 286—Lewis Smith, William
 B. Hawkins, Joe Berry, Joseph Williams, Clyde
 Webb, John B. Powell, Luther Jones, William
 B. Hise, Harold Fox, Clarence Ferguson, Cor-
 della Danner, Lionel Hamilton.

ERASURES

Batavia, N. Y., Local 575—Norman E. Roberts,
 Chicago, Ill., Local 208—Milton Ramey, Johnny
 B. Robinson, Arthur T. Steward, Zachery T.
 Siemley, Leroy E. (Stuff) Smith, Troy C. Snapp,
 Charles Stewart, William L. Settles, Paul Serrano,
 Hetty M. Smith, Sheridan B. Sanders, William
 W. Scrutens, Ernest M. Scott, Fannie H. Thomas,
 Alphonso (Sunny) Thompson, William Jones, Al-
 bert Kelly, Jay A. Lane, Lawrence Leake, Jay
 F. McDonald, Edward H. Thompson, Gussie Tay-
 lor, Pauline B. Walters, Beverly White, Rufus
 Williams, Charles Wilson, Stanley Williams, James
 E. Waddell, Raymond Walters, James E. Yancey,
 Edward Myers, J. C. Cyster L. Major, Hardy
 Matthews, Willie Mabon, Samuel Matthews, Jr.,
 General Morgan, Bill Martin, Wilmer Norwood,
 Richard Overton, Willie Pye, Ernest Price, Gladys
 Palmer, Robert Perkins, Alfred Rudd, John E.
 Givens, Leonard Gaskin, Cornell Gibson, Edith

Pleasant Valley Boys' Orchestra, Galesburg, Ill.
 Polar Bear, Wichita, Kansas.
 Polish-American Club, Elizabeth, N. J.
 Polish Community Home (PNA Hall), Schenectady,
 N. Y.
 Polish Falcons of America, Nest 126, Elizabeth,
 New Jersey.
 Polish National Home, and Jacob Dragon, Pres.,
 Linden, N. J.
 Propes, Fitzhugh Lee, Asheville, N. C.
 Polka, The, and Louis Garnton, Owner, New Bed-
 ford, Mass.
 Quabog Hotel, Viola Dudek, Operator, West War-
 ren, Mass.
 Rabasco, C. A., and Baldwin Cafe, Hagerstown,
 Maryland.
 Radio Rendezvous, Twin Falls, Idaho.
 Reardon, Bernard, and Spencer Fair, Spencer, Mass.
 Rebel's Retreat, Inc., Bristol, Tenn.
 Rendezvous, Lake County, Santa Rosa, Calif.
 Rendezvous Club, and Murry Funk, Mgr., Lostant,
 Illinois.
 Revolving Bar, and Mr. Alexander, Prop., Bronx,
 New York.
 Richland Recreation Center, Mansfield, Ohio.
 Richman, William L., New York, N. Y.
 Ring, The, Maury Paul, Operator, Dayton, Ohio.
 Risk, Louie, and "Flup" Thompson, Operators,
 Sassy Club, Charleston, W. Va.
 Riverside Ballroom, Norfolk, Nebraska.
 Roberts, Mrs. Florence, San Angelo, Texas.
 Rock Island Hall, St. Joseph, Missouri.
 Rodeo Association, Vinita, Okla.
 Rogers, Clark, Mgr., Sierra Park Ballroom, San
 Bernardino, Calif.
 Rogers Hall, and Stanley Rogers, Prop., Eynon, Pa.
 Rullerand Rink, Glen, N. Y.
 Romany Grill, Anderson, Indiana.
 Roseland Dance Gardens, and John F. McGee,
 Mgr., Winnipeg, Man., Canada.
 Roulette House, and Edgar Brewer, Roulette, Pa.
 Rova Amvet Hall, Oneida, Illinois.
 Russell Ross Trio, and Salvatore Coriale, Leader,
 Frank Ficarra, Angelo Ficarra, Utica, N. Y.
 Russian Friendly Club, Frackville, Pa.
 Ruston, Irene, Azalea Cocktail Lounge, Pensacola,
 Florida.

St. Denis Theatre, Montreal, P. Q., Canada.
 St. Lucius Choir of St. Joseph's Parish, Camden,
 New Jersey.
 Samaritan Hotel, Santa Barbara, Calif.
 Samczyk, Casimir, Orchestra, Chicago, Ill.
 Sams Valley Grange, Mr. Peffley, Grange Master,
 Sams Valley, Oregon.
 Sankels, Milton and Jacob, Miami, Fla.
 Santuos, Jimmie, Corpus Christi, Texas.
 Sassy Club, "Flup" Thompson and Louie Risk,
 Operators, Charleston, W. Va.
 Scharf, Roger, and His Orchestra, Utica, N. Y.
 Schuder, Harry, Long Beach, Calif.
 Schuster, Frank J., Wichita, Kansas.
 Scotland Commercial Club, Scotland, So. Dak.
 Sea Horse Grill & Bar, Clearwater, Florida.
 Seaton, Don, San Luis Obispo, Calif.
 Showdown Dance Club, Wichita, Kansas.
 Shamrock Grille Night Club, and Joe Stuphar,
 Custer, Wisconsin.
 Show Bar, and Homer Ashworth, Operator, Evans-
 ville, Indiana.
 Shubert Lafayette Theatre, Detroit, Mich.
 Shubert Theatre Interest, New York, N. Y.
 Sierra Park Ballroom, Clark Rogers, Mgr., San
 Bernardino, Calif.
 Sigmam, Arlie, Sterling, Illinois.
 Silver Grille, R. D. Hiley, Owner, Parkersburg,
 W. Va.
 Silver Sea Horse, and Joe Gobin, Operator, West
 Yarmouth, Mass.
 Simmons, Frank, and His Orchestra, Newport, R. I.
 Skimpton's Cafe, Kirtanning, Pa.
 Skotland, Charles M. Cruza, Operator, Dayton,
 Ohio.
 Smarsch, Adolph, Penn Brook Inn, Elizabeth, N. J.
 Smith, Chuck, Orchestra, North Lima, Ohio.
 Smoky Mountain Rangers, Council Bluffs, Iowa.
 Soskin, Mr., Calgary, Alberta, Canada.
 Spencer Fair, and Bernard Reardon, Spencer, Mass.
 Spiegel, Label, Little Rathskeller Cafe, Philadel-
 phia, Pa.
 Sportmen's Club, Ben J. Aletander, Savannah, Ga.
 Sports Arena, and Charles Gupitll, Coboes, N. Y.
 Sportmen's Club, San Pablo, Calif.
 The Spot, Al Dennis, Proprietor, Cairo, Ill.

Star Dust Club, Frank Moore, Prop., Washington,
 D. C.
 Startt, Lou, and His Orchestra, Easton, Md.
 State Theatre, Baltimore, Md.
 Stevens, Sammy, Laramie, Wyo.
 Stork Club, and Mr. Aide, Trevor, Wisconsin.
 Strand Theatre, Shreveport, Louisiana.
 Stuphar, Joe, Youngstown, Ohio.
 Sugar Bowl Lounge, New Orleans, La.
 Sully's Inn, Freedom, Pa.
 Surf Bar, Atlantic City, N. J.
 Swiss Chalet, Rochelle Park, N. J.
 Swiss Villa, Groton, Conn.
 Thompson, "Flup", and Louis Risk, Operator,
 Sassy Club, Charleston, W. Va.
 Thompson, Percy, Mgr., Hamilton Arena, Hamilton,
 Ont., Canada.
 Three Hundred Club, Toronto, Ont., Canada.
 Tigny, Emil Don, Havre Theatre, Havre, Mont.
 Timms Hall and Tavern, Two Rivers, Wis.
 Top Hat, Douglas, Arizona.
 Town Hall, Rewey, Wisconsin.
 Townsend Club No. 2, Galesburg, Illinois.
 Trainers Restaurant, New York, N. Y.
 Treasure Chest Lounge, New Orleans, La.
 Triangle, and J. and E. Assaly, Props., Hawke-
 bury, Ont., Canada.
 Trielenbach Brothers Orchestra, Marissa, Illinois.
 Troadero Club, and George Roily and W. C.
 (Shorry) Dugger, Savannah, Ga.
 Truda, Mrs., Peoples Tavern and Dance Hall,
 Custer, Wis.
 Tucoo Club, C. Battee, Owner, Seattle, Wash.
 Twin City Amusement Co., and Frank W. Pater-
 son, Minneapolis, Minn., and St. Paul, Minn.

Utter County Volunteer Fireman's Association,
 Kingston, N. Y.
 U. S. Grant Hotel, Mattoon, Ill.
 Vaillancourt, Louis, and His Orchestra, Newport,
 Rhode Island.
 Valley Hotel, Fallston, Pennsylvania.
 Val Morin Lodge, Val Morin, P. Q., Canada.
 Van Brunt, Stanley, Orchestra, Oakridge, N. J.
 Ventura's Restaurant, and Rufus Ventura, Utica,
 New York.
 V.F.W. Club, Omaha, Nebraska.
 V.F.W. Ravena Band, Ravena, N. Y.
 Victory Supper Club, Newport News, Va.
 Village Barn, and K. A. Lehto, Owner, Wilming-
 ton, North Carolina.
 Village Barn, and O. Gaucher and L. Gagnon, and
 Paul Fournier, Montreal, P. Q., Canada.
 Village Hall, Oregon, Wisconsin.
 Vineyards Dance Hall, Leslie Hurdic, Mohawk,
 New York.
 Wade, Golden G., Bowling Green, Ky.
 Washington Band, Annapolis, Pa.
 Weather, Jim, Macon, Ga.
 Weaver Hotel, Kenton, Ohio.
 Weekly, Howard, Fairmont, W. Va.
 Weiler's Dance Hall, Port Washington, Wis.
 Weiss Orchestra, Durand, Wisconsin.
 Wells, Jack, Washington, D. C., and Buffalo, N. Y.
 Welz Orchestra, Kitchener, Ontario, Canada.
 Westgate ballroom, Loveland, Colo.
 Wheel Cafe, and Henry Mack, and City Hall Cafe,
 Rochester, N. Y.
 White Beauty View Inn, and Naldo Guisina, Prop.,
 Lake Wallenpaupack, Greentown, Pa.
 White Township Inn, Heaver Falls, Pa.
 White, Wm. B., Beverly Hills, Calif.
 Whitney, John B., Omaha, Nebraska.
 Williams, Budd, Buffalo, N. Y.
 Williams, Ossian, Buffalo, N. Y.
 Willis, Stanley, New York, N. Y.
 Willow Brook Lodge, North Haledon, N. J.
 Woman's Club, Cedar Falls, Iowa.
 Wonder Bar, and Roger A. Bernier, Owner, Nor-
 wich, Conn.

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

MISCELLANEOUS

Miami, Fla., Local 695—Norman (Irving)
 George, Lee Roy Earl (Lee Silvers) Silverman.
 New York, N. Y., Local 802—James Hamilton,
 Frederick W. Johnson, Wendell L. Marshall,
 Orville T. Noel, Russell Procope, Walter M.
 Powell, Jack Sims, John B. Louis, Samuel B.
 Price, George H. Barkley, Raymond M. Brown,
 Lawrence D. Brown, Harold J. Baker, Joseph
 R. Black, Vincent G. Coviello, Edward K. Elling-
 ton, William Greer.
 Richmond, Calif., Local 424—E. Vidmar, J.
 Maher, K. Longson, C. Kennedy, W. Halbach,
 T. Hanfin, R. Hughs, G. Gillespie, D. Desormeaux,
 B. Condon, B. Dugan, R. Cockett, A. Covich,
 D. Baugh, B. Bianchini, C. Brown, George Bran-
 don.
 San Francisco, Calif., Local 6—Almon J. Wal-
 cott, Galina Zimoni, Jerome E. Butzen, Edwin
 Lile.
 Washington, D. C., Local 161—J. Marshall
 Ashby, John C. Ashby, Robert J. Brewer, Richard
 D. Center, Bryant Figerold, Mary Figerold, Clyde
 L. Green, Ernest Kavadas, John P. Nail, Julius
 Staley, Ralph Strichy, Ted Teeter, Robert R.
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AT LIBERTY—Cell organist, 802, formerly with trio, desires single spot for dinner music, etc. (owns Hammond). Harriet Friend, 449 Beach 38th St., Edgemere, N. Y.

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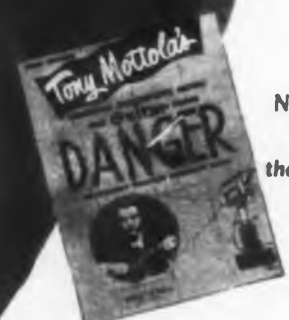
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