

Official Journal of the American Musicological Association of the United States and Canada



International Musician

February, 1952

published in the interest of music and musicians



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INTERNATIONAL MUSICIAN

From the
President's
OFFICE

TO THE SECRETARIES OF ALL LOCAL UNIONS IN THE UNITED STATES

Dear Sir and Brother:

Once again the drive for voluntary contributions to Labor's League for Political Education is about to begin. This year we are asking all members to join and receive a League member-

ship card in order that we may take an active part in the crucial political campaigns throughout the country in 1952.

Each of our local unions has been forwarded a supply of membership cards which they are expected to sell to the members. The money collected from the voluntary sale of these membership cards, along with the stubs, should be returned as quickly as possible to George Meany, Secretary-Treasurer, Labor's League for Political Education, 1525 H Street N. W., Washington 5, D. C. The amount asked from each voluntary contributor is only one dollar (\$1.00).

Today, more than ever, union members find it necessary to take part in politics. Not only our trade unions, but our entire way of life has been threatened by hostile legislation. We have witnessed in the last four or five years a definite concerted drive by reactionary forces to take away the economic and social gains won by the workers through long years of struggle. I am sure you will agree with me when I say we

must be active in politics. We must, each of us, do our share to help elect persons to public office who will consider the interests of all the people when considering legislation that will affect all of the people.

Labor's League for Political Education was created by the American Federation of Labor. Our organization has approved of the League and is supporting its policies and program. Therefore, I am asking that you give your immediate attention to establishing a voluntary committee within the local to handle the sale of the membership cards forwarded to you. I sincerely hope that the officers will all take an active part in bringing this important program to the attention of each member of your organization.

Sincerely and fraternally,

JAMES C. PETRILLO,

Member of the National Committee,
Labor's League for Political Education.

MINUTES OF THE MID-WINTER MEETING

of the INTERNATIONAL EXECUTIVE BOARD, AMERICAN FEDERATION OF MUSICIANS

Miami Beach, Florida January 14th to 24th. inclusive

Hotel Lombardy
Miami Beach, Florida
January 14, 1952

The meeting is called to order by President Petrillo at 2:00 P. M.
Present: Bagley, Cluesmann, Steeper, Kenin, Clancy, Ballard, Iucci and Murdoch.

President Petrillo and Treasurer Steeper make a report on their visit to Mexico in connection with promoting friendly relations with the musicians of that country.

Resolution No. 24, which was referred to the International Executive Board by the Convention in 1950 is discussed.

The matter is laid over until later in the meeting.

A letter is read from former President Lott of Local 34, Kansas City, Missouri, in which he makes certain suggestions regarding transfer cards and traveling books.

The matter is laid over for further consideration.

Resolution No. 8, which was referred to the International Executive Board by the 1951 Convention, and—by the Board—referred to Secretary Cluesmann, is reported. The Secretary states that he communicated with the post office department and was advised that some ten years ago a postage stamp was dedicated to composers, among whom was John Philip Sousa, so that that subject will not again be considered.

The matter of the postage stamp honoring Joseph N. Weber will be kept on file, as there are already a considerable number of applications on file, it will be some time before the postage stamp honoring former President Weber could be issued.

Supplemental agreement with the motion picture industries for the years 1952-1954 will be found in these minutes.

Washington, D. C.
September 18, 1951

Mr. Leo Cluesmann, Secretary
American Federation of Musicians
220 Mount Pleasant Avenue
Newark 4, New Jersey

Dear Mr. Cluesmann:

Reference is made to your letter of September 13, advising that the Convention of the American Federation of Musicians adopted a

resolution calling for the issuance of a commemorative stamp honoring Joseph Nicholas Weber and John Philip Sousa.

The Postmaster General feels that it is practicable to issue only about ten or twelve commemorative stamps each year. These must be selected from requests now on file for more than four hundred different subjects. Under these circumstances, it is not the policy of the Depart-

ment to issue commemorative stamps for a person or event which has already been accorded this honor. A stamp bearing a reproduction of the portrait of John Philip Sousa was issued in the Composers' Group of the Famous American Series of 1940.

While your request for a special stamp honoring Joseph Nicholas Weber will be filed for consideration when formulating future stamp programs, not much encouragement can be offered because, as mentioned above, there are requests for more than four hundred different subjects on file, many of which have been pending for a long time.

Sincerely yours,

OSBORNE A. PEARSON,
Assistant Postmaster General
Post Office Department
Bureau of Finance.

Resolution No. 10, which was referred to the International Executive Board by the 1951 Convention, is now discussed.

The matter is laid over for further investigation by the President.

Resolution No. 26 regarding the mailing list of the International Musician was referred to the Secretary by the 1951 Convention. The Secretary reports that it is impracticable to continue sending the International Musician to addresses which have been reported by the post office as being incorrect, as they would simply be returned by the department and the Federation would be required to pay the return postage.

The provision that local Secretaries receive the notices that are sent to the National Secretary by the post office has been the practice for some time and will be continued.

FOR THE INFORMATION OF ALL MEMBERS:

The following letter has been sent to all booking agents serviced by the A. F. of M.

TO ALL BOOKING AGENTS LICENSED BY THE AMERICAN FEDERATION OF MUSICIANS:

It has been brought to our attention that agencies are taking commissions from the top.

Federation law provides that transportation costs and union dues must first be deducted from the top before the commission rate is applied. Agencies taking commissions from the top, therefore, would be in violation of Article 25, Section 6 of the Federation By-Laws.

This is notice to all agents that the Federation will immediately revoke their license if they are apprehended taking commissions from the top.

Trusting you will be governed accordingly, I am

Very truly yours,

JAMES C. PETRILLO,
President.

JCP:NMH

The matter of the automobile furnished by the Federation to former President Weber is now discussed. On motion made and passed it is decided that Mrs. Weber may retain the car.

Resolution No. 34, which was referred to the International Executive Board by the 1951 Convention, is now considered and after an explanation by President Petrillo and the members of the Board, the resolution was withdrawn by the introducers.

President Petrillo makes an explanation regarding a compromise settlement that was effected with the Monogram Picture Company in connection with royalty payments.

Other matters of interest to the Federation are discussed.

The session adjourns at 5:45 P. M.

Hotel Lombardy
Miami Beach, Florida
January 15, 1952

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

All present.

Request of Robert David Tand, former member of Local No. 40, Baltimore, Md., for reinstatement is considered. Tand was expelled by the local for performing at an establishment on the Unfair List. The case is considered and on motion made and passed it is decided that Tand may be reinstated in the Federation by joining Local No. 655, Miami, Florida. A National Reinstatement Fee of \$1,000.00 is imposed, payment of \$500.00 of which will be held in abeyance pending his further department as a member of the Federation.

The following bills which have been paid are presented for ratification:

Roosevelt, Freidin & Littauer

Expenses for:

April 1 to November 30 \$ 453.82

Van Arkel and Kaiser

Expenses for:

April 11 to December 11 \$1,431.09

Hal Leyshon and Associates, Inc.

Expenses for:

May 2, 1951, to January 2, 1952 \$6,671.14

Hal Leyshon and Associates, Inc.

Expenses for:

Miscellaneous expenses

May 22 to Nov. 6 \$7,172.96

S. Stephenson Smith

Expenses for:

June 12, 1951, to January 2, 1952 \$ 614.80

Walter M. Murdoch

Expenses for:

February to October and miscellaneous trips \$3,882.37

The Board also ratifies its action in extending the motion picture contract to January 15th, 1952.

Rules of procedure, in cases before the International Executive Board, which had been prepared by the attorneys for the Federation are now ratified, and it is suggested that the wording in one of the form letters be changed.

Snowden Herrick, representing the International Labor Office, appears and explains the working of the International Labor Office. One

In Memoriam

FRANK CAROTHERS, President of the Federation in 1914-15, died at his home in Monrovia, California, on January 8, 1952. Born in Cameron, Missouri, in 1868, during his younger days he led an active career as actor, singer, and musician in the Middle West. He played with traveling stock companies, spent twelve years in Chicago theatre orchestras. His instrument was the cornet.

In 1905 he located at Kansas City, Missouri, playing at the Gayety Theatre and in city park concerts. He was a delegate to the National Conventions in 1908, 1912, 1913 and 1914—in which year, at Des Moines, he was elected President of the Federation; and he served as delegate also in the years 1921, 1923, 1924, 1926, 1927, 1929, 1930, 1931, and 1932.

In the summer of 1915, Brother Carothers transferred to Los Angeles, where he soon became active in the affairs of Local 47. He served as its business agent, beginning in 1921, and was later secretary of the allied unions in the motion picture studios. He became a life member of Local 47 in 1936. As one always identified with promoting every forward movement for the interests of music and of the Federation, Frank Carothers will be greatly missed by the members who got to know him so well in the old days at conventions.

of the purposes is to bring about the establishment of performers' rights in all forms of recordings, which have resulted in so much unemployment among musicians. Numerous questions are asked of him and there is a general discussion of the subject matter by the Board.

On motion made and passed the President is authorized to represent the American Federation of Musicians at the next conference in Geneva, Switzerland, in February, and if he requires the services of anyone in addition, he may arrange for same. If he is unable to go himself, he may delegate another representative in his place.

The Board ratifies its action in deciding to hold the 1952 Convention in Santa Barbara, California.

Other affairs of the Federation are discussed.

The session adjourns at 5:50 P. M.

Hotel Lombardy
Miami Beach, Florida
January 16, 1952

The Board reconvenes at 7:30 P. M. President Petrillo in the chair.

All present.

Messrs. Robert Fulton and Frank Cullum, as well as Henry Kaiser, attorney for the Federation, appear in reference to the retirement plan which was proposed in Resolution No. 90, referred to the International Executive Board by the 1949 Convention.

Secretary Cluesmann and Treasurer Steeper were appointed a committee to investigate and explore the entire situation and have formulated a plan for this purpose which is now explained by Mr. Fulton of the United States Trust Company of New York City, and Mr. Cullum, an investment broker, and Mr. Kaiser, who assisted in putting the matter in legal form.

The entire plan is explained and numerous questions asked by members of the Board. The matter is laid over until later in the meeting.

The motion picture situation is then discussed, together with vari-

ous proposals to be included in the new agreement to be negotiated this week with the motion picture interests.

Other matters of interest to the Federation are discussed.

The session adjourns at 11:45 P. M.

Hotel Lombardy
Miami Beach, Florida
January 17, 1952

Conference with representatives of the motion picture studios convenes at 7:00 P. M. President Petrillo in the chair.

All members of the International Executive Board present.

Present on behalf of the motion picture industry were:

Nicholas J. Schenck—Loew's
S. Skouras—20th Century-Fox
F. Meyer—20th Century-Fox
Barney Balaban—Paramount
Y. Frank Freeman—Paramount
L. Lipstone—Paramount
J. Green—Loew's
H. Halpern—Loew's
B. Kahane—Columbia
J. Cohn—Columbia
N. Depinet—RKO
S. Schneider—Warner Bros.
M. Weiner—Universal
J. Gershenson—Universal
J. O'Connor—Universal
Mr. Black—Republic
Charles Boren—Producers' Association
A. Chamie—Assistant to Mr. Boren
B. Batchelder—Producers' Association

The representatives of the studios are furnished with copies of the proposals, which are discussed. The studio representatives then request time to study the proposals and suggest meeting tomorrow night for further negotiations.

The conference adjourns at 10:30 P. M.

Hotel Lombardy
Miami Beach, Florida
January 18, 1952

The conference with representa-

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

All present.

The studio representatives make various counter proposals and, after discussing the entire subject matter, the following is agreed to:

(a) Everything agreed upon is retroactive to January 15, 1952.

(b) Fifteen per cent increase in wages—10% immediately and 5% subject to Government approval. However, in no case can the increase exceed \$18.50 per week, except in the case of contract musicians.

(c) Orchestra manager's basic scale to be pay and one-half, subject to Governmental approval.

(d) When more than a double session of recording is continuous without a break of at least one hour, a penalty of one hour at the minimum scale shall be paid each musician exclusive of his contract guarantee.

(e) Meal problem to be worked out by Messrs. Gillette and Boren.

(f) Negotiations for any musician's personal service contract for the one-year period commencing with January 16, 1953, and extending to and including January 15, 1954, only, shall be consummated not less than thirty days prior to January 15, 1953.

(g) Not less than one week's notice to be given a musician for a two-week vacation.

(h) Any musician who is required to double within the meaning of the agreement during a complete day call (whether or not doubling occurs in any three-hour session) shall be paid doubling for not less than a three-hour session.

(i) Sideline orchestra managers: A non-playing orchestra manager must be employed on all sideline calls of five (5) or more musicians, including leader, and shall receive not less than one (1) musician's pay. Sideline orchestra manager for less than five (5) men—\$2.00 per musician, including leader.

(j) Copyists: Day calls: Overtime after eight hours shall be paid for at the rate of time and one-half to midnight, and overtime after midnight would be time and one-half, which means all overtime after eight hours is time and one-half.

(k) Term of agreement—two years.

(l) Other fringe items requested are granted, without specific negotiations at this conference.

In all other respects, the former agreement remains in effect and the entire agreement is to cover the period from January 16, 1952, to January 15, 1954.

The conference adjourns at 11:45 P. M.

Hotel Lombardy
Miami Beach, Florida
January 21, 1952

The Board reconvenes at 7:00 P. M. President Petrillo in the chair.

All present.

The Secretary reports on communications with Local No. 59, Kenosha, Wisconsin, in reference to the conviction of several of its members on narcotic charges.

After considering the subject, it is decided to lay the matter on the table.

Letter from Phil Fischer, radio representative of Local No. 47, Los Angeles, California, suggesting certain regulations in connection with the use of music for motion pictures is now considered and the matter is referred to President Petrillo.

On motion made and passed, the International Executive Board decided to increase the salary of the Assistant to the Treasurer from \$8,500 per annum to \$10,000 per annum, effective on January 21st, 1952.

On motion made and passed, the International Executive Board decided to increase the salary of the Assistant to the Secretary from \$8,500 per annum to \$10,000 per annum, effective on January 21st, 1952.

The question of simplifying matters in connection with transfer cards and traveling books, which was discussed earlier in the meeting, is again considered.

On motion made and passed, it is decided to refer the matter to a committee consisting of the Secretary and Treasurer.

Case No. 75, 1951-52, which consisted of charges preferred by Local No. 149, Toronto, Ont., Canada, against George Alonzo and Charles Rush of Local No. 467, Brantford, Ont., Canada, and Bill Navin of Local No. 566, Windsor, Ont., Canada, for violation of Article 15, Section 3 of the A. F. of M. By-Laws in the former's jurisdiction, is fully discussed.

On motion made and passed, it was decided that a fine of \$1,800.00 be imposed upon member Alonzo and fines of \$750.00 each be imposed upon members Rush and Navin, payment of \$100.00 each to be held in abeyance pending their future department as members of the Federation.

The Secretary is instructed to prepare a recommendation to the Convention for an amendment to the By-Laws covering the disposition of funds which may be recovered in cases where there is collusion between employers and members of the Federation.

Resolution No. 7, which was referred to the International Executive Board by the 1951 Convention, is now considered.

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

The Secretary reports that the amount of commission allowed booking agents is not specified in the By-Laws except by reference to the management contracts. He suggests that the percentage be specifically set forth in the By-Laws.

The Board concurs in the suggestion.

There is a general discussion regarding the situation in connection with booking agents.

A request is received from Matthew Woll for a donation to the Free Trade Union Committee of the American Federation of Labor.

After discussion, it is on motion made and passed, decided to donate \$1,000.00 for this purpose.

Letter is also received requesting a donation for the relief of flood sufferers in Italy from the Labor League for Human Rights of the American Federation of Labor.

It is decided to lay the request on the table.

Request is also received on behalf of CARE.

It is decided to lay this request on the table.

Request is received from the Franklin D. Roosevelt Birthday Memorial Committee.

On motion made and passed, it is decided to donate \$1,070.00 for the Memorial Concert to be held in New York City on January 30th.

The Board had agreed to donate \$500.00 to the striking agents of the Prudential Insurance Company.

On motion made and passed, this action is ratified.

An inquiry from Local No. 47, Los Angeles, California, concerning the re-establishment of restrictions on transfer members is considered.

On motion made and passed, it is decided that former decision of the Board to remove the restrictions is reaffirmed.

The procedure in connection with selecting the site for a next Convention by the Convention is discussed. Due to the difficulty in securing proper facilities, it is decided that the Secretary and Treasurer prepare a recommendation suggesting a less cumbersome manner of selecting future Convention sites.

Proposal submitted by President James E. Liek of Local 450, Iowa City, Iowa, which would add to our Research Department, and to a certain extent, duplicate same, is discussed.

The Board decides that the subject matter is well taken care of at the present time.

Resolution No. 57, which was referred to the International Executive Board by the 1950 Convention, is discussed and, on motion made and passed, is referred to President Petrillo.

The session adjourns at 11:45 P. M.

Hotel Lombardy
Miami Beach, Florida
January 22, 1952

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

Resolutions Nos. 24 and 52, which were referred to the International Executive Board by the 1950 Convention, are now considered and, on motion made and passed, they are referred to President Petrillo to report his action in the International Musicians.

Letter received from Snowden Herrick is read, in which he thanks the Board for its courtesy and consideration on his appearance before it on January 15th.

Letter is read from Local No. 298 in Niagara Falls, Ont., Canada, re-

questing modification of the decision of the International Executive Board in penalizing members of the Craig Lindsay Orchestra by restricting them from playing at the General Brock Hotel in that city for one year.

On motion made and passed, the Board reaffirms its former decision and the restrictions remain.

Other affairs of the Federation are discussed.

The session adjourns at 11:00 P. M.

Hotel Lombardy
Miami Beach, Florida
January 23, 1952

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

All present.

The question of renewing the contract of Hal Leyshon and Associates, Inc., which expires on February 2, 1952, is now considered.

On motion made and passed, it is decided to renew the contract for one year under the same terms and conditions as for the current year.

The question of purchasing additional Canadian bonds up to the amount of \$100,000.00 is discussed and, on motion made and passed, the matter is left in the hands of the Treasurer.

The method of paying per capita tax to the American Federation of Labor on our members in Canada is discussed. It develops that all the International Unions who have members in Canada pay per capita tax on their memberships in both countries. It is, therefore, decided that the Federation continue to pay in this manner.

The Treasurer also submits a report on the number of traveling men performing in certain locals and the number of members from these locals performing in other locals, indicating that some locals have more members on the road than they have traveling members in their own jurisdiction. In other locals the situation may be reversed.

The Treasurer also reports on the list he has compiled setting forth the Convention requirements including facilities, hotels, etc.

He also reported on situations arising on traveling engagements where the locals do not police the engagements and the leaders request information of him regarding the amount of tax due.

He also reports a case where a local maintained an exceptionally high scale for steamboats which their own members never played. The local then attempted to collect tax on the engagement based on the scale. The matter is referred to the President's office.

Supplemental agreement between the motion picture producers and the American Federation of Musicians is now read and discussed.

On motion made and passed the agreement is adopted and the President is authorized to sign same on behalf of the Federation.

SUPPLEMENTAL AGREEMENT OF JANUARY 16, 1952, BETWEEN PRODUCER AND THE AMERICAN FEDERATION OF MUSICIANS

This agreement executed at Miami Beach, Florida, as of this 16th day of January, 1952, by and between

(hereinafter referred to as the "Producer" or "Studio," and the "American Federation of Musicians" (hereinafter referred to as the "Federation").

WITNESSETH:

WHEREAS, The parties hereto did enter into a collective bargaining agreement executed at New York City, N. Y., as of the 1st day of September, 1948, which was extended on August 24, 1949, and again extended on August 28, 1951 (such agreement is hereinafter referred to as the 1948 Basic Agreement); and

WHEREAS, The parties do now desire to amend and modify the 1948 Basic Agreement, in the manner hereinafter set forth;

NOW THEREFORE, In consideration of the mutual agreements herein contained, the parties hereto agree as follows:

A. For convenience, this agreement may be referred to as "The Supplemental Agreement."

B. Articles 3, 4, 7, 8, 14 and 16 of the 1948 Basic Agreement are each hereby respectively amended and modified to each read in its entirety respectively as follows:

"3. UNION SHOP

The Producer agrees to retain in its employ only such employees covered by this agreement, as on and after the thirtieth (30th) day following the beginning of their employment, or the effective date of this agreement whichever is the later, are and continue during the term of this agreement to be members in good standing of the Union; provided, however, that this provision shall not become effective until the parties hereto have complied with all the requirements of applicable law, and provided further that neither party shall be called upon to take any action pursuant to this provision which would be in violation of any presently existing and valid state or federal law."

"4. WAGE SCALES, HOURS OF EMPLOYMENT AND WORKING CONDITIONS

The Parties hereto agree that the minimum wage scales contained in the 'Wage Scales, Hours of Employment and Working Conditions' attached to the 1948 Basic Agreement, shall be increased fifteen per cent (15%) but not to exceed \$18.50 per week to any individual employed on a weekly wage schedule; such increase shall be effective as of January 16, 1952, subject to Wage Stabilization Regulations and the following:

(a) Only a ten per cent (10%) increase of such 1948 minimum wage scales shall be effective and payable commencing with January 16, 1952;

(b) The remaining five per cent (5%) increase of such 1948 minimum wage scales shall also be effective as of January 16, 1952, but subject, however, to prior approval by the Wage Stabilization Board of

any portion or all of such remaining five per cent (5%) increase as may require governmental approval.

Any other compensation adjustment contained in this supplemental agreement of January 16, 1952, shall also be effective as of January 16, 1952, but subject, however, to prior approval by the Wage Stabilization Board of any such adjustment as may require governmental approval.

This article may hereinafter be referred to as Amended Basic Article 4."

"7. AGREEMENT TO REMAIN UNCHANGED

The basic Wage Scales, Hours of Employment and Working Conditions as amended, attached to the 1948 Basic Agreement shall not be changed during the life of this agreement, except as otherwise specifically provided for in the supplemental agreement.

Attached hereto are copies of the Constitution and ByLaws of the American Federation of Musicians. Such provisions and any amendments thereto which may be adopted during the term of this agreement are made part of this agreement to the extent to which they do not affect or vary the other terms and conditions of this agreement, and to the extent to which their inclusion and enforcement as part of this agreement is not prohibited by any presently existing and valid state or federal law."

"8. CONTRACT ORCHESTRA

The Producer agrees to enter into exclusive personal service contracts with not less than recording musicians on January 16, 1952, on terms not less favorable than those provided in the attached 'Wage Scales, Hours of Employment and Working Conditions,' as amended.

Personal service contracts referred to above shall cover two periods, each independent of the other, to wit:

(a) The first term—January 16, 1952, up to and including January 15, 1953:

(b) The second term—January 16, 1953, up to and including January 15, 1954:

Recording Musicians employed for such first term or for such second term, as the case may be, shall receive for each such term so employed, a guarantee at the rate of \$6,916.00 per annum plus the increase in this minimum rate provided for in amended basic Article 4, relating to wage scales.

Recording musicians employed as per minimum guarantees above may be utilized only on productions in which the Producer has a substantial financial interest. If the Producer, directly or indirectly, furnishes 25% or more of the equity financing of a production, it shall be deemed to have a substantial interest therein.

Negotiations for any musician's personal service contract for the one year period commencing with January 16, 1953, and extending to and including January 15, 1954, only, shall be consummated not less than thirty (30) days prior to January 16, 1953.

Copy of exclusive personal service contract mentioned above is attached to the 1948 Basic Agreement."

"14. 'PROFESSIONAL' CAPACITY

The Federation and the Producer have agreed that all musicians are employed by the Producer in a 'professional' capacity within the meaning of the 'Fair Labor Standards Act of 1938,' as amended."

"16. TERM OF AGREEMENT

This agreement shall commence on January 16, 1952, and shall remain in effect up to and including January 15, 1954.

The terms and conditions of the 1948 Basic Agreement as amended and modified by the supplemental agreement shall continue in full force and effect during the term hereof.

At such time as the agreed upon increases in the wage scales are finally put into effect in accordance with the provisions of the amended basic Article 4 relating to wage scales, then in such event, such final wage scales, the amendments and modifications contained in the supplemental agreement and the effective portions of the 1948 Basic Agreement, shall be incorporated by the parties hereto into a single document with the same term as herein provided."

C. Paragraphs 6, 8, 16, 18, 20, 22 and 62 of the "Wage Scales, Hours of Employment and Working Conditions" attached to the 1948 Basic Agreement, is each hereby respectively amended to each read in its entirety respectively as follows, but with the minimum rates specified in such amended paragraphs being subject to the provisions of amended basic Article 4 relating to increases in minimum wage scales:

"6. BASIC SCALES FOR SIDELINE MUSICIANS

Minimum pay for any call \$22.50

Consecutive work hours between 6:00 A. M. and 6:00 P. M. shall be paid at the rate of straight time, per hour or fraction thereof \$2.51

Consecutive work hours after 6:00 P. M. shall be paid at the rate of time and one-half, per hour or fraction thereof \$4.22

When a minimum of \$22.50 is earned, excess is to be paid as follows:

Before 6:00 P. M., per hour or fraction thereof \$2.81

Overtime after 6:00 P. M. up to ten minutes, one-half hour at time and one-half shall be paid \$2.11

Overtime after 6:00 P. M. in excess of ten minutes, per hour or fraction thereof \$4.22

Sideline calls which overlap 6:00 P. M.: Higher price per hour to prevail for any hour which overlaps 6:00 P. M., with privilege of paying \$2.81 for any fraction of an hour prior to 6:00 P. M.

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

"8. LEADER'S AND ORCHESTRA MANAGER'S PAY

When two or more musicians are employed on engagement, one shall be construed as Leader, and shall receive 100% extra. When Leader also acts as Orchestra Manager, he shall receive in addition to his Leader's pay, 50% of the side men's scale.

A non-playing orchestra manager must be employed on all sideline calls of five (5) or more musicians, including leader, and shall receive not less than one (1) musician's pay.

Sideline orchestra manager for less than five (5) men, \$2.00 per musician, including leader. This provision shall be effective as of January 16, 1952, but shall not be subject to the amended basic Article 4. However, it shall be subject to approval of the Wage Stabilization Board, if legally necessary. Pending such approval by the Wage Stabilization Board, if necessary, this rate shall be \$1.37 per musician.

Paragraphs 2, 4 and 5 shall also apply to Orchestra Manager.

Overtime for Leader, double the pay for side men for overtime."

"16. RATES AND CONDITIONS FOR RECORDING MUSICIANS

For single session (three hours or less), per man \$39.90

For two sessions (six hours) completed within 12 hours of time called, ending not later than 12 midnight, per man \$79.80

Engagements of two sessions (completed within 12 hours of time called) may be divided into two periods at convenience of studio, with not less than one hour between sessions.

When more than a double session of recording is continuous without a break of at least one hour, a penalty of one hour at the minimum scale shall be paid each such musician, exclusive of his contract guarantee.

All work time consumed between the hours of midnight and 8:00 A. M. shall be paid at the rate of time and one-half.

Leader, double recording musician's rate.

Overtime not later than midnight, per 15 minutes or fraction thereof, per man \$3.33

Overtime after midnight, until 8:00 A. M., per 15 minutes or fraction thereof, per man \$4.99

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

"18. DOUBLING RATES AND CONDITIONS FOR RECORDING MUSICIANS

(a) The following are not construed as doubling:

Saxophone family

Oboe and English horn

Flute and piccolo

Organ and celeste (when furnished)

Piano and celeste (when furnished)

Drummer's regulation outfit (consisting of bass drum, snare drum, pedal cymbals, gongs, bells, wood blocks, and small traps).

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

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

(d) In computing the compensation for doubling, all time from the start of the recording engagement shall be considered in three-hour sessions regardless of the unequal division of two sessions, but, any musician who is required to 'double' within the meaning of this agreement, during a complete day call (whether or not the 'doubling' occurs in any three-hour session) shall be paid 'doubling' for not less than one basic session.

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

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

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

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

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

"20. RECORDING ORCHESTRA MANAGER

The Producer (Studio) shall employ one non-playing recording Orchestra Manager, who shall call all musicians, check the time of all calls, make up payrolls and all necessary reports to the A. F. of M., and attend to all matters pertaining to the personnel of each orchestra. It shall be his duty to see that all musical activities are in conformity with the regulations of the A. F. of M. (which do not conflict with any of the applicable provisions of presently existing and valid state or federal law) and within the scope of his duties so described; he shall be in constant attendance at all recording engagements, and shall not be employed in any other competitive musical activity. He shall receive not less than one playing musician's compensation for each entire engagement, with a minimum guarantee of not less than one and one-half (1½) times the minimum annual basic rate of a contract musician, for the position."

"22. VACATIONS FOR CONTRACT MUSICIANS

For each four and one-third weeks elapsed under the musicians' personal service contract, he shall be credited with one earned vacation day. One vacation day's pay shall consist of one-sixth of employee's weekly drawing account.

Within the period of the personal service contract year, a scheduled two-week vacation shall be granted the contract musician. Payment for vacation will be made as reasonably soon after the expiration date of such full personal service contract year as possible.

When a Sunday occurs during the vacation period, such Sunday shall not be considered as a vacation day.

Not less than one week's advance notice shall be given to a contract musician prior to the commencement of his vacation."

"62. DAY CALLS FOR COPYISTS, PROOFREADERS

Three hours or less, ending not later than 8:00 P. M. \$12.50

Eight hours, between 8:00 A. M. and 8:00 P. M. \$25.00

Continuous hours overtime on a three-hour day call up to and including eight hours, per hour or fraction thereof \$3.33

Overtime after eight hours on day calls, per hour or fraction thereof \$4.99

Continuous hours overtime for any day call after midnight, per hour or fraction thereof \$4.99."

D. A new paragraph to be designated 15A, and entitled "Doubling—Sideline Musicians," shall be added to the "Wage Scales, Hours of Employment and Working Con-

ditions' attached to the 1948 Basic Agreement, following paragraph 15, and to read in its entirety as follows:

**"15A. DOUBLING—
SIDELINE MUSICIANS**

When a sideline musician is required to double as defined in this agreement, he shall receive 25% for the first double and 10% for each added double."

E. That portion of paragraph 53 of the "Wage Scales, Hours of Employment and Working Conditions" attached to the 1948 Basic Agreement, commencing with the opening sentence and extending to the end of the provision entitled "Daily Basis" is hereby amended to read as follows:

"53. Vacations with pay will be allowed to copyists and proofreaders employed on a daily and weekly basis according to the following plan:

Days Worked in Preceding Calendar Year	Days of Vacation with Pay in Succeeding Calendar Year
Over 210 (Max. Allowable)	12
Between 221 and 240	11
Between 201 and 220	10
Between 181 and 200	9
Between 161 and 180	8
Between 141 and 160	7
Between 121 and 140	6
Between 101 and 120	5
Between 81 and 100	4
Between 61 and 80	3
Between 41 and 60	2
Between 21 and 40	1
20 and under	0

Amount to be allowed per vacation day will be as follows:

Weekly Basis: One day is equal to the pay of one-sixth of the weekly guarantee.

Daily Basis: In computing days worked, three-hours work shall be considered one-half day. Six and eight hours work shall be considered one full day. Maximum vacation computation for any one day shall be one full day."

The remaining portion of said paragraph 53, shall continue in full force and effect.

F. Paragraphs 1 and 2 of the copy of the "Motion Picture Production Recording Musicians Personal Service Contract" attached to the 1948 Basic Agreement, is each respectively amended to each read in its entirety respectively as follows:

"1. The Producer hereby engages and employs the Employee to render his exclusive services to the Producer in connection with the Production of Motion Pictures only as a

(Name of instrument or other duty) for a term of commencing 195 , and terminating 195 , under the terms and conditions set forth in the basic agreement between the Producer and the American Federation of Musicians dated September 1, 1948, as amended and modified by the supplemental agreement of January 16, 1952, all of the terms of which agreement as so amended are incorporated herein and made a part hereof."

"2. Except as provided in Paragraph 4 hereof and subject to the provisions of the amended basic Article 4 set forth in the supplemental agreement of January 16, 1952, the Producer guarantees that the earnings of the Employee, computed on a month basis, computed on the term hereof, will not be less than \$..... exclusive of vaca-

tion pay. The Employee shall periodically receive a drawing account of \$..... against his contract guarantee."

G. Vacations earned in the preceding calendar year (or in the case of contract orchestra musicians or managers, the preceding contract year) payable in the subsequent calendar year (or in the case of contract orchestra musicians or managers, the subsequent contract year) shall be paid at the wage rates in effect at the time such vacation pay was earned.

**AMERICAN FEDERATION
OF MUSICIANS**

By.....
PRODUCER

By.....

Letter is read from Secretary Henry Joseph of Local No. 809, Middletown, New York, in reference to the Ulster County Volunteer Firemen's Association. The band and fire department of the county have been on the Unfair List for many years and no progress is being made toward a settlement. He states that members of the Federation are the biggest losers through this situation.

The Board decides that the Kingston local shall show cause why the Ulster County Volunteer Firemen's Association should not be removed from the Unfair List.

Report is made regarding Nasser Productions, whose films are being used on television. It developed that this company is in bankruptcy and its assets have been taken over by the Bank of America.

The matter is laid over for further consideration.

The session adjourned at 11:20 P. M.

Hotel Lombardy
Miami Beach, Florida
January 24, 1952

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

All present.

The Treasurer reports on the amount paid in retirement benefits from 1940 to date. The following resolution is then submitted to the Board for consideration:

WHEREAS, At the 52nd Annual Convention of the American Federation of Musicians, held at San Francisco, California, in June, 1949, the following resolution was introduced and considered by the delegates there assembled:

RESOLUTION NO. 90.

WHEREAS, Our Constitution and By-Laws do not provide for a retirement fund or pension plan for our retiring officers and employees; therefore,

BE IT RESOLVED, That the National Executive Board make a study of such a plan and report same to the 53rd Annual Convention for consideration.

MARCELLUS CONTI,
VICTOR A. MATHIS,
Local 82.

The Committee recommends that the resolution be referred to the International Executive Board. The report is adopted, and

WHEREAS, Said resolution was referred to the International Executive Board of the Federation by that Convention, and

WHEREAS, Pursuant to the instructions of said resolution the International Executive Board has for the past two and one-half years made an exhaustive and thorough study of the subject of retirement and pensions for its officers and employees;

The International Executive Board of the American Federation of Musicians recommends that the following resolution be adopted by the 55th Annual Convention assembled in Santa Barbara, Calif.:

RESOLUTION

WHEREAS, The American Federation of Musicians is desirous of providing retirement benefits for those of its employees and officers who have performed long and faithful services to it, and

WHEREAS, The Federation has heretofore frequently provided retirement benefits on an individual basis, and

WHEREAS, It appears actuarially sound to establish a permanent retirement fund, based on contributions by the Federation and by its employees and officers, and

WHEREAS, A formal plan has been drawn up and is ready to be put into operation following the adoption of this resolution;

BE IT RESOLVED, That the American Federation of Musicians Retirement Plan, a copy of which is attached and made a part hereof, is hereby established and proclaimed, and

BE IT FURTHER RESOLVED, That the American Federation of Musicians Retirement Fund, referred to in said Plan, is hereby established and the Executive Board is hereby authorized to make a grant to it of \$250,000.00, and

BE IT FURTHER RESOLVED, That the trust agreement, referred to in the Plan, shall be executed as soon as practicable on behalf of the Federation with the United States Trust Company of New York, which shall act as Trustee of the Plan, and

BE IT FURTHER RESOLVED, That the Executive Board is hereby authorized to appoint a Retirement Fund Committee, referred to in the said Plan, composed of the President, the Treasurer and the Secretary of the Federation, plus an attorney and an investment counselor to be selected by these three named officers, and

BE IT FURTHER RESOLVED, That the Executive Board is hereby authorized and empowered to make such formal and technical changes in the Plan as may hereafter be found necessary to comply with any federal or state law or regulation.

On motion made and passed, the resolution is adopted.

Case No. 394, 1951-52: Claim of General Artists Corporation against member Lester Elgart, Local No. 802, New York, New York, for \$894.00 alleged commissions due them.

After considerable discussion it was on motion made and passed decided to allow the claim subject to an accounting by General Artists Corporation.

The Secretary explains the various difficulties in connection with

the maintenance of the mailing list which consists of approximately 200,000 names and the monthly changes average 15,000. The matter is discussed.

The Secretary reports that the libel suit against the Federation and its officers by the Carl Fischer Musical Instrument Company, Inc., for \$100,000.00 due to publishing the name of the company as a defaulter, has been withdrawn, and the company has paid the amount due.

The matter of legal fees in connection with the Nasser-Beacon case in California is explained to the Board. The attorney in charge of the matter in California requires a retainer of \$1,500.00 for handling the matter. His hourly charges and court attendance charges and any court disbursements will be credited against this retainer. If the retainer is exceeded by reason of time devoted to the matters, an additional payment will be required.

On motion made and passed it is decided to pay the retainer and agree to the arrangement.

Other matters in connection with the Federation are discussed.

The meeting adjourns at 11:30 P. M.

News Nuggets

**HOWARD SWANSON WINS
CRITICS' AWARD**

Howard Swanson, American Negro composer, was awarded the New York Music Critics' Circle award for his *A Short Symphony* on January 7th. The symphony was first played at Carnegie Hall by the Philharmonic-Symphony Orchestra under the direction of Dimitri Mitropoulos on November 23rd, 1950.

Mr. Swanson, who is forty-two, was born in Atlanta, studied in Cleveland and Paris, and now lives in New York. The symphony was chosen in the Circle's fourth ballot, after a first ballot had brought a triple tie between this work, William Schumann's Sixth Symphony and Arthur Honegger's Fifth Symphony.

ROBERT CASADESUS

Robert Casadesus will give a Carnegie Hall recital on February 26th, his last for over a year and a half. When his current tour ends in April, the French pianist will not return to this country until October, 1953. He will spend the first half of next season playing in Europe. He opens 1953 with a tour of the Near and Middle East, starting with Israel and going on to fill engagements in Egypt, Turkey and Greece. In May he proceeds to South America for five months, and will come back to the United States via Mexico in October.



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A. F. of M. OFFICER REPORTS ON EUROPEAN ASSIGNMENT

By HARRY J. STEEPER



PREFACE: At a meeting of the International Executive Board held in New York City on March 10th, 1951, the following motion was passed:

"A letter from the World Congress for Professional, Administrative, Commercial and Supervisory Employees (organized by the International Confederation of Free Trade Unions), and another from DeAlgemene are read, inviting the Federation to have a representative at meeting of these organizations in Brussels, Belgium, in April, 1951.

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

Due to the pressure of business of the Federation in the President's office at that time, it was impossible for President Petrillo to attend. Therefore, he appointed Treasurer Harry J. Steeper to represent the Federation. This is the report of Treasurer Steeper on the meetings in London, England; Brussels, Belgium and Paris, France:

January 7th, 1952.

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

Dear Sir and Brother:

Pursuant to instructions given by you, I traveled to Europe in April of 1951, for the purpose of representing the American Federation of Musicians and the American Federation of Labor at the World Conference of "Trade Unions of Artists and Employers in the Field of Entertainment," and the World Congress of "Professional Employees of the International Confederation of Free Trade Unions," both of which were held in Brussels, Belgium, April 16th to 20th, 1951, inclusive. Also the Educational Conference sponsored by the I.C.F.T.U., which was held in Paris during the week of April 21st to 28th, 1951, inclusive.

I left New York on April 7th on my trip to Europe, and stopped in London, England, to visit with the English Musicians Union. I met with Mr. Hardy Radcliff, their General Secretary, and we discussed various phases of the problems which confronted our Federation and their organization.

The membership of the English Musicians Union numbers about 30,000 and I was informed that half of these are earning their livelihood solely from music.

I was very much surprised to learn that in England there are over 300 theatres playing full-time vaudeville (or as they call it there "Variety"), orchestras ranging from six to twenty men—the smaller orchestras, of course, being in the outlying areas.

Mr. Radcliff was very much interested in the importation and exchange of foreign musicians. In many ways, the English musician has better protection from encroachment upon his earning capacity by canned music than we do. These protections are given to him by the laws

of England and not because of the laws of the Musicians Union.

Mr. Radcliff evinced a strong desire to cooperate with the American Federation of Musicians and is anxious to establish friendly and cooperative relationships. Mr. Radcliff is also the President of the European Federation of Musicians, which takes in many of the countries in Europe. They meet at frequent intervals to discuss their problems, and from what I could observe are making great strides toward a strong Federation of Musicians in Europe. The membership at the present time is approximately 80,000, and the countries affiliated are as follows:

Belgium	England	Austria
Denmark	Sweden	Norway
Germany	Holland	Finland

The World Conference of "Trade Unions of Artists and Employees in the Field of Entertainment" met on April 16th and 17th, at 6 Rue Watteau, Brussels. All of the countries mentioned in the European Federation of Musicians above were present. They expressed a deep appreciation that a representative of the American Federation of Musicians was present, and requested that I extend their greetings and salutations to the officers and members of our Federation.

The American Federation of Musicians and its President, James C. Petrillo, is highly respected by the European musicians. They all voice the sentiment that "it is too bad that men like Mr. Petrillo are not more prevalent to lead them in Europe."

They are now working toward a European Federation of Actors and a Federation of Artistes. The main drawback up to this point is the fact that they have all three crafts in the same unions in some of these countries, and the European Federation of Musicians will not accept Artists, or Actors.

After much discussion on the problem of organizing, I was asked to give my views on the subject, being that I was a neutral observer. I advised that they form separate organizations, one for the Actors (legitimate shows, etc.), one for the Artistes (variety, night clubs, circus performers, etc.), and one for musicians. After they had organized these three separate bodies they could form a council representing the three groups, and in that way they would be able to function more efficiently. They approved the suggestion, and a motion was made that the delegates return to their countries and work toward this solution of their problem.

On April 18th, 1951, the World Congress of "International Free Trade Unions" convened at the Palais d'Egmont, and the following countries were represented:

Austria	Germany	Norway
Belgium	Italy	Panama
Denmark	Japan	Sweden
Great Britain	Luxemburg	Switzerland
Finland	Malaya	Tunisia
France	Netherlands	United States

Representing the American Federation of Labor at this meeting was the American Federation of Teachers; the Office Employees International Union; the American Federation of State, County and Municipal Employees; and the American Federation of Musicians. The C.I.O. was represented by the American Newspaper Guild, and two delegates from the main office of the C.I.O.

This meeting was for the purpose of organizing non-manual workers and much stress is being made to break down the feeling that exists wherein the professional employee feels that he is in a class above the manual worker and refuses to consider himself as material for organizing. I quote some excerpts from a few of the many messages received by this meeting to illustrate the sentiment which prevails:

Professor Dr. H. Brugmans (Rector of the College europeen de Bruges), Bruges, Belgium:

"This Congress may well become an historic event. On the one hand, the free trade union movement will assert itself as an immense international force in the forefront of the struggle for the rights of man. On the other hand, it makes an appeal to professional employees who, as a class, have remained aloof from the trade union movement for a long time, perhaps from a mistaken fear of the vigorous realism and the emancipatory aims of that movement. But the wind has changed, and they have come to understand that their fate is linked to that of the working classes. Together they can act for their mutual good. Above all, they will defend the world against the assaults of those who seek to spread confusion, the exploiters of poverty and the totalitarian oppressors."

Adolf Grimme (General Direktor, Nordwestdeutscher Rundfunk), Hamburg 13, Germany:

"I must say one thing more: Your plan to invite the professional and supervisory employees seems to me all the more praiseworthy because it will serve, we hope, to do away with two prejudices—one, that the trade unions are restricted by class prejudice, and the other, that they are completely indifferent to the intellectual life of our time. I know better than that. Your experiment in calling these men and women of all nations to a meeting is, we hope, a step towards a gradual removal of misunderstandings and mistrust on all sides."

Aake Ording (Secretary-General of Union of International Associations Service Centre for International Non-Governmental Organizations), Oslo, Norway:

"The intellectual workers and the high functionaries have for too long been considered as belonging to a particular breed, distinct from the ordinary workers of the globe. In today's world the economic and social progress, and the increased realization of the basic equality and unity of all men are putting an end to this misconception.

"We are living in a time of revolutionary changes. No one can feel safe if isolated behind the barriers of his own trade. In this

time it is an encouraging sign that serious efforts are being made to have the intellectual workers and the high functionaries join with their fellow workers in an organized effort to increase social security and to establish a democratic world order.

"The spirit of this new order can only be that of mutual assistance and cooperation, that is, of solidarity among all and every one who labors to the benefit of mankind.

"I send to your first World Congress of intellectual workers my wishes of great success."

Professor Dr. N. A. Donkersloot (Vice-Chancellor of the Municipal University), Amsterdam, Holland.

"The fact that the Congress of Professional Workers will be held in Brussels under the auspices of the I.C.F.T.U. means it already has my support. *Because the intellectual and non-manual workers are so often divorced from each other the discussion of the problems of manual workers is a valuable proof of the basic solidarity between all groups of workers in their common tasks for the community.*"

Professor Roger Clausse (University of Brussels), Brussels, Belgium.

"It would mean renouncing my whole life as a trade unionist and socialist if, in these threatening days, I were to do otherwise than to lend my complete support to the struggle which you propose to the intellectual workers for a free trade union movement and against all form of totalitarianism.

"The intellectual workers have a direct responsibility in this hard but inspiring struggle. *Whether we like it or not, the ivory tower isolation of the intellectual is a thing of the past.* The intellectual of today, whilst remaining faithful to his professional principles (objective search for truth, freedom of thought, enquiry and criticism), must take his place, which has been vacant all too long, by the side of all those—workers, peasants, employees—who are making every effort to ensure the triumph of the ideals of truth, justice, solidarity and brotherhood, by establishing a free trade union movement which will be conscious of its duties and responsibilities as well as of its rights.

"The trade union, free from State influence and political allegiance, is surely the most valuable and secure meeting place for the men of our time. It is there that the most realistic and effective formulas for the structure of society are produced, rooted firmly in the professions and in daily life. It is the best safeguard for the intellectual who is too susceptible to the attraction of abstract thought. It is the means of achieving the synthesis, so necessary today, between thought, action and the community.

"I should like to say simply that I support your aims with heart and soul. I very much regret that, owing to a visit abroad, I shall be unable to attend the World Congress of Professional Employees."

"Class-consciousness" still exists and it will be a long and hard struggle to eliminate it. This meeting, I think, is the most direct and proper way to bring about the realization on the part of the "intellectual" that his well-being and future is closely related to that of all other workers.

Two committees were appointed to discuss resolutions that had been presented, and I was named on one of them.

One of the resolutions introduced was to create conditions for the manual worker and the non-manual worker, and I asked where the line of demarkation was as to a manual and non-manual worker. No one could give me the answer, and the Chairman of the Committee assured me that this had been a problem for this Convention for many years. This entire matter was referred to an Executive Committee, and I have no knowledge of what the outcome has been concerning this resolution.

The following resolution was presented by Mr. L. Kopka who represented the Austrian Musicians. It was adopted unanimously:

"The World Congress of Professional, Administrative, Commercial and Supervisory Em-

ployees welcomes the fact that the Governing Body of The International Labor Organization has included the question of the protection of performing artists on the Agenda for the second session of the Advisory Committee on Salaried Employees and Professional Workers which is to be held at the beginning of 1952.

"The World Congress supports the request of the performing artists and requests all the I.C.F.T.U. delegates to the second session of the Advisory Committee on Salaried Employees and Professional Workers to support the establishment of an International Convention on the protection of performing artists.

"The Congress further appeals to all governments to encourage living culture in their countries."

At the termination of this convention, I went to Paris to attend the Educational Conference. As the name indicates, this was a meeting only for educational purposes. The "Schuman Plan" was explained by the following: Jean Monnet, President of the Inter-governmental Schuman Plan Conference. Robert Brothereau, General Secretary of the French C.G.T. Lincoln Evans, member of the General Council of the British Trades Union Congress. Hans Von Hoff, member of the Executive Committee of the German Trades Union Federation.

The Economic Geography of Europe was the theme of a talk by Gust de Mynek, Assistant General Secretary of the I.C.F.T.U.

The Economic Integration of Western Europe and the Trade Union Movement was explained by Alfred Braunthal, Head of the Economic and Social Department of the I.C.F.T.U.

Many other prominent Europeans addressed this gathering, but the most impressive address was delivered by Milton Kats, United States Special Representative in Europe. He spoke on the effects of the E.C.A. in Europe and Asia. His talk was most interesting in that he had a manner of delivery that left no doubt as to what he meant when he said something. There was no choice of many syllabled words, and he did not double-talk at any time. A very fine representative for our country.

The I.C.F.T.U. is a potent force in combatting communism, and they are doing much good for the workers of Europe.

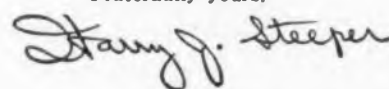
The part played by the American Federation of Labor and the C.I.O. has helped stimulate the morale of the officers and members of the I.C.F.T.U., and I am fully convinced that our hand should continue to be extended in helping them gain their objectives toward creating a solid organization composed of liberal-minded men who are not under the domination of communistic governments. Both the C.I.O. and the

American Federation of Labor is held in high regard by the people that I met at these meetings, and they are setting an example for those who are working in the labor field in Europe.

If we are again invited to represent the American Federation of Labor at any of the future meetings of the I.C.F.T.U., I suggest that we avail ourselves of the opportunity. We, as a progressive Federation operating for the good of the musicians, will earn and receive the undying thanks and gratitude of our fellow professional workers in Europe, and in helping to make them strong we are helping to make ourselves strong. While the results of our participating in these meetings will not show immediately, in the long run they are bound to pay off.

This trip on behalf of the labor movement was a great experience for me, and I am deeply grateful that I was given the opportunity to record my name as one who represented the American Federation of Musicians in this great movement for the benefit of labor.

Fraternally yours,



Treasurer, A. F. of M.

SOUNDING HORNS

ON Saturday, December 28, we repaired to a session of the Southern California Band and Orchestra Association meeting at the Musicians Building. This was the fourth and last clinic of a two-day conference. The horns were in the process of presenting their program.

Max Pottag, formerly of the Chicago Symphony, now of Northwestern University, had flown here to conduct the meeting. Gathered together to work with him were twenty of the best professional horn players of this region. After a brief discussion they took over. We settled back to listen to a program which would have done credit to Carnegie Hall.

First the whole group played a Fughetto of Handel, precise in entrance and absolutely true in intonation. Then six hornists presented a Scherzo by Mendelssohn, an arrangement by Fred Steiner, but a natural for the instruments. Julius Toldi, apostle of modern music, had composed a piece especially for the occasion: *Rondo Alla Marcia for Twelve Horns*. Linear in treatment, polyrhythmic, exploring all the possibilities of the instrument, the piece was lucid and direct. It carried equal interest for audience and performer.

Wendell Otey's *Theme and Variations for Horn Quartet*, another modern work, was played by the whole group.

The program ended with Wilcox's transcription of *Siegfried's Funeral March*, an experience in warm sonorities which might well have made Richard Wagner sit up and take notice.

We listened to a good trombone demonstration by Bob Marsteller, a speech by Kelley Shugart and a brilliant vibraphone solo by John te Groen, then slipped out to socialize a bit before the percussion section took over. Out in the lobby the talk was all about music. "Why didn't you come this morning and hear Rafael Mendez and his twin boys play trumpet trios?" "Too bad you missed Buddy Baker's woodwind ensemble yesterday."

"George Neikrug gave a regular recital yesterday. Everything from Bach to Ravel. What a cellist!"

We left reflecting that here was cultural history in the making. Whenever the boys play again, we hope to be there.

—P. A.

International Musician

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Official Business compiled to date

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168, Dallas, Texas (colored).

WANTED TO LOCATE

Chick Boyer and Denise Darnell, Chicago promoters.

James Brown, former member Local 392, Fort Worth, Texas.

Roy Brown, member Local 496, New Orleans, La.

James Travis Holley, former member Local 361, San Angelo, Texas.

Louise Simone (Miriam Wright), former member Local 10, Chicago, Ill.

Charles Singleton, former member Local 627, Kansas City, Mo.

Donald Thompson, former member Local 767, Los Angeles, Calif.

Evelyn Tucker, former member Local 802, New York, N. Y.

Anyone having information as to the whereabouts of the above named is requested to advise Leo Cluesmann, Secretary, A. F. of M., 220 Mt. Pleasant Ave., Newark 4, N. J.

WANTED TO LOCATE



MICHAEL JOHN MAKSYM

Anyone having any information regarding Michael John Maksym is requested to notify Leo Cluesmann, Secretary, A. F. of M., 220 Mt. Pleasant Ave., Newark, N. J.

NOTICE TO MEMBERS I

The following expelled members of Local 473 are representing themselves as members in good standing and soliciting engagements on such representation: Carl Cowen or Carl Wade, Raymond Herring, Cleophus Bass (Lester Bass), Eddie Robinson and Elmer Sloane.

All members are warned to perform neither with or for any of these men.

FORBIDDEN TERRITORY

Stirrup Cup Cafe, San Diego, Calif., has been declared to be Forbidden Territory to all but members of Local 325, San Diego, Calif.

REMOVED FROM FORBIDDEN TERRITORY

Santa Clara Cafe, Long Beach, Calif.

FEBRUARY, 1952

NOTICE TO MEMBERS I

Dec. 11, 1951.

Leo Cluesmann, Esq.
Secretary, A. F. of M.
220 Mt. Pleasant Ave.
Newark 4, N. J.

Dear Leo:

Now that the Carl Fischer case is over, I believe that it would be appropriate to change the description under the Defaulters List in the *International Musician* to read as follows:

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

I would wait, however, for the February or March, 1952, issue before making this change because the Fischer people will be anxiously looking at the January issue and they might become excited over the change.

Sincerely yours,
EMANUEL L. GORDON.

ELG:mjm

DEFAULTERS

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

Bamboo Club and W. T. "Bud" Thurmond, North Phenix City, Ala., \$950.00.

Jerry Severs, Tucson, Ariz., \$85.00.
Rendezvous Ballroom, and Jack Daly, Balboa, Calif., \$528.00.

Louis Pickins, Marin City, Calif., \$100.00.

Freddie Jenkins, Richmond, Calif., \$257.15.

Fleetwood Hotel, and Ben Harrison, Julius J. Perlmutter, M. Morrison, Harry Katz, Miami Beach, Fla., \$5,892.00.

Governor Hotel, and Herbert Muller and Irving Printz, Miami Beach, Fla., \$900.00.

Hymie Friedman, Savannah, Ga., \$160.00.

Via Villa, and Fred Walker, Lewiston, Idaho, no amount given.

Harbor Lights Nite Club, and Nunk Mangerl, Galesburg, Ill., \$60.00.

Hart-Van Recording Co., and H. L. Hartman, LaGrange, Ill., \$1,948.90.

Roller Rondo Skating Rink, and Perry Flick, operator, Indianapolis, Ind., \$571.50.

Flame Club, and Jack Meloy, employer, Sioux City, Iowa, \$60.00.

Co. B, State Guard, and Alvin Costello, Rochester, N. Y., \$150.00.

Glady's Heidelberg Inn, and Scott Field, manager, Joplin, Mo., \$290.18.

American Legion, and Robert Sprengel, chairman, Lodgepole, Neb., \$175.00.

Richard's Tavern, and Raymond E. Richard, proprietor, Morristown, N. J., \$355.00.

New Holiday Inn, and Walter E. Lewis, Newark, N. J., \$545.00.

Bob Harrison, Somerville, N. J., \$170.00.

Hyman Green, Bronx, N. Y., \$157.00.

Glenwild Hotel and Country Club, and Mack A. Lewis, employer, Glenwild, N. Y., \$300.00.

(Continued on page fourteen)

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(Continued from page thirteen)

The Steak House, and Dave Oppenheim, owner, Limestone, N. Y., \$35.00.

Beverly Green Agency, New York, N. Y., \$75.00.

Clarence Bethune, Fayetteville, N. C., \$250.00.

Riverview Club and Eddie Ricci and Ralph Brown, proprietors, Pendleton, Ore., \$99.40.

Hamilton's Night Club and Jack Hamilton, owner, Nanticoke, Pa., \$490.00.

Carman Theatre, and Alex Stelfel, Philadelphia, Pa., \$2,283.90.

John Mikita, Shenandoah, Pa., \$525.00.

Everett Kelly, El Paso, Texas, \$400.00.

John J. Sullivan, Jr., Houston, Texas, \$2,075.00.

M. D. Payne, Mexia, Texas, \$400.00.

Jade Room, and Richard W. Sellers, Anchorage, Alaska, \$90.00.

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THOR JOHNSON: Program-builder

THOR JOHNSON, now in his fifth season as conductor of the Cincinnati Symphony Orchestra, is known for his skill in program-building. He takes seriously his official title as music director of the symphony, and devotes great care and thought to his selection of compositions and solo artists. His ideals are well summed up in a note which he addresses to his listeners, in the program brochure for the current season: "In selecting and grouping the individual works, we have endeavored to create a richly rewarding texture, embracing the complete tonal spectrum of the twentieth century orchestra. Effort has also been made to include the idioms of all phases of musical speech representative of the symphonic repertory of the last four hundred years."

The programs bear out the blueprint. There is a judicious sprinkling of the moderns: Bartok, Hindemith, and Poulenc—who also appeared, on January 11 and 12, as soloist with the Cincinnati Symphony, playing his own Concerto for Piano and Orchestra. American works are in evidence, in about the right proportion: Roy Harris, Paul Creston, and George Antheil, among others. And the selection and blending of traditional symphonic works departs notably from the usual stereotypes. Johnson shows, in fact, rare skill in tailoring his choices to fit the mood created by the solo artist. One sequence—nine piano concertos ranging from Bach to Poulenc and Rieti, enables him, in the course of the season, to exhibit two and a half centuries of this particular form.

Then, for variety, Johnson has three pairs of concerts featuring choral works; in this field, of combined symphonic and choral conducting, he has made an outstanding record, enlisting the enthusiastic co-operation of the high school choirs, college and conservatory choruses in the Cincinnati area.

For the young people's and junior high school concerts, Johnson has shown no less imagination in programming. And when he takes the orchestra on tour, he holds to the same standards—what might be called a blend of musicianship and showmanship.

A Varied Career

The first American-born conductor to hold down the Cincinnati podium, Johnson has had varied and eclectic experience and training. He was born in Wisconsin, brought up in North Carolina, where he went through high school and college, doing his first serious conducting at the University of North Carolina. He left the South to enter the graduate school of music at the University of Michigan. From there a scholarship carried him to Europe, where he studied for two years under Bruno Walter, Felix Weingartner, and Nicholai Malko, at the Salzburg Mozarteum, while he had a kind of post-graduate course in conducting under Hans Abendroth at the Leipzig Conservatory.

From 1942 to 1946, Johnson served in the Army, where, soon after his enlistment, he was made a warrant bandmaster. He organized the first soldier symphony orchestra, which enter-

tained troops throughout this country and the European theater. After his discharge in 1946, Johnson accepted a post as conductor of the Juilliard School of Music Orchestra in New York City. It was in December, 1946, while holding this post, that he was asked to appear as guest conductor with the Cincinnati Symphony, when its regular conductor, Eugene Goossens, became ill. A few weeks later, when Goossens announced his resignation, Johnson was asked to take over.

A man of untiring energy and drive, Johnson manages with apparent ease the heavy schedule of nearly one hundred concerts a season which is usual with the Cincinnati Symphony Orchestra. In addition, he has time to make speeches and appearances at music contests, civic gatherings, and the like. Also, he is a good deal in demand as a guest conductor. And in 1949 he was designated to receive the \$1,000 Ditson award sponsored by Columbia University, "for his distinguished service to the cause of American music." He has on occasion conducted the contemporary American works premiered by the Ditson Fund in MacMillan Theatre at Columbia, showing his skill and facility in preparing new scores at short notice.

This interest in what is new and vital in the music of his own country has always gone hand in hand with an interest in the great tradition of the symphonic repertory—so that you might say that Thor Johnson has taken as his motto, "Nothing musical is alien to me."

—S. S. S.



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LESTER YOUNG

EAST. The Interludes Trio, now appearing at the new Stardust Room in Philadelphia, are doing great. The unit features Frank Sikora on accordion and piano, Billy Bean on guitar and clarinet, and Johnny Allen on bass and bongos. They vocalize as well.

Gene Ammons and his orchestra play Gamby's in Baltimore, Maryland, from February 18th to 24th. On March 3rd they go to the Show Boat in Philadelphia for two weeks. Ammons, son of boogie-woogie expert Albert Ammons, features Sonny Stitt on tenor and alto . . . Preceding Ammons by a few weeks at the Show Boat is Lester Young. His outfit is booked there from February 11th to 16th.

Manny Cientos returned to Boston with a trio after four years' absence. Following a successful run at the Darbury Room last month, they shifted to the Columbia Hotel, Portland, Maine, for a long engagement in the Hawaiian Room. The musicians are all natives of the Philippines. Manny plays the guitar; Max Matayadas, formerly with the Dave Apallon troupe, plays the steel guitar and is also an expert tap dancer; and Jerry Flores, who plays the bass fiddle, is a terrific hula dancer. However, the trio does not make a specialty of Hawaiian music—they're more than willing to beat out a good Irish jig! Charlie Carroll now at the Colonial Restaurant in Glens Falls, N. Y. . . . The Melo-Jesters,

WHERE THEY ARE PLAYING

Freddie Mayer and Tony Palera, conclude a two-month run at the end of February at The White Elephant in Canastota, New York. In addition to the club date, they've had a weekly Tuesday night slot over Station WKTV, Utica, New York.

NEW YORK CITY. Michael Kent and his orchestra are at the Biltmore Hotel. Kent came from England two years ago, where he was musical director to the well-known Imperial Hotel at Torquay, Devon, and during World War II directed an entertainment unit for the American Red Cross, which toured all hospital units and camps in England. On Sundays the group moves over to the Park Lane Hotel to play for brunch patrons . . . The Rivieras are booked for club dates in and around the city. Featured in the combo are Leah Schechter, piano; her brother, Myron, sax, clarinet and bass; Sandy Grossberg on guitar, and Sy Davis on trumpet and vocals. Oscar Calvet and his society orchestra, featuring Hazel and Norman, now appearing in a successful engagement at the Shelton Hotel . . . James G. Kirk, harpist, working nightly at the Hotel Meurice. His repertoire consists of classical, light, popular, swing, and Continental music . . . Irving Fields and his Trio appearing at the Park-Sheraton Hotel for an extended stay . . . Erskine Hawkins will be at Prospect Hall in Brooklyn on February 15th.

Jimmy Rushing, who for many years was the vocal spark of the Count Basie organization, has been fronting his own band for the past two years in the role of "house band" at the Savoy Ballroom. His orchestra includes such names as Walter Page, bass; Al Williams, piano; Ralph



BOBBY SHERWOOD

Jones, drums; Dick Vance, trumpet; Dickie Wells, trombone; Lucky Thompson, tenor; and Rudy Powell, alto and clarinet . . . Ivory Joe Hunter plays the Birdland for two weeks starting February 28th . . . The Bobby Sherwood Quintet doing a good job on the Bert Parks television show over WNBT . . . Bob Gordon and his orchestra are now in New York. They did an engagement recently at the Village Barn.

SOUTH. Rey Mambo and his Combo at Copa City in Miami Beach, Florida, for a thirteen-week stint. This Latin-American group features Lynita Stevens as vocalist . . . Jose Cortez and his orchestra at the Latin Quarter in Miami Beach for the entire season . . . Juan Cortez and his orchestra are at the Beachcomber in this same resort town for the entire season.

MIDWEST. The Four of a Kind combo of Local 388, Richmond, Indiana, playing leading clubs in and around this territory . . . The Gertrude-Neil Duo now appearing at The Lamplighter in Danville, Illinois, for an indefinite stay . . . Elliot Lawrence one-niting throughout the Midwest and East . . . Also doing singles in the Midwest section is Lionel Hampton and company.

(Continued on page thirty-four)

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

ALONG TIN PAN ALLEY

ANYTIME	Hill and Range	LITTLE CLOUD THAT CRIED	Larry Spier
BABY DOLL	Felst	MY LOVE FOR YOU	Melomusic
CHARMAINE	Lion	MANHATTAN	Marks
COME WHAT MAY	Shapiro-Bernstein	MY CONCERTO	Martin Block
CRY	Mellow	NEVER	Robbins
DANCE ME LOOSE	Erwin-Howard	ONE MORE CHANCE	Famous
FOOLED	M. S. K.	SHRIMP BOATS	Walt Disney
GETTING TO KNOW YOU	Williamson	SINGIN' IN THE RAIN	Robbins
GREEN ACRES AND PURPLE MOUNTAINS	Hollis	BLOWPOKE	Ridgeway
HERE'S TO MY LADY	Mayfair	SNOWFLAKES	Lombardo
I'LL SEE YOU IN MY DREAMS	Felst	TULIPS AND HEATHER	Shapiro-Bernstein
I'M LUCKY TO HAVE YOU	Sheldon	TE AME (I LOVE YOU)	Melomusic
I'M IN LOVE WITH MOLLY	Leo Talent	UNFORGETTABLE	Bourne
I TALK TO THE TREES	Chappell	WIMMIN	Dartmouth
IT'S NO SIN	Algonquin	WORLD IS WAITING FOR THE SUNRISE	DeSylva-Brown
I WISH I HAD A GIRL	Miller	YOU BETTER GO NOW	DeSylva-Brown



JOHN HUBBY ORCHESTRA: (Left to right) John Hubby, trombone; Keg Connelly, trumpet; Bill Patterson, drums; Bud Kane, sax and clarinet; Preston Seely, piano.



JACK MARTIN ORCHESTRA: (Left to right) Jack Martin, Nick Nole, Frank Weed, saxes; Elmor Costa, trumpet and vocals; Danny Sensano, piano and vocals; Bill Forish, drums.

Colorado Springs, Colo. Dixieland jazz is the specialty of the John Hubby combo. The Dixieland Five, as they are called, play six nights a week at the Caravan Nite Club. They are all members of Local 154, and believe it or not, all but the pianist are school teachers in the daytime. John is a Princeton man and a native New Yorker, but somehow wandered out to Colorado Springs, which has now become his base of operations. John does all the arranging for the band and doubles on the bass.

Fresno, Calif. Jack Martin and his boys have been playing up and down Fresno County for the past decade. Now they are doing their fourth return engagement in Hotel California's Polynesian Room. They play six nights a week and are picked up by WCBS radio. The boys hail from Local 210.

Boston, Mass. The Pastels recently completed their seventeenth week at Cain's Surf Club outside Boston. Jerry doubles on soprano, alto and tenor sax, timbales and combo drum. Johnny is a young hopeful among composers and has just completed the score for a ballet.

SANDY RUNCIMAN ORCHESTRA: (Left to right) Gord Lindsay, Jack Moulson, Al Hunter, Sandy Runciman, Gerard Donovan, saxes; Ruth Seeton, vocalist. Second row: Elmer Perry, Bob Leonard, Gord Durant, trumpets; William Beacock, trombone; Don Hynes, drums; Ross Phillips, bass; Ed Flanigan, piano. This group offers one of the most colorful and lively contributions to night life in Ontario.

Brockville, Ont. Sandy Runciman and his orchestra, all members of Local 384, recently wound up an engagement at the swank Crystal Ballroom in the Manitonna Hotel.



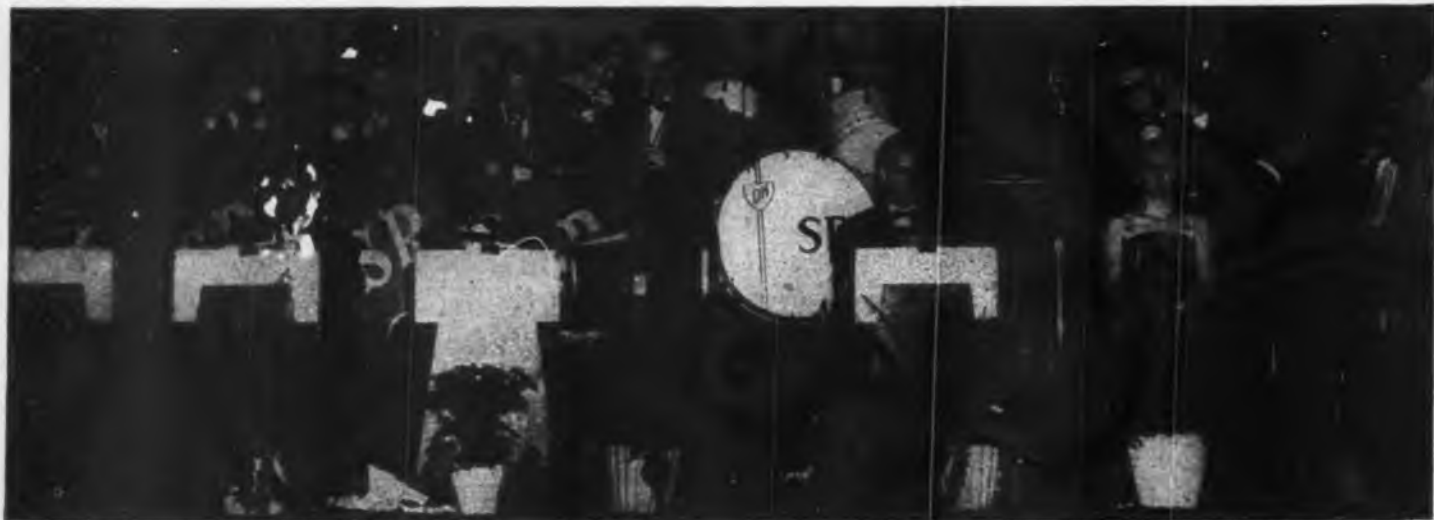
THE PASTELS: (Left to right) Jerry Davis, bass and vocals; Al Hackel, guitar, bass and vocals; Johnny Domrad, arranger.

Traveler's Guide

Lincoln, Neb. Jimmy Phillips' new combo is currently appearing at Hillcrest Country Club. Jimmy Phillips was formerly a member of the Marine Corps, and of course played in Marine bands. The combo plays clubs and hotels around Lincoln.

Chicago, Ill. The Velvetones have completed nine months at the "Tropics" in the Chicagooan Hotel. The boys have worked together two years now and have appeared on local radio and television shows. Musically, they cover everything from light classics to bop.

New York, N. Y. The All Star Orchestra has been pleasing jazz fans with their improvisations for a year at Lou Terrasi's. They are heard on a weekly program over radio station WMGM, and are staying on indefinitely in the same spot. The boys do Dixieland as well as modern jazz.





ALL STAR ORCHESTRA: (Left to right) Kenny Kersey, piano; Buster Bailey, Clarinet; Buck Clayton, leader and trumpet; Arthur Herbert, drums; Herb Fleming, trombone; Charlie Bateman, piano.



JIMMY PHILLIPS COMBO: (Left to right) Millie Grlerson, vocalist; Jimmy LeRiche, drums; Norman Smith, tenor sax; Jimmy Phillips, trumpet; Vic Parra, bass; Jimmy Koser, vibes; Bernie Edwards, piano.

to Live Music

Fredonia, N. Y. Joe Strada, a one-time member of the 529 AAF Band in Atlantic City under the direction of Glenn Miller, formed his present band three years ago at Fredonia State Teacher's College. Every member of the band is a student at the college and a prospective music teacher. The band emphasizes brass and plays dance music as well as semi-classical arrangements. All are members of Local 108.

Philadelphia, Pa. The Frank Virtuoso Quintet, to appear in the Castle Inn, Johnstown, Pa., in March, are now at the Paddock, in Norristown, Pa. They have played with many acts and singers such as Pattie Page, June Christy, Rosemary Clooney, and have worked opposite many name bands.

Oskaloosa, Iowa. "Lock, Stock and Barrel" (see photograph on page 35) is under the leadership of the bass man Earl Wilson, morning man at radio station KBOE in Oskaloosa. Accordion and vibes man is Everett Rouse who also owns



THE VELVETONES: (Left to right) Art Cavalleri, leader and bass; Al Romba, piano and accordion; Ernie Inucci, guitar.

and uses upon occasion an electric organ. His contribution to the novelty of the unit is the twin ignition contact he applies with left-handed accordion and right-handed vibes simultaneously. Dale (Spike) Edwards is horn blower and handles some vocals. He blows tenor, alto and clarinet equally well and pushes good ricky clarinet to perfection. Spike's willingness to stroll, clown and otherwise spirit up the crowd is probably his long suit.

Southern Iowa was a bit reluctant to accept the fact that a trio could be organized in the vicinity from "home talent" that could produce a varied quality of entertainment—that is, until "Lock, Stock and Barrel" convinced them. Wilson tries to incorporate lessons learned from band leaders he has worked for in the past. He speaks freely and favorably of the finesse of George Town, the showmanship of Joe Sanders and the versatility of the Licata Brothers' trio.

Mostly any study Wilson applies to other combos is based on a desire to learn how they are doing it and then make his ramrods do it differently. His idea of the music business is plain and simple: "The public can hear thousands of bands on Saturday night, but the ones they remember are those with varied and unusual attacks."

JOE STRADA ORCHESTRA: (Left to right) Tony DiRusso, piano; Joe Strada, sax; Bill Dengler, trombone; Gene Zuggler, Rah Shahin, Chuck Burnsworth, trumpets. Second row: Jim Claire, bass; Sam Certo, drums.

FRANK VIRTUOSO QUINTET: (Left to right) Ralph Frederico, piano and accordion; James Bruno, guitar; Frank Virtuoso, leader and bass; Milt Cohen, drummer; Joe Adine, alto sax and clarinet.



TECHNIQUE OF PERCUSSION

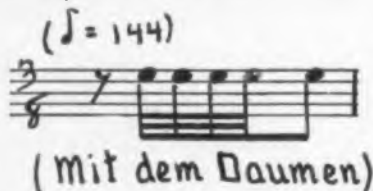


By **GEORGE LAWRENCE STONE**

THE TAMBOURINE THUMB TRILL

HOWARD SHANET, conductor of the Symphony Orchestra in Huntington, West Virginia, is having tambourine trouble.

Referring to the tambourine figure in the *Arabian Dance* from Tchaikovsky's *Nutcracker Suite*, illustrated herewith,



he writes: "Although the composer has indicated in two languages that he wants the tambourine played with the thumb, one almost always hears it struck with the knuckles. Last season I had occasion to conduct this piece with one of the world's most famous orchestras and found the player disregarding the composer's instructions about the thumb. When I called it to his attention he agreed that I was right but assured me that he had been playing it the other way all his life.

"We must assume that Tchaikovsky meant a sort of tremolo (thumb trill) on the second beat of each measure, since four actual thirty-second notes could not be regularly and accurately executed with the thumb by

the average player. If this is so, the composer probably intended the player to revert to the knuckle method for the last four measures of this piece, but he didn't say so. What do you think?"

The figure is, of course, playable by holding the tambo with one hand and rubbing with the thumb (*mit dem daumen*) of the other. The notes are produced by rubbing the thumb-tip across the head so that it will bounce out the five notes with one motion. This thumb trill follows the pattern of the *jeté* or *ricochet* in violin playing which is done by "throwing" the bow on the string so that it will bounce a series of rapid notes on the down-bow.

But, while the thumb trill is *playable* here, it is also *hazardous*, and hazard has no place in symphonic technique. To begin with, the tambo head must be tight enough (in dry weather it may be, in damp weather it may not). Then the coating applied to it to facilitate trilling must be fresh. In the absence of coating, the proper amount of *spit* must be applied to the thumb-tip at the proper instant. In short, if thumb and tambo feel just like it, it's simple; otherwise the best a player can hope for is an undetermined number of beats, eight or ten, maybe. A careful player will avoid taking such chances whenever possible and this, I imagine, is why the player you mention chooses the safe way.

Some leaders accept the thumb trill *as is*. On the other hand I have often been directed to lay the tambo flat on my lap, head side up, and play the beats near the rim with the fingers, not knuckles. Personally, I prefer this method. Of course single notes may be played with knuckle, thumb or fingers, as judgment dictates.

It is possible the composer thought in terms of bowing when he indicated the thumb for this figure. Anyhow it's a good idea for any tambourinist who wants a clear picture of it to get some accommodating violinist to *bow* it for him. A percussionist can pick up many pointers by hearing a bothersome figure played on another instrument. Going from high art to lowly places (musically) I learned more ways of playing a tambourine from an old minstrel man in one afternoon, years ago, than before or since, from all sources put together.

The maestro's letter continues: "Percussion fans might be amused to learn of our solution in Huntington to the bell problems in Tchaikovsky's *1812 Overture*. When we found ordinary tubular chimes inadequate to fill our 3,000 capacity theater with sound, the fire department actually removed a bell from one of its engines and the C. and O. Rail-

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road contributed two others from locomotives to produce the ringiest 1812 ever heard in these parts."

Comment here seems unnecessary. Why should I attempt to gild the lily?

CHATTER

This comes from a lawyer friend, alumnus of an Eastern college, and since he looked me straight in the eye while telling it, I know it must be true.

It seems that while attending college he, together with a group of fellow students, journeyed to a neighboring college to attend a football game. Arriving at their destination the night before, the gang proceeded to make whoopee to the extent that on the day of the game nobody had any money left to buy tickets.

However, as my friend tells it, you don't go to college to learn just one thing, and it didn't take long for the thought to occur to the boys that they might crash the gate by pretending they were members of the visiting band. Since all this happened before the present era of gaudy band uniforms, gold braid and trappings, all that appeared necessary to put the thing over was to induce the band boys to co-operate.

So it followed that a little before game time a perplexed ticket taker who expected to pass a fifty-man band through the stadium gates beheld a hundred-man aggregation standing in line, laden down with *stuff*. Whereas one student was carrying a trombone, another had the case. Trumpets had similarly parted company with their cases; likewise clarinets and other instruments. The bass drummer entered and, behind him, another student carried the beater. Two students were admitted, each carrying a cymbal and the sousaphones were transported in sections.

While the ticket taker had his suspicions, his orders had been to "admit the band" and there seemed to be nothing he could do about it. But when the last man to approach and utter the magic password "band" was seen carrying neither instrument nor case—not even a mouthpiece—the official finally rebelled.

"Wait a minute!" he said; "you don't belong in the band!"

"I certainly do!" replied the student.

"What instrument do you play?"

"I pass out the music!"

FOR THE Mallet Keyboard

To J. C., who suggested that I set down a few of my pet exercises for the marimbist—this is too large an order for me to fill here, for they're all my pets, with scales coming first. However, for something off the beaten track, try the exercises appearing below. Play them first in the notated key, thereafter in various keys, both major and minor. Build Exercise 2 up to two octaves, if you like. A brother musician who tried out the set on his trumpet complimented me highly on Exercise 3. He stated that in his opinion hanging was too good for a man who wrote things like that.

The image shows six musical exercises for mallet keyboard. Each exercise is written on a single staff with a treble clef. Exercise 1 is a scale in G major. Exercise 2 is a scale in G major, marked '2' for two octaves. Exercise 3 is a rhythmic exercise with eighth and sixteenth notes. Exercise 4 is a scale in G major. Exercise 5 is a scale in G major. Exercise 6 is a scale in G major.

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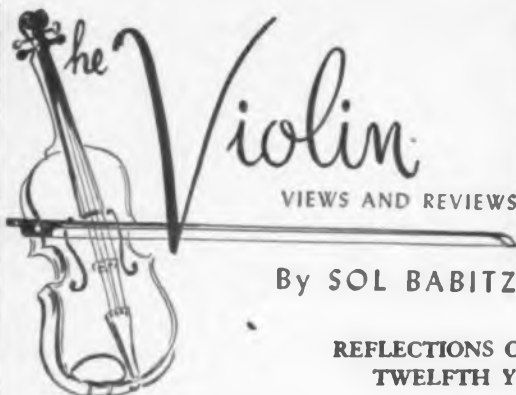


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VIEWS AND REVIEWS

By **SOL BABITZ**



**REFLECTIONS ON THE
TWELFTH YEAR**

This month marks the beginning of the twelfth year since the first appearance of the violin column. In an anniversary mood one is inclined to take a backward look to estimate achievements and otherwise.

The actual writing of this column has been only a part of the task. Much more instructive for me has been the reading of hundreds of letters which I have received during these years. Through personal conversations and letters I have been able to learn wherein this column was performing its function and wherein it was found wanting.

Contact with the reader has also had a more subtle influence. It is impossible to read letters of praise and criticism from cities and hamlets in unexpected corners of the United States and Canada without developing a rather awed sense of responsibility to a perceptive audience whose vast size it is difficult to appreciate. I have endeavored to answer all letters to the best of my ability and shall continue to plan the contents of this column according to the needs of my correspondents.

FINGERING PROBLEM No. 1.

My first column eleven years ago contained a fingering problem from the Arnold Schoenberg Violin Concerto. The intervening years have not at all diminished its difficulty. I shall therefore reprint it here for the benefit of new readers, and the old as well:



As a new problem I offer the following famous excerpt from the Paganini *Moto Perpetuo*:



Those sending in the best fingering solutions to these problems will be mentioned in the "winners" list, and the best fingerings printed. Senders of solutions to the Schoenberg Concerto problem should remember that the fingering must be as unconventional as the music if it is to make it easily playable.

TWO NEW MAGAZINES

Published by the American String Teachers Association, *The American String Teacher* is a lively little paper containing among other things one of the most complete lists of new books, music, etc., of interest to teachers that I have ever seen. The 1951 fall issue has an interesting article by Henry Temianka on teaching and practicing; also an article by Bernard Fischer on the difference between violin and viola technique. The magazine is devoted to problems of teaching in schools and colleges.

The *Texas String News* edited by Albert Gillis at the University of Texas is a whopper! With its forty-six large-size pages of interesting articles and news, this is undoubtedly the largest magazine devoted chiefly to the violin ever issued. But that is the least one could expect from Texas.

The appearance of two magazines of this type is another good augury that the days of the "decline of strings" may be coming to an end.

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

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 Benal Records, 646 Park Ave., New York, N. Y.
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 Brownco Records, Inc., 40 East 49th St., New York, N. Y.
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 Station CFCF, Canadian Marconi Co., 1231 St. Catherine St., West, Montreal, Canada.
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THE TRUMPET

By Daniel B. Tetzlaff

Daniel B. Tetzlaff, born and reared in Minneapolis, started playing trumpet at the age of five and since the age of sixteen has been playing professionally in the Twin City area. His trumpet studies have been, mainly with James Stamp and James Greco, both formerly solo trumpeters of the Minneapolis Symphony Orchestra. He graduated from the University of Minnesota in 1946 with the degree of B.S. in the field of Music Education. During World War II he served three and a half years as a member of various Navy bands. In 1946 he joined the Houston Symphony and since 1948 has been a member of the trumpet section of the Minneapolis Symphony Orchestra. His wife, Jane, is a cellist in the same organization.

ALTHOUGH the care of the trumpet—of all brass instruments, in fact—offers fewer problems than the care of the woodwind instruments, there are still certain duties which must be regularly performed in order to keep the instrument in perfect condition.

At least once a week, if you give it average use, and several times a week if you play many hours a day, give your trumpet a good cleaning. First lay the necessary equipment out ready for use: valve oil; mouthpiece brush; flexible spring brush for tubing; swab rod; clean rags; an old newspaper; yellow vaseline.

Operations "Bath Tub"

Now turn the cornet bell-end up. (The bath tub is the most practical place for operations.) Run warm water through the instrument, starting at the bell end. This aids in loosening the scum. Do not use very hot water, since it will cause the lacquer to peel off.

Next remove all three valve slides and the tuning slide. If the third valve slide is in two parts, separate them. If slides stick, try loosening them by looping a rolled handkerchief through the "U," holding both ends firmly and giving a sharp tug.

Place all removable parts on a heavy cloth to prevent scratches or nicks. Your trumpet is now separated into its component parts, and every inch of the tubing is accessible to your cleaning apparatus.

Now be careful here. Don't hurry. Don't scratch or nick delicate surfaces. Use the clean-

ing spring made for the trombone, as the brushes on the end are wide in diameter and thus grip the insides of the trumpet tubes tighter and do better cleaning. Start at the bell end of the mouthpiece. Push spring toward the mouthpiece end. The combination of food particles you find here, the oil scum, dried saliva, dirt and lint are definitely things of no benefit to your instrument. Next insert the spring up into the bell and on around until you see the brush enter into the first valve casing. Here be careful not to nick the opposite wall of the casing.

Ins and Outs

Now you insert the brush into all the short slides leading into the valves. Be sure to guide the brush through the short tubes *between the valve casings*. These are often overlooked. You will find two tubes that have a sharp bend close to the valves. These, too, are often neglected places, and can be cleaned only if you bend one end of your brush down about one-fourth of an inch to make a slight hook. This will allow it to follow through around sharp curves in the tubing.

Insert the cleaning spring through the insides of all the slides you removed. You will find that the hooked end you fixed above will now go around all abrupt bends in the valve slides.

Now all of the tubing in your horn is clean. Rinse all parts in moderately warm water. You are now ready to work on the valves.

Using the straight end of the cleaning spring, insert it through all three lateral tubes that go through each of the three valves. This is the most neglected part of valve cleaning, and the deposits here are the cause of most sluggish valve actions that do not respond to the average "quickie" job of swabbing and oiling. Rinse off valves. Then temporarily reassemble all parts of the horn and give a final rinsing to the entire insides by running moderately warm water through from the bell. Be sure to hold the valves depressed, for this causes the water to circulate through each valve slide and thus completely through the entire horn.

Lubrication

Now prepare for oiling. Work over an old newspaper to prevent oil or dirt spots from getting on your clothing or on the furniture or rugs. Again dismantle the horn. Wrap your swab rod with one or two thicknesses of cloth, *no more than that*. Be sure the end is well covered with cloth. Insert swabs into those tubes which receive slides. Swab out any gum or corrosion the water missed. Then wipe off the slide proper, spread a thin film of vaseline on the slides and insert them in their proper places. Yellow vaseline is preferred. Beware of other lubricants that might contain harmful chemicals that will corrode the brass.

Wrap the swab with several thicknesses of cloth. Be sure again the end is well covered

The Care of

All brass instruments should have much experts on the care and treatment of the

with cloth, to prevent scratching the inner walls of the casings. The swab must fit quite tight in order effectively to remove all gum and dirt. Work the swab up and down several times. *Be careful!* Nicks and scratches are costly to remove. After you are sure all three casings are good and clean, be sure to blow through each to remove lint particles left by the cloth. This is important. In tight-fitting valves the lint is ample obstruction to slow down the valve action and thus nullify all the work you have done. Replace bottom caps. Insert valves in the top and align. Run several drops of oil over the valve and let them run down into the casing. Tighten top cap and work valve up and down. *It should now go like lightning.* If a drop more of oil is needed, put it in from the bottom, through the hole in the cap.

Now that the oiling is done, wipe off water spots, excess oil and excess grease.

Mouthpiece Care

Clean your mouthpiece by inserting mouthpiece brush up through the back bore all the way until you see the tip coming through into the cup. Rinse in warm water. Clean off the black tarnish in the cup and on the outside surfaces with a good grade of silver polish. *Do not use harsh cleansers or you will rub the plating right off!* Always keep the mouthpiece completely silver-plated as a guard against brass infection. If your rim is all nicked up, get a new smooth mouthpiece rather than continue to irritate the sensitive skin on your lip.

Your job is now done, and it has probably taken you close to an hour. With practice, you will be able to do it in half the time.

Check-Ups

Besides thus cleaning your trumpet periodically, check on the following:

See that the tuning slide is free enough to allow quick and easy adjustment but not so loose as to leak. If water drips along the slide, try using a heavier grease. If the slide still leaks, have a repairman put in new slides.

See that your water key cork is good, and the spring tight.

Examine the instrument closely for any holes caused from dents or bumps. Leaks can be easily patched by your repairman, and must be if the horn is to play properly.

The first and third valve slides should be very free if they are equipped with a ring or trigger device for extending them. Every trumpet should be prepared for this adjustment, for the instrument cannot be successfully played in tune without extending one slide or the other for certain notes. The player learns which is the most expedient to use in each specific passage. The slides must work so easily that they do not jerk the horn while they are moved in or out, for this would disturb the embouchure and distort the tone. Few players successfully "lip" notes very far one way or the other since

INTERNATIONAL MUSICIAN

Brass Instruments

the same care. Here are some opinions of trumpet, trombone, French horn and tuba.

this also alters the tone quality—and for the worse. *Learn to use the valve slides!*

When an outside repair job is needed, send the instrument to a reputable store, or to an instrument factory. A good job never costs more than a poor one, and it will more than repay you by prolonging the value of your instrument.

For Lustre and Longevity

The entire outer surface of brass instruments should be kept lacquered at all times. This preserves the lustre of the finish and keeps the horn looking like new. But even more important than improving the appearance, it keeps the metal from becoming pitted or worn through by the acids in your saliva or the perspiration from your hands. The life of a lacquer job can be prolonged by "painting" the parts that get the most wear—around the valves, that is, and along the mouthpiece—with clear fingernail polish, a heavy clear lacquer. Spread it on fast and do not brush back into it, as it sets and dries very quickly. The average lacquer job lasts about a year if you use your horn every day. The quality of the work varies greatly with different repairmen, and it takes quite a bit of shopping around to find a good one.

The trumpet should be kept free of dents and bends, for these can affect the playing of the instrument, its responsiveness and its intonation. Larger dents can disturb the points of vibration of the air column in the tubes. Of course the appearance and resale value of an instrument must be considered. Have all dents removed with each new lacquer job, the big ones immediately after they occur.

Foolproof Care

Be sure you have a good case, sturdy and preferably light in weight. Biggest mistake most players make is to carry too much junk in the case, especially things which are loose and thus rattle around and dent the horn. Prevent all this by making sure the mouthpiece, oil bottle, swab, and other items are all fastened down or wrapped in cloth. Also make sure the hinges and clasps are in good order. Don't get the shock of having your horn tumble out of its case as you pick it up.

The valves are the heart of the trumpet, and, more than any other part, their condition determines how the instrument plays. Check to see that the holes in the valves are in line with the valve slides. Check the plating. If you can see the copper beneath the white metal, take your trumpet to your repairman. Have him check for leaks. The trouble usually lies, however, in the valves getting dirty and needing a good cleaning to keep them working at the top speed necessary for any difficult passage. There is no excuse for faulty valves at a concert or public performance. You'll probably miss enough notes with your lip, so don't add dirty valves to your troubles. Care of the valves and

the whole instrument is even more necessary for those playing outdoors in parks or on parade, for much more dirt and grime finds its way into the mechanism. I recommend a good cleaning at least once a week, and some rinsing and oiling every day, if possible.

Most trumpets have rods with set screws which can limit the extension of tuning or valve slides. Are you constantly losing these little screws? You should always have them. So keep replacements on hand. Also, a piece of rubber or cork slipped over the end of the rod will keep the set screws from vibrating off again.

If you have enjoyed this article, reread it right now to be sure you don't forget anything. Better yet, tear out these pages and put them in your case to make sure your next cleaning job is a perfect one. The article was written for you—to help you save money, to preserve the life and the value of your instrument, to make your trumpet play better and look better, and, in the end, to help you receive an even greater reward from your musical activities.

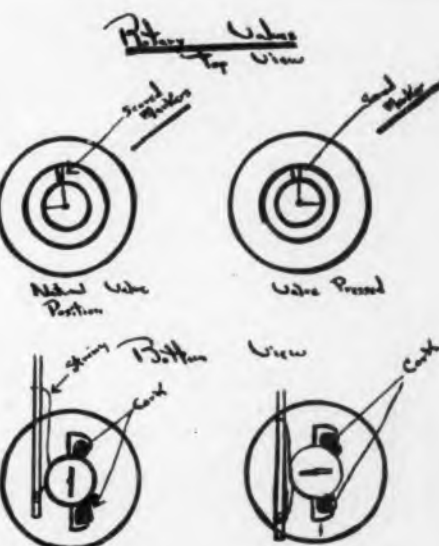
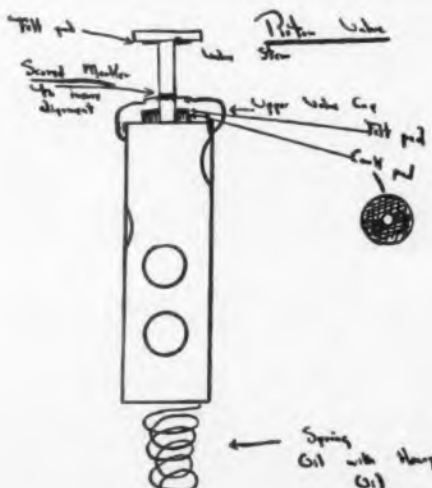
THE TUBA

By Joseph J. Novotny

IT IS advisable to keep near at hand at all times an envelope containing extra cork pads, felt pads, a tube of cork cement, a small screw driver and also a pair of pliers, plus several six-inch lengths of 45-pound test linen fishing line for use on the rotary valves.

The valves should be kept clean and oiled. It is difficult to say how often the valves should be oiled for this depends on how much the horn is used. The more the instrument is played the less oil it will need, for the water that enters the horn is an excellent lubricator. On the rotary valves of the tuba I use a very fine oil. On the piston valve tuba, however, I use water.

The corks on the valves should be watched



for wear. This is important, for, if the corks are worn, the valves will not be aligned properly. This will greatly handicap the player. Most instruments have alignment scored markers on the valves which will insure the player that the valves are in proper line. I have taken the liberty of making two sketches to illustrate this point.

The tuba player should check his tuba's water keys frequently. This is done by pulling out the slide, closing one end of the slide and blow-

(Continued on page thirty-five)



Joseph J. Novotny, since 1949 tuba player in the N. B. C. Symphony Orchestra, has covered considerable ground in the thirty years of his life. He began the study of the tuba in 1933, choosing it from all the other instruments in the school band in Berwyn, Illinois, as the one most satisfying both in sound and looks. After a period with the United States Army Air Corps from 1940-1945, and a year of study at Juilliard School of Music, he became a member of the Kansas City Philharmonic (1947-1948) following this with a year with the Houston Symphony. His teachers have been Louis M. Blaha, Jerry Cimera and William J. Bell.



AL MORGAN

Al Morgan, who has come to the fore in TV, radio, theater, and night clubs, can still remember the days when he played for two dollars a night in a Cincinnati club. In fact, it was through this experience that he developed the technique which has brought him the title of "Vir-

tuoso of the Flying Hands." Faced with an inattentive audience, he would throw his hands around in the air while he played furiously in order to hold their attention.

Al put in thirteen years of persevering struggle before things started to break for him. After his discharge from the Air Force, he returned to Cincinnati to operate his own night club, and for the first time events turned in his favor. From there he went to New York, back to Chicago, and then on a tour of the Midwest. Next came his unforgettable version of "Jealous Heart," a recording that sold three million copies. In 1949 he started the Al Morgan Show from Chicago on the Dumont Television Network. Besides his entertaining, Al operates a taxi cab company, and also books for his own night clubs.

KENNETH WOLF

Twenty-year-old Kenneth Wolf emerged as a concert pianist and an artist of considerable stature when he appeared recently as solo-

ist with the Utah Symphony under Maurice Abravanel. But what made an even more profound impression upon the audience and the critics was that the young pianist performed his own work—Concerto No. 1 in B minor for piano and orchestra.

Although the composer resents being termed a genius or prodigy, there is hardly any other way to sketch his brief career. He started to play the piano at two, appeared in a recital at four and entered college at ten, graduating from Yale at the age of fourteen in 1945.

Wolf finds it hard to make a living as a composer. His only hope of earning a living from music at the present time is that his concerto will get a wider hearing. He feels

Musicians



IRVING FIELDS

that there is too little opportunity for American composers and musicians to earn a livelihood and hopes that the day will not be far off when there will be a national department of fine arts to lend some support to contemporary creative talent in music and the arts.

Wolf's concerto was lucklessly tossed about until he played it for Abravanel in Los Angeles last summer. The conductor was so taken by the work that he immediately scheduled it for an early performance to make sure that it would have a hearing—in the event that the orchestra should run into financial snags which would prevent it from completing the season.

IRVING FIELDS

An unprecedented event in New York City was the six-week duo-appearance of the Irving Fields Trio, when the combo was featured at The Embers for cocktail hour, and at the Raleigh Room of the Warwick Hotel for dinner and dancing. Currently at the Park-Sheraton Hotel, the keyboard versatility of Irving Fields has won him high ranking among modern popular pianists.

A scholarship student at the Eastman School of Music and the Master's Institute in New York, Fields

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MORTON GOULD

began his professional career by playing with a small combo in a night spot in the Adirondacks. Next he took a job on a luxury liner cruising to South America, and became so familiar with Latin music that years later Xavier Cugat was amazed to learn that Fields was a North American.

The Trio was organized shortly after Fields' discharge from the Army. Besides their club dates, they've done personal appearances on radio and TV, having been featured on the "Colgate Comedy Hour," "Cavalcade of Stars," and "Startime." Irving, incidentally, is also the composer of such hit songs as "Managua, Nicaragua," "Miami Beach Rhumba," and "Wedding Samba."

MORTON GOULD

Morton Gould, composer, conductor, and arranger, is currently occupied with several sizable creative tasks. Besides doing the musical adaptation of Eugene O'Neill's *Desire Under the Elms*, soon to be produced on Broadway, he is writing a symphonic work for Dimitri Mitropoulos, and a symphony to commemorate the 1952 West Point Sesquicentennial.

A New Yorker by birth, Gould had his first composition published at the age of six, a waltz appropriately entitled "Just Six." He studied piano with Abby Whiteside, and composition with Dr. Vincent Jones, and until he was seventeen devoted his time to intensive academic studies. In the following years, theatrical and concert work became major interests. He joined the Music Hall staff, later becoming staff member of the National Broad-

casting Company. When he was twenty-one, he was engaged by WOR to conduct and arrange his own series of programs, programs which afforded him the opportunity to present his creative ideas, many of which have found their way into symphonic repertoire. "Pavane" is perhaps the best known of these.

A prolific writer, his *Lincoln Legend* had its premiere under Arturo Toscanini with the NBC Symphony Orchestra in 1942. His *Symphony No. 2 for Marching Tunes*, commissioned by the National Y.M.C.A., was premiered in 1944 by the New York Philharmonic. About this time he finished a *Concerto for Orchestra* that had been commissioned by the Cleveland Symphony.

In 1944 Mr. Gould wrote the music for United Artists' *Delightfully Dangerous*. He also wrote the musical score and songs for the hit show *Billion Dollar Baby*, which had an extensive run on Broadway in 1945, and a few seasons ago did the score for *Arms and the Girl*, produced by the Theatre Guild. Among his original ballet scores are *Interplay* and *Fall River Legend*, both produced by Ballet Theatre.

JOSEPH WOLMAN

Joseph Wolman, as Musical Director of Chamber Music Associates in New York, is devoting his time to the encouragement of chamber music. Besides lecturing and coaching in the field of ensemble playing, he is performing in a series of chamber music concerts at the Brooklyn Academy of Music. He recently appeared there with Dorothy Minty, violinist; Harvey Shapiro, cellist, and Joseph Singer, French hornist.



JOSEPH WOLMAN

Mr. Wolman, who studied piano with Carl Friedberg and ensemble playing with Felix Salmond, has taught piano at the Juilliard School of Music. He has toured this country and Europe as accompanist and assisting artist to some of the outstanding soloists of our time, among whom are Frances Alda, Toscha Seidel, Maria Kurenko, Carroll Glenn, and Joan Field.

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LOCAL HIGHLIGHTS

Fifty Years On The Down Beat

Another golden anniversary was recently celebrated by Local 141, Kokomo, Indiana, by their issuing a booklet for the occasion, "Fifty Years on the Down Beat" by public relations-man Hal Denman. We opened the cover to be greeted first by a picture of "Ye Olde Executive Board of Local 141 for the Year 1951": Bob Harvey, President; John Pelgen, Vice-President; Ralph Hutto, Secretary-Treasurer; Polly Penz, Recording Secretary; Bob Salters, Sergeant-at-Arms; Hal Denman, Public Relations; Chuck Goranson, Gene Nick, and Errett Nutt, Trustees; and Walter Aspy, Business Agent for the Legion Band.

Local 141 was chartered in 1901. Looking out for prospective members, the fledgling Local 141 gathered musicians in those days from Tom Ogden's Light Guard Band, the Opera House and the Old Sipe, and local "flicker" emporiums.

In 1901 the popular dances were the waltz and two-step, and the violin was the most widely used dance instrument. Then came 1913 with a new innovation known as the "one-step." Soon the "fox-trot" bowed in, accompanied by another new instrument called the "saxophone." The eventual result of this evolution was the birth of jazz, with the trumpet, banjo, sax, clarinet and trombones replacing the violin, flute, and cello.

By 1923 live music was everywhere, and every member of Local 141 was working. There was no question but that jazz was here to stay, and during the early years of the fox-trot, the "toodle" and the Charleston, Kokomo dancers danced to some right fair musicians. These were the years of the Pirate Entertainers, the Wolverines, and the Carolina Cotton-Pickers. Things were tough, but everybody had lots of fun and managed to earn a little money, even if it was very little.

After the repeal of prohibition, a tavern sprang up at every cross-road. Most of them hired from one to six musicians.

Today a sound, stable organization, the members of Local 141 look back upon the alternating years of crises and good times with nostalgic pride, and, as Hal Denman writes, feel that Local 141 is typical of the democratic principles of the American Federation of Musicians.



That's Joe Tschetter, Secretary of Local 773, Mitchell, South Dakota, and director of the Mitchell municipal band, wearing the resplendent cutaway, striped pants and top hat. Joe attended the 1951 Convention last June and told President Petrillo that Mitchellites always called him Petrillo because he cleared all musicians in that area. President Petrillo laughingly said he'd make it complete by sending Joe a suit of his clothes—which he did, and even included a button hook so that Joe could button the spats. Tschetter stepped into the finery for one of the band's concerts.

Qualifications' Test

Vern Swingle, Secretary-Treasurer of Local 618, Albuquerque, New Mexico, has sent along an amusing bit of verse written, as he puts it, "in idle moments and a mild fit of rage!" Who's to decide on the qualifications of potential union applicants? The following is an original answer by Secretary Swingle to a question often asked.

Who'll Be Judge?

*Musicians often rave and rant
That we should test an applicant
To see how musically he's green
Before he's fit for "Six-Eighteen."*

*Now if he's weak with "sposs" but jams,
He'll fit with many of us hams,
But if he leans upon the note,
He's lost with naught but what's been "wrote."*

*True, in a symphony he's grand,
And fits in any concert band,
But put him with a bunch of "cats,"
The cats go bats, the square has "knats."*

*Now back again to him who jams.
The square is dead sure that these hams
Are not musicians, you and me,
Because we don't play symphony.*

*Yes, this is basic in itself,
But let's reach further on the shelf.
The bop boys swear that Dixie's square,
The "Westerns" say they're both nowhere!*

*Latin has another beat,
A rhythm that we all can't meet,
They look for men at every turn
And say we all have much to learn.*

*A Western band is long on strings,
Their customers insist it swings.
To them the rest of us are bums,
The square insists you don't "blow" drums.*

*By now you ought to understand
That cash determines what's a band,
Your music's not worth one thin dime
If folks who pay don't have a time.*

*It seems that he who pays the check
Determines what's the best, by heck.
From this position I won't budge,
I still contend, WHO'LL BE THE JUDGE?*

—Vern Swingle.

Charter for Cornwall

The Cornwall (Ontario) Musicians' Guild, Local 800, received its charter on Tuesday evening, December 11th, at a Charter Night Banquet held at the King George Hotel. Walter M. Murdoch, Canadian International Executive Board member of the American Federation of Musicians, made the presentation which was witnessed by approximately fifty members of the Local and guests.

The following officers were installed: President, Moses Augi; Vice-President, Harvey Boileau; Secretary-Treasurer, H. L. Lee; Assistant Secretary, Gerald D'Alessio; Executive Board members, Stan Dionne, Ray Bowen, Sid Plamador, Gerald Leger, and Maurice Dion.

In presenting the charter to Moses Augi, Mr. Murdoch congratulated "the newest local on the North American continent" and urged it to follow in the tradition of the Federation. He also brought personal congratulations from President James C. Petrillo.

It goes without saying that the Cornwall Musicians' Guild is very happy to have its own charter.

Service Award

George Stude, long-time member of Local 8, Milwaukee, Wisconsin, receives a gold wrist watch from William W. Wadel of the Blatz Brewing Company at a testimonial held recently. Presented as a tribute from the members of Post 373 of the American Legion in Milwaukee, Stude has given thirty-four years of service to the Legion, twenty-five of which have been spent as business manager of the Blatz Band.



Fiftieth Anniversary

More than 225 persons attended a dinner party commemorating the fiftieth anniversary of Local 139, Hazleton, Pennsylvania, at the Eagles Clubhouse there on December 9th. Guests joined in a program that had been planned with extra effort by a committee headed by Michael Lapchak, Secretary-Treasurer of Local 139. Special tribute was paid to two charter members of the organization, William Schmauch and John C. Altmiller, who was represented by his daughter.

Harry Suber, traveling representative of the Federation, congratulated the local union on its progress in the past half-century. Other union guests were J. Wharton Gootee of Chester, Pennsylvania, and Frank Liuzzi of Philadelphia. Attorney Edward Bonin acted as toastmaster, and George I. Puhak, attorney, delivered the main address. Joseph Bonacci entertained as humorist, and the invocation and benediction were given by Rev. John Koval. John Stanzola, President of Local 139, and Chairman Lapchak also spoke. Music was provided by Lee Vincent and his orchestra.

Local 139 was organized on March 25, 1901, and by April of the same year boasted a membership of twenty-four musicians. At the celebration dinner, tribute was also paid to H. F. Schmauch, youngest of six brothers, for the effort and hours of time he and his kin spent in working for the union. Today Local 139 has a membership of 425.

Eagles Band of Anderson, Indiana

Local 32, Anderson, Indiana, is quite proud of some thirty-five to forty of its members who make up the Indiana State Champion All-Eagles Band. Managed by Ivan Arnold and directed by Richard Rencenberger, this military band has gained national recognition in the last few years because of its outstanding artistic ability and the unusual quality of its repertoire, which includes music from the period of Bach, standard and new concert band numbers, and the classics from musical comedy.

Last summer the Eagles Band gave a series of free concerts in co-operation with the American Federation of Musicians as a public service feature through the National Music Performance Trust Fund of the Recording Industry. The band is sponsored by the Anderson, Indiana, Aerie of Eagles Lodge No. 174.

Local 627 Installs New Officers

Local 627, Kansas City, Missouri, which recently celebrated thirty-five years of outstanding accomplishment and service, installed its new officers in January.

Elmer H. Payne, a member of Local 627 since 1928, was unanimously elected president for the third time. A clarinetist and saxophonist, he has appeared in every state in the Union, and is a member of the Negro Municipal Band of Kansas City. Harold R. Coleman, vice-president, has been a member since 1943. He is chairman of the local Music Performance Trust Fund Allocation Committee and is first clarinetist with the Negro Municipal Band. Richard J. Smith, a member since 1932, functioning for three years as auditor, one year as secretary, and five years as vice-president, has been secretary-treasurer for the past three years. He was one of the two Negro musicians chosen to play with a thirty-piece All-State Orchestra for the inaugural of President Truman in 1948.

Board members elected include Isham Franklin, the dean of the Board of Directors and charter member of Local 627 since 1916; Herman L. Walder, a member since 1925 and a board member for many years; Franz Bruce, a member since 1933 and a first-year board member; Arthur Jackson, a member since 1937 and a board member for four years; and John Church, a member since 1943 and a first-year board member.

(Continued on page thirty-two)

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Roy H. Flaaten, who was secretary of Local 18, Duluth, Minnesota, for twenty-five years—he held the office at his death—and was one of the founders of the Duluth Symphony Orchestra, passed away early in January after a long illness. He was sixty years of age. As personnel manager of the Duluth Symphony, as director of orchestras in several Duluth theaters before the advent of talking pictures, as conscientious representative of his local at many conventions, Mr. Flaaten's name has become a symbol of music in Duluth. The city was his birthplace; he was a member of its Trinity lodge; he belonged to the David Wisted American Legion post. He was a veteran of World War I. Surviving him are his wife, Esther; a daughter; a brother; two sisters, and an uncle.

Angelo Purpura, life resident of Wheeling, West Virginia, died on September 23, 1951, at the age of fifty-six. A member of Local 142, he devoted most of his life to music, and during the height of stage shows in that area, directed orchestras in the Virginia, Rex, and Capitol theatres. He had also directed the Elks orchestra, and for years had his own band, which was well known and popular throughout the Ohio valley.

Nicholas (Nick) Fescina, who served as President of Local 139, Hazleton, Pennsylvania, July 1938-39, and as Secretary July 1939-46, passed away on December 26, 1951, at his home in Toby Park, Pennsylvania. Mr. Fescina was widely known for his musical activities. While in high school (in Hazleton, the town of his birth) he played the double bass in the school orchestra and, after graduation, with several local orchestras. He later organized his own dance band, popular with local dancers during the 1930's. He is survived by his wife, the former Rose Salvaterra, two children, his parents, two brothers and two sisters.

Ed East, composer of *Swing Waltz*, *Sing Good-Morning*, *Keep on Smiling*, *The Day Will Come* and *When Mama's Gone*, passed away on January 19th in New York as the result of a heart attack. Mr. East, who was born in Bloomington, Indiana, in 1896, was pianist in a vaudeville act (with Ralph Dumke) which played the old Keith-Orpheum Circuit and other major vaudeville chains. In radio he teamed with his wife, the former Pearl Smith, in "Ed and Polly." He also was the author of "Ladies

Be Seated," heard over the Blue Network.

J. Elmer Kruse, well-known Indianapolis violinist and charter member of the Indianapolis Symphony Orchestra, died on November 14th. A member of Local 3 for thirty-three years, Mr. Kruse served as President in 1943, and as an officer in the organization for the last sixteen years. He studied at the old Indiana College of Music, from which he was graduated, and later at the Cincinnati College of Music. He attended the national conventions as a delegate from Local 3 in 1944 and 1946. His widow, Mrs. Marie Kruse, of Indianapolis, survives.

William A. Appleyard, Sr., Secretary and life member of Local 236, Hoquiam, Washington, died on November 15th at the age of seventy-seven. Identified with the musical life of Grays Harbor for more than a half century, he was best known as the leader of the Aberdeen Elks Orchestra, a position he held for some twenty years. Born in Pontefract, England, Appleyard came to the United States sixty-seven years ago. Surviving are his wife, Antoinette A., a son, and two daughters.

Cyrus E. Wingard passed away on November 25, 1951, after being in declining health for two years. A trombonist, he became a member of Local 206, Fremont, Ohio, on July 1, 1914. He served as secretary from 1926 until his health forced him to relinquish the post in 1950, when he was elected to honorary life membership. The last National Convention he attended was at San Francisco in 1949. He was a member of the Modern Woodmen of American Band of Fremont.

George Parkman, a member for forty-nine years of Local 163, Gloversville, New York, passed away in December, 1951. He was born January 19th, 1879, at Bournemouth, England, and came to the United States as a boy. He was a charter member of Company G National Guard, from which he resigned after twelve years of service as a bugler. He played for three seasons at Asbury Park, New Jersey, one season with Prouty's Orchestra of Boston at Bermuda, one season with Prouty's Orchestra at Adirondack Inn, Sacondaga Park, New York, and in all theaters and bands in Gloversville and Johnstown. He was a member of the Executive Board of Local 163 for six years.

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FEBRUARY, 1952



By OTTO CESANA



In the combination of ostinato and melody, the harmony should be entrusted either to the ostinato or to the melody, but generally not to both, as this would run the risk of creating too great a dissonance such as would naturally exist between varying harmonic structures.

When a melody which has a definite harmonic quality is introduced over an ostinato, care should be exercised that it coincide harmonically with the ostinato. At the particular time that the melody is in motion, the melody may, generally, coincide with the prevailing harmony in the ostinato.

In those places where the melody is stationary, it may function as an organ point against the moving ostinato.

One of the most important considerations is that there be rhythmical contrast between the melody and the ostinato.

The rules of contrary, oblique and parallel motion should be observed between the movement of the various parts.

LESSON NO. 56 Tonic and dominant ostinato as:



Exercise: Write examples showing tonic and dominant ostinato as lower, middle and upper part.

LESSON NO. 57 Tonic chord ostinato



Exercise: Write examples showing tonic chord ostinato as lower, middle and upper part.

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LOCAL HIGHLIGHTS

(Continued from page twenty-nine)



LOCAL 164 CELEBRATES FIFTIETH ANNIVERSARY

Local 164, Grand Junction, Colorado, celebrated the fiftieth anniversary of its charter on September 19th, 1951. The officers of Local 164 who served the 1951 term are shown above with the bouquet they received from President Petrillo, along with a congratulatory telegram, commemorating the occasion. Pictured in the front row are (left to right): Earl C. Decker, member of Executive Board; Duke Harris, member of Executive Board; Mike Rega, Vice-President; and Carmino Phillips, Sergeant-at-Arms. In the rear are (left to right): Warren Eaklor, President; W. S. Gardner, member of Executive Board; Roy W. Weaver, Secretary-Treasurer; and Mike Grasso, member of Executive Board.



THE VALLEJO COMMUNITY BAND ON PARADE

The Vallejo Community Band of Fairfield, California, passes the reviewing stand during the Suisun American Legion Armistice Day Parade. The band won second prize and honorable mention from the American Legion Post 182. Under the direction of Dana C. Glaze, the parade was presented by Local 367, Vallejo, California, through a grant from the Music Performance Trust Fund of the Recording Industry. Members of the band include: Dana C. Glaze, euphonium and director; George Scrimger, bass drum; Dr. Harold Hay, snare drum; Floyd F. Henderson, drum major and trumpet; Tom Sullivan, alto sax; Herbert F. Buder, alto sax; Herman F. Haddox, tenor sax; William J. Keiser, clarinet; Mark V. Doda, clarinet; George Van Dolson, Jr., clarinet; Frank A. Porcella, clarinet; Byrd Farmer, clarinet; Charles S. Cimino, trumpet; Arthur L. Cimino, trumpet; Alfred L. Rafael, trombone; Paul W. Blakesley, trombone; Edward Martinson, trombone; William M. Petersen, French Horn; Wallace Farmer, trumpet; Alton G. Robinson, trumpet; Harry A. Page, sousaphone; Thomas H. Tucker, trumpet; and Devere C. Chatfield, trumpet.



Concert Band of Des Moines, Iowa, Director, Lorrain E. Watters (See article, "Music in Iowa," in this issue.)

Book Notes

By HOPE STODDARD

Mephisto Waltz: the Story of Franz Liszt, by Ann M. Lingg. 307 pages. Henry Holt and Company. \$3.50.

A biography of Liszt, master pianist who cut swaths of enthusiasm right across Europe, master teacher who cut swaths of disciples deep into the heart of the twentieth century, great lover who cut swaths of newsprint across the front pages of every newspaper of his day, should not begin with so mundane a matter as a birth. This one doesn't. Ann Lingg's first sentence reads, "For months the comet had been in the sky." It is the path of the comet she traces all the way through, only seeking now and then to indicate that its course is at least partially earth-bound. His mother is feeding Liszt "cookies and pills." He is assembling a collection of 365 cravats. He is drinking a bit more than is good for him. He is weeping passionately over the death of his son. He is an old man muffling his coughs at the rear of the box at the theater.

Knowing Liszt's life will be colorful in the mere printed recital of it, the author tries only to make it appear human. Sometimes she tries a bit too hard. Conversations between Liszt and Schumann, between Liszt and Schubert, between Liszt and Wagner (conversations that had no auditors and were certainly not recorded) seem often more like the remarks of two clerks on their way home from a routine day at the bank than genius's comment on great doings. Miss Lingg comes off better in her choice of authenticated passages: Carolyn writes to Liszt, "My first thought belongs to you; I bless you with all the fervor of my soul, and I shall continue to bless you to my last breath . . ." Liszt writes of Carolyn, "In my thoughts, I go to my knees. I bless her, and I thank her, my guardian angel, my intercessor before God. She is my glory, my honor; she is forbearance and rehabilitation; she is the bride and the sister of my soul. I wish I were endowed with immense genius to sing her praise in exalted tunes."

Best of all are Miss Lingg's pen pictures, of the Liszt who appeared on stage "wearing dogskin gloves which he let casually drop to the floor as he sat down, sending ladies into a scramble for them as souvenirs," of the "coach built to his speci-

fictions, an elaborate job that could be converted into bedroom, dining room and salon, like a superelegant modern trailer," of the woman who "made off with a cigar butt and wore it concealed in her corsets for twenty-five years, while everyone wondered about the strange smell emanating from this otherwise well-groomed lady." The torchlight parades, the bands, the fan mail; the effect of his playing on contemporary masters of the piano; the real selfless interest he took in genuine talent, furthering it even at the cost of his own success—she tells all this, as well as describes the Liszt overlooked by so many biographers who "prayed for strength to fulfill a mission," who at Weimar refused to be just another conductor, but who in his eleven years there "produced forty-four operas, twenty-five of them by living composers . . . He had included works from all countries and trends. But he could not tolerate organized opposition against any work that he considered worthy of attention." She tells about the Liszt who in his seventieth year had forty-two pupils, besides about twenty listeners at every lesson.

If we take umbrage against the author's presenting as veritable discussions those words which could not possibly have been overheard by any third person, we can give only praise to her for quotes which imply—as they do in many cases—documentary evidence. Such a comment is Cosima's observation, on seeing her aged father and being struck by his "spiritual languor," "The whole tragedy of my father's life dawned upon me. I couldn't help crying a great deal that night."

The tragedy of being the most adulated pianist of his day, the most sought after teacher, the most loved concert artist? Rather, the tragedy of all greatness, that of being irrevocably alone. Ann Lingg paints in sharp lines this tragedy, and the tragedy within the tragedy: that of Liszt's genius itself having in the end to give way to another's. The close of the book finds the comet indeed imbedded in earthly commonplace. She writes: "A large part of the Bayreuth population lined the streets between Wahnfried and the cemetery. A foreigner who watched the procession asked who had died?"

"Wagner's father-in-law," a man answered."

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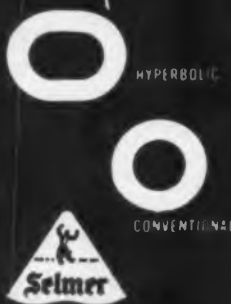


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WHERE THEY ARE PLAYING

(Continued from page seventeen)

Duke Garrette, the ex-trumpet star of Lionel Hampton's Band, has been drawing tremendously throughout the Midwest. Duke took sick in Chicago and had to return to New York, but the band continues to fulfill engagements with trumpeter Lamar Wright, Jr., formerly of Charlie Barnet's Band, filling in for Duke. The band is appearing at the Sportsman's Club in Newport, Kentucky, for an indefinite stay. They're looking ahead to a tour of the New England states.

T-Bone Walker booked at Gleason's in Cleveland, Ohio, February 22nd to 28th... The Populaires a hit at the Deshler-Wallick Hotel in Columbus, Ohio.

Russ Bothie and his Local 10 orchestra started their second year at the Paradise Ballroom in Chicago January 6th... Illinois Jacquet moves into the Blue Note in Chicago on February 22nd for a two-week engagement...

The Lit Rose Trio starting their second year at Ernie's Three Ring Circus in New York's Greenwich Village. The Trio consists of Stabby Sebastian on drums, Vernon Moore on piano, and Littleton Rose on sax... The Three Flames, who do a great vocal, instrumental, and comedy act, are still on indefinitely at the Bon Soir Club in New York.

Tommy Reed and his orchestra broadcast from the Oh Henry in Chicago on Wednesdays through Sundays... Jerry Fifer and company doing their third engagement at Madura Danceland in Whiting, Indiana. They'll be there until February 29th.

The Nick DePaolo Trio currently appearing in Roswell, New Mexico at Scavarda's... Paul Buzzy Bley, Canadian pianist, doing dates in Montreal... Buddy Greco plays the Casino Theater in Toronto for one week starting February 28th.

Eddie Ashman, who started on a week-end engagement, is now in his fifth year at Grossinger's in Ferndale, N. Y. As official music director he also conducts all the shows and gives concerts once a week during the summer season with an augmented orchestra... Ray Abrams and his orchestra booked at the Terrace Room of the Raleigh Hotel in Miami Beach indefinitely... The Northernaires now appearing at the Square Lounge in Chicago.

The Tommy Dunn band doing a twenty-week run at the High Hat in the Bronx, N. Y... The Dante Trio, piano, drum and organ combo, opened at the Shelton Hotel in New York for two and a half months with a wire over Mutual network. On April 12 they go to the Towne Room of the Towne Hotel in Milwaukee, Wis., for four weeks... The Harry Green Trio, featuring Roy Duke on drums, still the main attraction at the Aquarium Restaurant, N. Y. C.

Sal Carson and orchestra at the Chukker in San Mateo, Calif., until April 29th, and on April 30th open at Hoberg Resort for the summer season... Del Courtney at the Sir Francis Drake Hotel... The Eastman Trio are at the Blackhawk until June, and then move on to Lake Tahoe for the summer... Rusty Draper now in seventh year at Will King's Rumpus Room in San Francisco.

WEST. Les Brown is still on the West Coast... Duke Ellington one-niting in Los Angeles, Sacramento, and Oakland... The Downtowners Trio, Bill "Moose" Deaver on bass, Buddy Leet on guitar, and Hank Gentile on accordion, presently on location at the Willow Springs Country Club. They all fill in vocally, concentrating on Latin-American music and novelty numbers. The Trio hails from Local 120, Denver, Colorado.

ALL OVER. Lenny Mann and his orchestra, featuring Judy Holliday and Carmen Rey, are doing weekly broadcasts over WAAT in Newark, N. J... The Two Queens, Sylvia Shearer and Evelyn Corez, a vocal and instrumental duo, are being held over for an indefinite stay at the Delancey Tavern in Philadelphia... Eddie Salecto will take his Selectones combo on a string of personal appearances through the East.

The Marty Franklin Quartet, formerly the Martino Trio, features everything from ballads to Latin music. They opened at the Airport in Brooklyn for a long-term engagement... The Nevins Trio is currently playing club dates in and around New York City. It is headed by arranger Billy Nevins and features Sally Blaine on accordion, Teddy Harte on vibas and drums.

BARTOK TODAY

MODERN compositions do come off if they are played by the orchestras the composers had in mind: some ninety or so virtuosi presided over by another virtuoso. This was the inevitable conclusion we reached on hearing on January 19th at Carnegie Hall the N. B. C. Symphony Orchestra directed by Fritz Reiner in Bartok's Two Roumanian Dances. Those percussive and wind contributions which seem both dispersive and disruptive under the direction of a less than gifted conductor were in these works unified, welded into a concept entirely understandable and digestible. And these were compositions even ahead of this age, expressing something we of the audience had no word for yet: explosive yet ever converging on harmony.

Reiner's conducting, although visually it amounted to no more than a twist of a finger, a nod, a sweep of the arms at those climaxes he knows so well how to induce, was yet so compelling, so explicit, that the instruments reacted as though they had been given a new horizon within their own capabilities.

The Strauss *Till Eulenspiegel* was both intensely virile and breathtakingly whimsical. The whole concert—Debussy and Ravel were played besides—was, we had the feeling, an exact aural replica of what the composers set down in black and white, no least creak of the machinery of showmanship hindering ordered unfoldment.

—H. E. S.

The article on "Music in Iowa," which was scheduled for the present issue, has been held over to provide space for Federation matters. It will appear in the March issue.



Fritz Reiner

The Care of Brass Instruments

(Continued from page twenty-five)

ing through the open end. If any air escapes, the cork should be replaced at once. All slides should be well lubricated. I use a good vaseline.

I wash my tubas inside with warm water at least twice a year. With an instrument as big as a tuba this is quite a job and I would recommend a garden hose and a good shower stall. I have heard of people using soap to clean the inside of a tuba but I have never done so myself.

The important thing to remember is that the valves of your instrument and the inside of your tuba are the important parts. If these parts are in proper alignment and in good working shape, do not be too concerned with how the outside looks. I should rather spend an evening working on my valves than shining the outside of the horn.

For Trumpet Players



In answer to a questionnaire recently sent out, trumpeters Samuel G. Krauss (left above) of the Philadelphia Orchestra, and Lloyd Geisler (right) of the National Symphony Orchestra, have these suggestions to make: "Occasionally replace pads in valve stems for silent action; adjust so that the valve will have proper clearance with the tubing" (Mr. Krauss); "Replace springs and washers when necessary" (Mr. Geisler). Of course the trumpet must be sent periodically to a good repairman for professional overhauling.



For Trombone Players

Though the trombone because of its simpler construction requires somewhat less attention than the other brass instruments, Roger Smith of the Metropolitan Opera Orchestra emphasizes, "The slightest dent or twist in the tubes of the trombone will make it inoperable. That is the trombonist's headache. And a repaired slide is seldom as good as a new one, or one never tampered with." He further states, "Cleaning the inside of the trombone is done with a swab on a string, or on a rod—like cleaning a rifle barrel. Either mild soapsuds or a detergent solution in water may be used. This should be done at least every two weeks if one plays daily."

NEWS NUGGETS

The Juilliard String Quartet will perform the six-string quartets of Bela Bartok in Vancouver, British Columbia, on their forthcoming West Coast tour. This will be the first time the Bartok Cycle is performed in Canada. Other cities included on the tour will be Salt Lake City, Seattle, Portland, San Francisco, and many college stops along the way.

Concert organist, Richard Ellsasser, is now on a cross-country tour which takes him to Louisiana, Georgia, South Carolina, New York, Indiana, Iowa, Kansas, and Arizona. Highlights of the tour will include a festival performance in Columbia, South Carolina, of that city's choirs, which he will conduct from the console, and his eleventh annual performance at the First Baptist Church

of Syracuse, New York, on February 24th. He returns to the West Coast to give a recital at the Wilshire Methodist Church of Los Angeles on March 16th.

The American Accordionists' Association will hold an Open House Meeting for all accordion teachers and accordionists on Sunday, February 17th at 5:00 P. M. at The Nola Studios, 1657 Broadway, New York City. The purpose of this meeting is to give all accordionists an opportunity to meet and exchange ideas. Prominent people in the accordion field will be present. For the benefit of those who cannot attend the meeting in New York, the A.A.A. is sponsoring other Open House Meetings in different cities, the first of which will be held in Los Angeles and San Francisco.



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(See write-up on page 19)

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Martin...
Anders...
Carpent...
Rainey...
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Hixon...
Jewell...
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Wilderm...
Gunesch...
Di Palma...
Joseph A...
Entert...
Connor...
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Chartrand, Wayne	1530
Coffee, Jack	4238
Continental Amusements	1775
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Cubamerica Music Corp.	2840
Curran, Tommy	123
Currie, Robert W.	2595
Dauscha, Billie	2082
Dower, Roy L., Agency	3511
Durand & Later	425
Edson, Robert H., Inc.	467
Evans & Lee	1896
Fluck, Jack, Agency	3658
Fliamill Enterprises, Inc.	99
Galt, John R.	2357
Gill, Howard	3013
Gillman Artists	1120
Godfrey, George A.	2132
Greene, Beverly, Theatrical Agency	500
Griehagen, Wilber H.	1648
Harlem Musical Enterprises, Inc.	3603
Hart, Jack	114
Howard, Lu, Radio Productions	3900
Johnson, Don	5625
King, Gene, Theatrical Agency	3444
La Fontaine, Leo	3651
Lila Theatrical Enterprises	2287
Lipskin, Jerry	3434
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McRae, Teddy	4987
Mel Theatrical Enterprises	1544
Morales, Cruz	1561
National Entertainment Service	849
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Parker & Ross	293
Pearl, Harry	6
Perch, Billy, Theatrical Enterprises	1577
Pollard, Fritz	3733
Rheingold, Sid, Agency	3274
Rokers, Max	3513
Romm, Gene	4098
Scanlon, Matt	2043
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Sincer, John	3326
Talent Corporation of America	1305
Harry Weissman	1801
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United Artists Management	4198
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T. D. Kemp (Southern Attractions, Inc.)	1237

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Martin, Harold L.	1492
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Anderson, Albert	2956
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Cleveland

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Columbus

Aekins, Lane	465
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Jewell, A. W. (Dance Theatre, Inc.)	4766
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Pomeroy

Wildermuth, Ted	3042
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Salem

Gunesch, J. B.	1217
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Staubenville

Di Palma, Charles	1109
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Toledo

Joseph A. Tripodi Entertainment Bureau	5400
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OKLAHOMA

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PENNSYLVANIA

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Bahr, Walter K.	511
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Zerosh, John	1237
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Newcastle	
Thos. A. Natale (Natale Theatrical Agency)	942
Philadelphia	
Berle, Bernard	509
Joseph Coopersmith (Creative Entertainment Bureau)	3402
Dupree, Reese	379
Hal Gould Theatrical Agency	5383
Hammer, Godfrey	2738
Keeley's Theatrical Agency	4636
McDonald, Chris	4269
Mears, W. L.	441
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National Theatrical Agency	3537
Orchestra Agency of Philadelphia	2108
Price, Sammy, Entertainment Bureau	3558
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United Orchestra Service	720
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Pittsburgh

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Hallam, Paul	1977
New Artist Service	2521
Orchestra Service Bureau, Inc.	124
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RHODE ISLAND

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Justynski, Vincent	2445
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SOUTH CAROLINA

Beaufort	
Diltworth Attractions, Frank A. Diltworth, Jr.	2979
Charleston	
Folly Operating Co.	15

TENNESSEE

Clarksville	
Harris, Wm. J., Jr.	4063
Nashville	
Southland Amusement Co. Dr. R. B. Jackson	5115

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Bartlett, Charles	2186
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Dallas

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Southwestern Amusement Service	283
Watson, S. L.	2397
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Kingsville

Cole, Roy	2466
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San Antonio

Erwin, Joe	338
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UTAH

Salt Lake City	
Coast-to-Coast Agency	3194
Intermountain Theatrical Exchange	883
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VERMONT

Barre	
Freeland, John	1907

VIRGINIA

Richmond	
Hicks, Roy M.	2399
Hill, Lindley B.	3990
Roanoke	
Radio Artists Service	1480

WASHINGTON

Bellingham	
Portles, George	236
Seattle	
Fleld, Scott, Enterprises	2393
Harvison, R. S.	3593
Thomas, B. Miles	1951
Wheeler, Bob	1221

Spokane

Lyndel Theatrical Agency, Lynn Lyndel	6077
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WEST VIRGINIA

Huntington	
Brewer, D. C.	4532
Kingwood	
Hartman, Harland, Attractions	478
Martinsburg	
Miller, George E., Jr.	1129
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Lowther, Harold R.	3763

WISCONSIN

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Dowland, L. B.	1187
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Milwaukee

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CANADA

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Ottawa, Ontario	
Carrigan, Larry L.	4389
Edmonton, Alberta	
McKenzie, Blake (Prairie Concerts)	5106
Toronto, Ontario	
Mitford, Bert, Agency	4004
Whetham, Katherine and Winnifred Turnbull	4013
Vancouver, B. C.	
Gaylorde Enterprises	5540
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R. J. Gaylorde	

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Selzer, Herbert Shernoff, Alexander Shaffer, Babe Salter, Milton Schnur, Thomas I. Scott, Buddy Sager, Steve C. Samuel, Russell Saniou, Eddie Sternfeld, Clyde E. Smith, Winifred W. Scott, David Schwartz, Herbert Spertell, John P. Simmons, Stanley H. Strassman, Daniel Suozzo, Harold J. Stein, George N. Stratis, Edward Shulman, George A. Scarfa, Albert Spour, Frank Sica, Morris Shulman, Joseph Sinatra, Jr., Anthony Sasso, Eli Schultz, Joseph A. Schimaki, Hugh H. Sharpe, Jack Stuppeler, John Scibelli, Marie Schielman, Leonard E. Strahl, Stanley M. Silverman, Frank Sinopoli, Gloria St. Clair, Philip Saccomanno, Robert G. Stevens, Jack Sims, John Saxeian, Momen M. Sabir, Otto Shipman, Frank W. Seibert, Lillian Scandario, Kasem Shaban, Ernest San Miguel, Jack Stone, Solomon H. Schackner, Jacob Schondorf, Pia Sebastiani, Rosemary Schultz, Peter Scarpinato, Herman Stevens, Irving Taylor, Max Tippe, Howard Terry, Victor Tusa, George Treadwell, Allen A. Tinney, Leonard A. Tanner, Iris Trebac, John F. Tronorf, Daniel F. Traisci, Gregorio C. Torres, Thomas Termini, Tony Tatico, Anthony Thompson, James Tyrell, Luis Via, Phillip Vigoda, Naomi Verschelde, Pasquale Vecchio, George Vogel, Ernest Von Nordoff, Charles H. Vennie, David Weinstein, Hyman Wallston, Wayne Webb, Harry A. Weiss, Chappie Willet, Floyd Williams, Ivey Wilson, Elliott Warren, Rose Witebsky, Alan White, Harold O. Weingart, Harold Whitman, Marvin Warshaw, Howard Weinstein, Wilson L. Warren, Robert J. Winstel, Gerald Weinberg, Betty Wood, Leon B. Wilson, Lamar Wright, Jr., Harold Weiner, Maccio Williams, Thomas Williams, Myron Weinberger, Edwin F. Wilcox, Gladstone S. Ward, Edward Williams, Jackie Wenz, Miriam Walker, Maxine York, Renn Zaphropoulos, George Liburd.

Omaha, Neb., Local 70—Larry Steinberg, Rudolph Srb, Ronald Olson, W. Sears Nelson, Ralph Hadlund, Elmer Hager.
Provo, Utah, Local 272—Vern Tueller, Art Partington, Jack Done.

San Francisco, Calif., Local 6—Edwin E. Appleby, Paul Balduc, Joe Barish, Roy C. Bridges, Edwin W. Brown, Vernon Burns, Eugene Campbell, Eugene M. Cipolla, John E. Clark, Jose Cortez, Norman Edland, Roy E. Fields, Alva Fontaine, Anthony Galea, William J. Galway, Richard I. Germon, John L. Hastings, Theodore Hatfield, Elbert P. Henderson, George L. Hospodar, E. G. Huston, Angelo T. Innocenzo, Samuel Kaneo, Arthur E. MacLachlan, Nicholas Maggi, William M. McConnell, Glenn Mitchell, Emily Montoyo, Esther Montoyo, William C. Murphy, Neal H. Newman, Rex F. Parodi, Orlando Pascoa, Antone Perry, David H. Riese, Leonard B. Rosenman, Monroe A. Rubenstein, Theodore W. Scott, Virginia Strong, Robert B. Terrance, Bernard Watson, Norma D. Woebber.

St. Paul, Minn., Local 30—Clarence C. Jordan, Robert Coleman, George H. Doidis, Francis A. Filipczak, Hugh W. Givens, Richard E. Gustafson, Francis D. Hogan, Roland E. Kemper, James R. Kirk, Mrs. Fred H. "Peggy" McDermott, Gerald B. Moberg, John L. "Prince Rogers" Nelson, Marvin J. Ohlrogg, Lyndell E. Richardson, Lowell D. "Huck" Round, Darrell J. Rousu, John F. "Jack" Romaine, Charles J. Sadek, Arline V. Stahlberg, Josephine A. Trampush.

San Leandro, Calif., Local 510—Lloyd J. Bardley, Gene O'Leary Capps, Edward F. Carr, Sammy C. Davis, William J. DeLima, Clair C. Doren, Jr., Darrell Elliott, James L. Emery, Robert Davin, Buzz Francois, Keith H. Fuller, Alwyn Hayes, Ruby Hedges, Jesse E. Leon, Eleanor Leonardo, Gilbert P. Lindo, John R. Nernes, A. J. Pacheco, Alanis Payne, Marvel Payne, Marshall Pina, Charles Papp, Trino Ramirez, Joseph C. Papose, Eddie Sillis, Elbert A. Terry, Richard Texera, Douglas Whinton.

News Nuggets

JOE HOLIDAY

Joe Holiday comes from East Orange, N. J. He started his musical career as a clarinetist at the age of ten, and when he enlisted in the Coast Guard at eighteen, was assigned to their band. He organized his own outfit in 1945, and by 1947, having gained recognition as a tenor saxist as well, the band was being booked in major night clubs and ballrooms along the East Coast. The Joe Holiday orchestra is now a solidly established organization, looking forward to what appears to be a bright future.



DEFAULTERS LIST of the American Federation of Musicians

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

BIRMINGHAM:
Umbach, Bob

DO THAN:
Smith, Mose

FLORENCE:
Valentine, Leroy

MOBILE:
Casalade of Amusements, and Al Wagner, Owner and Producer.

Moore, R. E., Jr. Williams, Harriell

MONTGOMERY:
Caswell, Ned, Little Harlem Club

Montgomery, W. T. Perdue, Frank

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

PHENIX CITY:
Cocoanut Grove Nite Club, Perry T. Hatcher, Owner.

PHENIX:
241 Club, and H. L. Freeman

ARIZONA

PHOENIX:
Chi's Cocktail Lounge (Chi's Beverage Corp.), and J. A. Keilly, Employer

Gaddis, Joe
Hosbor, John
Jones, Calvin B.
Malouf, Leroy B.
Willett, R. Paul
Zanabater Club, and Lew Klein

TUCSON:
Griffin, Manly
Mitchell, Jimmy
Severa, Jerry
Williams, Marshall

YUMA:
Buchner, Gray, Owner "349" Club, El Cajon

ARKANSAS

LYTHVILLE:
Brown, Rev. Thomas J.

HOT SPRINGS:
Hammon Oyster House, and Joe Jacobs

Pettis, L. C.
Smith, Dewey

LITTLE ROCK:
Arkansas State Theatre, and Edward Stanton, and Grover J. Butler, Officers

Bennett, O. E.
Civic Light Opera Company, Mrs. Recca Sazon Price, Producer

Stewart, J. H.
Weeks, S. C.

McGHEE:
Taylor, Jack

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

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

PINE BLUFF:
Arkansas State College Johnson, Eddie
Lowery, Rev. J. R.
Robbins Bros. Circus, and C. C. Smith, Operator (Jackson, Miss.)

Scott, Charles E.

TEXASARANA:
Oak Lawn Theatre, and Paul Ketchum, Owner and Operator

WALNUT RIDGE:
American Legion Hut, and Howard Daniel Smith Post 457 VFW, and R. D. Burrow, Commander

CALIFORNIA

ALAMEDA:
Sheets, Andy

BAKERSFIELD:
Bakersfield Post 808, American Legion, and Emanuel Edwards

Conway, Stewart

BALBOA:
Rendezvous Ballroom, and Jack Daly

BENICIA:
Rodgers, Edward T., Palm Grove Ballroom

BERKELEY:
Jones, Charles

BEVERLY HILLS:
Bert Gervais Agency
Merris, Paris
Rhapsody on Ice, and N. Edward Beck, Employer

BIG BEAR LAKE:
Cressman, Harry E.

CATALINA ISLAND:
Club Brazil, and Paul Mirabel, Operator

COMPTON:
Vi-Lo Records

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

DUNSMUIR:
Corral, and J. B. McGowan

EL CERRITO:
Johnson, Lloyd

FONTANA:
Seal Bros. Circus, Dorothy Anderson, Employer

FRESNO:
Valley Amusement Association, and Wm. B. Waggon, Jr., President

GARVEY:
Rich Art Records, Inc.

HOLLYWOOD:
Alison, David
Balin, Kroger
Birewell Corp.
Bogage Room, Leonard Van-ner-son
Bonanova, Fortunio
California Productions, and Edward Kovacs
Coiffure Guild, and Arthur E. Teal, and S. Tea Rose
Encore Productions, Inc.
Federal Artists Corp.
Finn, Jay, and Artists Personal Mgt., Ltd.
Fishman, Edward I.
Gray, Lew, and Magic Record Company
Kappa Records, Inc., Raymond L. Kraus
King, William H.
Kolb, Clarence
Morros, Boris
Patterson, Treat
Robitschek, Kurt (Ken Robey)
Six Bros. Circus, and George McCall
Star Dust Revue, John K. Standley
Harry S. Taylor Agency
Universal Light Opera, Co., and Association
Western Recording Co., and Douglas Venable

LAKE ARROWHEAD, TWIN PEAKS:
Alpine Club, and J. W. Dewey, Employer

LONG BEACH:
Admiral McCain Ship, V.F.W. Post 4851, George Harvey, Commander, James Peacock, Manager
Backlin, Frank and Beatrice
Club Moderne, and W. C. Jarrett
Cristatelle Music Co., Inc., and C. W. Coleman
Dreamland Ballroom and Caterer's Cafe, Tod Faulkner (Kid Mexico) Owner
Jack Lanley's Cafe, and Jack Lasley
Long Beach Exposition, and D. E. Kennedy, Pres., Horace Black, Director and General Manager, James Vermazen, Assistant Director, May Filippo, Sec., Nick Biola, Grand-stand Show Director, Evelyn Rinehart, Ass't. Office Mgr., Charles D. Spangler, Public Relations and Publicity Dept., George W. Bradley Advance Ticket Director
McDougall, Owen
Sullivan, Dave, Crystal Ball-oom

LOS ANGELES:
Anderson, John Murray, and Silver Screen, Inc.
Aqua Parade, Inc., Buster (Clarence L.) Crabbe
Berg, Harry, of the Monarch Hotel
Coiffure Guild, Arthur E. Teal and S. Tea Rose
Coleman, Fred
Cotton Club, and Stanley Amusements, Inc., and Harold Stanley
Dalton, Arthur
Downbeat Club, Pops Pierce
Drew, Andre
Edwards, James (of James Edwards Productions), and Jean Matthews, Road Manager
Hilfont, Nate

MERRY WIDOW COMPANY, and Eugene Haskell, Raymond E. Mauro
Milton Recording Co., and War Perkins
Moore, Cleve
Moisy, Evan
O'Day, Anita
Preston, Joey
Royal Record Co.
Ryan, Ted
Villon, Andre
Vogel, Mr.
Ward Bros. Circus, George W. Pugh, Archie Gayer, co-Owners, and L. F. Stoltz, Agent
Williams, Gargile
Wilshire Bowl

LOS GATOS:
Fuller, Frank

MARIN CITY:
Pickins, Louis

MONTEREY:
Roberts Club, and A. M. Kolvas, Owner

NEVADA CITY:
National Club, and Al Irby, Employer

NORTH HOLLYWOOD:
Lohmuller, Bernard

OAKLAND:
Bill's Rodevu Cafe, and Wm. Matthews
Moore, Harry
Morkin, Roy
Trader Horn's, Fred Horn

OCEAN PARK:
Frontier Club, and Robert Moran

OROVILLE:
Rodgers, Edward T., Palm Grove Ballroom

OXNARD:
McMillan, Tom, Owner Town House

PALM SPRINGS:
Bering, Lee W., Lee Bering Club
Desert Inn, and Earl Coffman, Manager
Hall, Donald H.

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

PITTSBURG:
Argentina Club, William Lewis, Owner

RICHMOND:
Jenkins, Freddie

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

SAN DIEGO:
Cotton Club, Benny Curry and Otis Wimberly
Hutton, Jim
Miller, Warren
Mitchell, John
Pasco, Ray
Tricoli, Joseph, Operator Play-land
Young, Mr. Thomas and Mrs. Mabel, Paradise Club (formerly known as Silver Slipper Cafe)

SAN FRANCISCO:
Brown, Willie H.
Cafe Society Uptown, and Vincent Oronato
The Civic Light Opera Com-mittee of San Francisco,
Francis C. Moore, Chairman
Deasy, J. B.
Fon, Eddie
Levy, Ellis W.
New Orleans Swing Club, Louis Landry, Owner
Reed, Joe, and W. C. Rogers and Chase Co.
Shelton, Earl, Earl Shelton Productions
Sherman and Shore Advertising Agency
Waldo, Joseph

SAN JOSE:
McAdoo, Mr. and Mrs. George
Melody Club, Frank and Theresa Oliver, Employers
Pax, Fred

SANTA BARBARA:
Briggs, Don

SANTA MONICA:
Georgian Room, and H. D. McRae

SHERMAN OAKS:
Gillon, Lee
Kraft, Ozzie

SOUTH GATE:
Silver Hora Cafe, and Mr. Silver

STOCKTON:
Sunset Macaroni Products, Fred Stagnaro

VENTURA:
Cheney, Al and Lee

WATSONVILLE:
Ward, Jeff W.

WINTERHAVEN:
Mueller, J. M.

COLORADO

DENVER:
Frontier Night Club, Harry Gordon, and Clinton Anderson, Owners

JULESBURG:
Cummins, Kenneth

EAST HAMPTON:
Hotel Gerraumagus

EAST HAVEN:
Carnevale, A. J.

EAST WINDSOR HILL:
Schaub's Restaurant, and Ed-ward Wanewski

HARTFORD:
Club Ferdinandu, Felix Ferdi-nando
Dubasky, Frank

NEW LONDON:
Andrcotti, Harold
Biscotti, Anthony, Jr.
Johnson, Henry
Marino, Mike
Williams, Joseph

NIANTIC:
Crescent Beach Ballroom, Bud Russell, and Bob McQuillan

POQUONNOCK BRIDGE:
Johnson's Restaurant, and Samuel Johnson, Owner

STAMFORD:
Glenn Acres Country Club and Charlie Blue, Pres., Mr. Sou-mera, Sec.-Treas.

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

WESTPORT:
Goldman, Al and Marty

CONNECTICUT

EDWARDS HOTEL, and Julius Natnan, Manager
Fleetwood Hotel, Ben Harrison, Julius J. Perimutter, M. Mor-ri-son, and Harry Katz
Friedlander, Jack
Governor Hotel, Herbert Muller, and Irving Prinz
Haddon Hall Hotel
Island Club, and Sam Cohen, Owner-Manager
Leshnick, Max
Macomba Club
Macomba Restaurant, and Jack Friedlander, Irving Miller, Max Leshnick, and Michael Rosenberg, Employers
Miller, Irving
Straus, George
Weills, Charles

OBLANDO:
Club Cabana, and Elmer and Jake Gunther, Owners
Club Surocco, Roy Baisden
Fryor, D. S.
Longwood Hotel, and Maximilian Shepard

ORMOND:
Whitehorse, The, E. C. Phillip

PALM BEACH:
Leon and Eddie's Nite Club,
Leon and Eddie's, Inc., John Widmeyer, Pres., and Sidney Orlin, Secretary

PANAMA CITY:
Daniels, Dr. E. R.

PENSACOLA:
Hodges, Earl, of the Top Hat Dance Club
Keeling, Alec (also known as A. Scott), and National Orches-tra Syndicate and American Booking Company

STARKE:
Camp Blanding Recreation Center
Goldman, Henry

STUART:
Sutton, G. W.

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

TAMPA:
Brown, Russ
Carousel Club, and Abe Burkow, and Norman Karn, Employers
Rich, Don and Jean
Williams, Herman

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

WEST PALM BEACH:
Larocco, Harry L.
Parish, Lillian F.

DELAWARE

DOVER:
Apollo Club, and Bernard Paskins, Owner
Veterans of Foreign Wars, Le-roy Reach, Commander
Williams, A. B.

GEORGETOWN:
Gravel Hill Inn, and Preston Hitchens, Proprietor

MILFORD:
Fountain, John

NEW CASTLE:
Lamon, Edward
Murphy, Joseph

REHOBOTH BEACH:
Hewlett, Ralph J., Manager,
Henlopen Hotel

WILMINGTON:
Allen, Sylvester

FLORIDA

CLEARWATER:
Bardon, Vance

CLEARWATER BEACH:
Normandy Restaurant, and Fay Howe

DAYTONA BEACH:
Bethune, Albert
Blane, Paul

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

FORT MEYERS:
McCutcheon, Pat

JACKSONVILLE:
Jackson, Otis
Newberry, Earl, and Associated Artists, Inc.

KEY WEST:
Regan, Margo
Weavers Cafe, Joseph Bucks and Joseph Stabinski

MIAMI:
Brooks, Sam
Donaldson, Bill
Prior, Bill (W. H. P. Corp.)
Sky Club, and Harry Fried-lander
Smart, Paul D.
Talavera, Ramon
36 Club, Tony Aboyous, Em-ployer

MIAMI BEACH:
Amron, Jack, Terrace Restaurant
Caldwell, Max
Ches Parce, Mickey Grasso, and Irving Rivkin
Coral Reef Hotel

SUN VALLEY:
Chateau Place

ILLINOIS

BELLEVIEW:
Davis, C. M.

BLOOMINGTON:
McKinney, James R.
Thompson, Earl

CALUMET CITY:
Mitchell, John

CHAMPAIGN:
Pi Lambda Phi Fraternity,
Irwin L. Green, Social Chair-man
Robinson, Beanie

CHICAGO:
Adams, Delmore and Eugene Brydon, Ray Marsh of the Dan Rice 3-Ring Circus
Chicago Casino, and Harry Weiss, Owner
Ciro's
Cole, Elbie, General Manager, and Chicago Artists Bureau
Colosimo's Theatre Restaurant, Inc., Mrs. Ann Hughes, Owner
Donaldson, Bill
Evans, Jess
Fine, Jack, Owner "Play Girls of 1938," "Victory Follies"
Glen, Charlie
Hale, Walter, Promoter
Mackie, Robert, of Savoy Ball-room
Majestic Record Co.
Mason, Leroy
Mays, Chester
Mickey Weinstein Theatrical Agency
Monte Carlo Lounge, Mrs. Ann Hughes, Owner
Moore, H. B.
Music Bowl, and Jack Peretz and Louis Cappanola, Em-ployers
Music Bowl (formerly China Doll), and A. D. Blumenthal
O'Connor, Pat L., Pat L. O'Connor, Inc.
Patricia Stevens Models Finish-ing School
Stoner, Harlan T.
Teichner, Charles A., of T. N. T. Productions
Whiteside, J. Preston

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

GALESBURG:
Harbor Lights Nite Club, and Nunk Mangeri

KANKAKEE:
Havener, Mrs. Theresa, Propri-eter, Dreamland

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

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

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

PEORIA:
Candlelight Room and Fred Romane
Davis, Oscar
Humane Animal Association
Rutledge, R. M.
Stinson, Eugene
Streeter, Paul
Thompson, Earl
Wagner, Lou

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

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

ROCK ISLAND:
Barnes, Al

SPRINGFIELD:
Terra Plaza, and Elmer Barolo, Employer

WASHINGTON:
Thompson, Earl

ZEIGLAR:
Zeiglar Nite Club, and Dwight Allsup, and Jason Wilkos, Owners

INDIANA

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

AUBURN:
Moore Lodge No. 466

EAST CHICAGO:
Barnes, Tiny Jim

INTERNATIONAL MUSICIAN

ELWOOD: Yankee Club, and Charles Sullivan, Manager

EVANSVILLE: Adams, Jack C.

GREENSBURG: Club 46, Charles Holzhouse, Owner and Operator

INDIANAPOLIS: Benson, William, and his All-American Broawskin Models
Dickerson, Matthew
Donaldson, Bill
Entertainment Enterprises, Inc., and Frederick G. Schatz
Harris, Rupert
Roller Rondo Skating Rink, and Perry Flick, Operator
William C. Powell Agency

LAFAYETTE: Club 52, Charles Gibson, Prop.

MUNCIE: Bailey, Joseph

NEWCASTLE: Harding, Stanley W.

RICHMOND: Newcomer, Charles Puckett, H. H.

SOUTH BEND: Childers, Art (also known as Bob Cagney)

SPENCERVILLE: Kelly, George M. (Marquis)

SYRACUSE: Waco Amusement Enterprises

IOWA

CLARION: Miller, J. L.

DENISON: Larby Ballroom, and Curtis Larby, Operator

DES MOINES: Brooks, Tommy

HARLAN: Gibson, C. Rex

SHENANDOAH: Aspinwall, Hugh M. (Chick Martin)

SIoux CITY: Flame Club, and Jack Meloy, Employer

SPENCER: Free, Ned

WOODBINE: Danceland, J. W. (Red) Brummer, Manager

KANSAS

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

COFFEYVILLE: Ted Blake

DODGE CITY: Graham, Lyle

KANSAS CITY: White, J. Cordell

LOGAN: Graham, Lyle

MANHATTAN: Stuart, Ray

NEWTON: VFW Whittell-Finnell Post 971

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

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

SALINA: Kern, John

TOPEKA: Mid-West Sportsmen Association

WICHITA: Holiday, Art

KENTUCKY

BOWLING GREEN: Taylor, Roy D.

LEXINGTON: Harper, A. C.

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

OWENSBORO: Cristol, Joe, Owner, Club 71

PADUCAH: Melody Show Lounge, and Bea Mack
Vickers, Jimmie

LOUISIANA

ALEXANDRIA: Smith, Mrs. Lawrence, Proprietor
Club Plantation

Stars and Bars Club (also known as Brass Hats Club), A. R. Conley, Owner, Jack Tyson, Manager

Weil, K. L.

BATON ROUGE: Club Tropicana, and Camille Johns
Cobra Lounge, C. D. Rogers

BOSSIER CITY: Samba Club and Sammie Fisher (Gugliuzza)

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

GONZALES: Cedar Grove Club, and Norman Bolster

LAFAYETTE: Hadacol Caravan
LeBlanc Corporation of Louisiana
Veltin, Toby

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

NEW ORLEANS: Barker, Rand
Callico, Ciro
Dog House, and Grace Martinez, Owner
Gilbert, Julie
Hurricane, The, Percy Stovall
LeBlanc, Dudley J.

OPELOUSAS: Cedar Lane Club, and Milt Delmas, Employer

SHREVEPORT: Reeves, Harry A.
Sicwart, Willie

MAINE

FORT FAIRFIELD: Paul's Arena, Gibby Seaborne

SACO: Gordon, Nick

MARYLAND

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

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

CUMBERLAND: Waingold, Louis

FENWICK: Repsch, Albert

FREDERICK: Rutenhouse, Rev. H. B.

HAGERSTOWN: Bauer, Harry A.
Glass, David

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

SALISBURY: Twin Lantern, Elmer B. Dashiell, Operator

TURNERS STATION: Thomas, Dr. Joseph H., Edgewater Beach

MASSACHUSETTS

AMHERST: Murphy, Charles
Russell, William

BILLERICA: One-Of-One Club, Nick Ladoubs, Proprietor

BLACKSTONE: Stefano, Joseph

BOSTON: Bay State News Service, Bay State Amusement Co., Bay State Distributors, and James H. McIlvaine, President
Brosnahan, James J.
Crawford House Theatrical Lounge
E. M. Loew's Theatres
L. J. B. Productions, and Lou Brudnick
Regency Corp., and Joseph R. Weiser
Waldron, Billy
Resnick, William
Sunbrack, Larry, and his Rock Show
Walker, Julian

Younger Citizens Coordinating Committee, and George Mazon

CAMBRIDGE: Salvato, Joseph

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

FITCHBURG: Bolduc, Henry

HAVERTHILL: Asias, Joe

HOLYOKE: Holyoke Theatre, Bernard W. Levy
Valley Arena Gardens, and Auriel Renault

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

MONSON: Ganegallo, Leo

NEW BEDFORD: The Derby, and Henry Correia, Operator

NEWTON: Thiffault, Dorothy (Mimi Chevalier)

SALEM: Larkin Attractions, and George Larkin

WAYLAND: Steele, Chauncey Depew

WILMINGTON: Blue Terrace Ballroom, and Anthony DeToro

MICHIGAN

ANN ARBOR: McLaughlin, Max

BAY CITY: Walther, Dr. Howard

DRETOIT: Bel Airc (formerly Lee 'N Eddie's), and Al Wellman, Ralph Wellman, Philip Flax, Sam and Louis Bernstein, Owners
Bibb, Allen
Briggs, Edgar M.
Claybrook, Adolphus
Daniels, James M.
Dustin Steamship Company, N. M. Constans
Frontier Ranch, Sam Hoffman, and Caesar Adler, Operators
Green, Goldman
Johnson, Ivory
Thomas, Matthew B.
Kosman, Hyman
Connors Lounge, and Joe Pallazolo, Operator
Payne, Edgar
Papadimas, Babis
Pyle, Howard D., and Savoy Promotions
San Diego Club, Nono Minando

FERNDALE: Club Plantation, and Doc Washington

GRAND RAPIDS: Club Chez-Ami, Anthony Scalice, Proprietor
Powers Theatre

KAWKAWLIN: Old Mill Dance Hall, Ernest Fortin, Owner

MIO: Walker Hotel, and George Walker, Proprietor

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

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

TRAVERSE CITY: Lawson, Al

T'LICA: Spring Hill Farms, and Andrew Sneed

MINNESOTA

DETROIT LAKES: Johnson, Allan V.

EASTON: Hannah, John

MINNEAPOLIS: Howard's Steak House, and Leroy Howard
Northwest Vaudeville Attractions, and C. A. McEvoy

PIPESTONE: Coopman, Marvin
Stolzmann, Mr.

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

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

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

WINONA: Interstate Orchestra Service, and L. Porter Jung

MISSISSIPPI

BILOXI: Joyce, Harry, Owner Pilot House Night Club
Thompson, Bob

GREENVILLE: Pollard, Flenord

GULFPORT: Plantation Manor, and Herman Burger

JACKSON: Carpenter, Bob
Smith, C. C., Operator, Robbins Bros. Circus (Pine Bluff, Ark.)

MERIDIAN: Bishop, James E.

NATCHEZ: Colonial Club, and Ollie Koerber

VICKSBURG: Blue Room Nite Club, and Tom Witte

MISSOURI

BOONEVILLE: Bowden, Rivers

CHILLICOTHE: Hawes, H. H.

FORT LEONARD WOOD: Lawhon, Sgt. Harry A.

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

JEFFERSON CITY: Bon Ton Gardens, and Jack Randazzo, Manager

JOPLIN: Gladys's Heidelberg Inn, Scott Field, Manager
Silver Dollar, Dick Mills, Manager-Owner
Top Hat Club, and Joe Mertz

KANSAS CITY: Babbitt, William (Bill) H.
Canton, L. R.
Esquire Productions, and Kenneth Yates, and Bobby Henshaw
Main Street Theatre
Zelma Roda Club, Emmett J. Scott, Prop., Bill Christian, Manager

MACON: Macon County Fair Association, Mildred Sanford, Employer

NORTH KANSAS CITY: Schult-Krocker Theatrical Agency

POPLAR BLUFFS: Brown, Merle

ST. LOUIS: Barnholtz, Mac
Beaumont Cocktail Lounge, Ella Ford, Owner
Brown Bomber Bar, James Caruth and Fred Guinyard, co-owners
Caruth, James, Operator Club Rhumbogie, Cafe Society, Brown Bomber Bar
Caruth, James, Cafe Society D'Agostino, Sam
400 Club, and George Graff
Markham, Doyle, and Tunc
Town Ballroom
Sun Amusement Co., Sun Theatre
Sun Theatre, and Sam Nieberg

MONTANA

BUTTE: Webb, Ric

CONRAD: Little America Tavern, and John R. McLean

NEBRASKA

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

KEARNEY: Field, H. E.

MCCOOK: Gayway Ballroom, and Jim Corcoran

OMAHA: Louie's Market, and Louis Paperny

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

LODGEPOLE: American Legion, and Robert Sprengel, Chairman

NEVADA

LAKE TAHOE: Tahoe Biltmore Hotel, Nate Blumenfeld

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

LOVELOCK: Fischer, Harry

RENO: Blackman, Mrs. Mary
Twomey, Don

NEW HAMPSHIRE

FABIAN: Zaks (Zackers), James

JACKSON: Nelson, Eddy
Shear, James

NEW JERSEY

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

ASBURY PARK: Gilmore, James F.
Richardson, Harry

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

BLOOMFIELD: Thompson, Putt

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

CAPE MAY: Anderson, Charles, Operator

CLIFTON: August E. Buchner

EAST ORANGE: Hutchins, William

EAST RUTHERFORD: Club 199, and Angelo Pucci, Owner

HOBOKEN: Red Rose Inn, and Thomas Monto, Employer

LAKE HOPATCONG: Mad House, Oscar Dunham, Owner

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

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

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

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

NEWARK: Beadle, Jeanette
Coleman, Melvin
Graham, Alfred
Hall, Emory
Hays, Clarence
Harris, Earl
Johnson, Robert
Jones, Carl W.
Levine, Joseph
Lloyds Manor, and Smokey McAllister
Mariano, Tom
New Holiday Inn, and Walter F. Lewis
"Panda," Daniel Straver
Prestwood, William
Red Mirror, and Nicholas Grande, Proprietor
Rullison, Eugene
Simmons, Charles
Tucker, Frank
Wilson, Leroy
Zaracardi, Jack, Galanti A. A.

NEW BRUNSWICK: Jack Ellel

NORTH ARLINGTON: Petruzzi, Andrew

NORTH BERGEN: 1220 Club, and Kay Sweeney, Secretary-Treasurer

PATERSON: Gerard, Mickey
Gerard Enterprises
Hatab, Sam

Pratt, Joseph
Riverview Casino
Ventimiglia, Joseph

PLAINFIELD: McGowan, Daniel

SOMERVILLE: Harrison, Bob
Three Towers Inn, and Samuel Goldberg (Garrett)

SUMMIT: Ahrons, Mitchell

TRENTON: Crossing Inn, and John Wyrick, Employer

VACY HALL: Carrillo, Manuel R.

VINELAND: Gross, David

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

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

NEW MEXICO

ALBUQUERQUE: Halliday, Finn
LaLona, Inc., and Margaret Ricardi, Employer

CLOVIS: Denton, J. Earl, Owner Plaza Hotel

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

ROSWEEL: Russell, L. D.

SANTA FE: Emil's Night Club, and Emil Mignardo, Owner

NEW YORK

ALBANY: O'Meara Attractions, Jack

ALDER CREEK: Burke's Manor, and Harold A. Burke

ATLANTIC BEACH: Normandie Beach Club, Alexander DeCiccio

AUSABLE CHASM: Antler, Nat
Young, Joshua F.

BRONX: Arman, Martin
Club Delmar, Charles Marcelino and Vincent Delostia, Employers
Green, Hyman
Klipper, Dave
Metro Anglers Social Club, and Aaron Murray
Perry Records, and Sam Richman
Santoro, E. J.
Sinclair, Carlton (Carl Parker) Williams, J. W.

BROOKLYN: Aurelia Court, Inc.
Ferdinand's Restaurant, and Mr. Ferdinand
Globe Promoters of Huckelback Revue, Harry Dixon and Elmo Oley
Hall, Edwin C.
Johnston, Clifford
Kingsborough Athletic Club, George Chandler
Morris, Philip
Ocean Grotto Restaurant, and Albert Santarpio, Proprietor
Reade, Michael
Rosenberg, Paul
Rosman, Gus, Hollywood Cafe
Russino, Tom
Steyer, Eliot
1024 Club, and Albert Friend
Thompson, Ernest
Villa Antique, Mr. P. Antico, Proprietor
Wasserman, J.

BUFFALO: Bourne, Edward
Calato, Joe and Teddy
Cosmano, Frank and Anthony
Jackson, William
Nelson, Art and Mildred
Twentieth Century Theatre
Ray's Bar D., and Raymond C. D'emporio

FALLSBURG: Olympic Hotel, and Wm. Hurowitz

FAR ROCKAWAY, L. I.: Town House Restaurant, and Bernard Kurland, Proprietor

FERNDALE: Pollack Hotel, and Elias Pol Jack, Employer
Stier's Hotel, and Philip Stier, Owner

FLEISCHMANN'S: Churs, Irene (Mrs.)

FRANKFORT: Blue Skies Cafe, Frank Reik and Lenny Tyler, Proprietors
Brass Tack Cafe, Victor Tarris

GLENS FALLS:
Gottlieb, Ralph
Newman, Joel
Slight, Don

GLN EBY:
Glen Acres Hotel and Country
Club, Jack W. Rosen, Em-
ployer

GLENSWILD:
Glenwild Hotel and Country
Club, and Mack A. Lewis,
Employer

GRAND ISLAND:
Williams, Osman V.

GREENFIELD PARK:
Utopia Lodge

HUDSON:
Goldstein, Benny
Gutto, Samuel

ILION:
Wick, Phil

ITHACA:
Boad, Jack

JACKSON HEIGHTS:
Griffith, A. J., Jr.

LAKE PLACID:
Carriage Club, and C. B.
Southworth

LIMESTONE:
Steak House, and Dave
Oppenheim, Owner

LIVINGSTON MANOR:
Beaver Lake Lodge, and Ben
H. Grafman

LOCH SHELDRAKE:
Chester, Abe
Fifty-two Club, Saul Rappin,
Owner
Hotel Shlesinger, David
Shlesinger, Owner
Mardcafeld, Isadore, Jr., Estate

MAHOPAC:
Willow Tree Restaurant, and
S. A. Bander, Owner

MONTICELLO:
Kahner's Hotel, Jack Katz

MT. VERNON:
Raphin, Harry, Proprietor,
Wagon Wheel Tavern

NAPANOCH:
Napanoch Country Club (A. H.
P. Corp.), and Ben Feinberg

NEW YORK CITY:
Alexander, Wm. D., and Asso-
ciated Producers of Negro
Music
Amusement Corp. of America
Andu, John R. (Indonesian
Consul)
Beatri, Ben
Beverly Green Agency
Biller Bros. Circus, Arthur and
Hymen Sturmak
Broadway Hofbrau, Inc., and
Walter Kirsch, Owner
Broadway Swing Publications,
L. Frankel, Owner
Bruley, Jesse
Calman, Carl, and the Calman
Advertising Agency
Camera, Rocco
Chanon, Inc., Monte Gardner
and Mr. Rodriguez
Charles, Marvin, and Knights
of Magic
Coberry, Jack
Cohen, Marty
Collectors' Items Recording Co.
Maurice Spivack and Kath-
erine Gregg
"Come and Get It" Company
Cook, David
Crochert, Mr.
Crossen, Ken, and Ken Cross-
en Associates
Crown Records, Inc.
Currie, Lou
Dolan, Anton
DuBois-Friedman Production
Corporation
Dubonnet Records, and Jerry
(Jerome) Lipskin
Dynamic Records, Ulysses Smith
Granoft, Budd
Goldberg (Garrett), Samuel
Goldstein, Robert
Gray, Lew, and Magic Record
Company
Gross, Gerald, of United Artists
Management
Heminway, Phil
"High Button Shoes," Jack
Small, General Manager
Isakly, William
Johnson, Donald E.
Kaye-Martin, Kaye-Martin Pro-
ductions
Kent Music Co., and Nick
Kentros
King, Gene
Knight, Raymond
Kushner, Jack and David
LaFontaine, Leo
Law, Jerry
Levy, John
Low Leslie and his "Black-
birds"
Manhattan Recording Corp., and
Walter H. Brown, Jr.
Manning, Sam
Mayo, Melvin E.

McCaifrey, Neill
McMahon, Jess
Metro Coat and Suit Co., and
Joseph Lupia
Meyers, Johnny
Milman, Mort
Montancz, Pedro
Moody, Philip, and Youth
Monument to the Future
Organization
Murray's
Nassau Symphony Orchestra,
Inc., Benjamin J. Fiedler
and Clinton P. Sheehy
Neill, William
Newman, Nathan
New York Civic Opera Com-
pany, Wm. Reutemann
New York Ice Fantasy Co.,
Scott Chalfant, James Bliz-
zard and Henry Robinson,
Owners
Orpheus Record Co.
Parmentier, David
Place, The, and Theodore
Costello, Manager
Pollard, Fritz
Prince, Hughie
Rain Queen, Inc.
Ralph Cooper Agency
Regan, Jack
Robinson, Charles
Rogers, Harry, Owner "Prisco
Follies"
Rosen, Philip, Owner and Op-
erator Penthouse Restaurant
Sandy Hook S. S. Co., and
Charles Gardner
Schwartz, Mrs. Morris
Singer, John
Sloyer, Mrs.
South Seas, Inc., Abner J.
Rubien
Southland Recording Co., and
Rose Santos
Spotlite Club
Steve Murray's Mahogany Club
Stromberg, Hunt, Jr.
Strouse, Irving
Sunbrock, Larry, and his Rodeo
Show
Talent Corp. of America,
Henry Weissman
Television Exposition Pro-
ductions, Inc., and Edward A.
Comez, President
Thomson, Sava and Valenti,
Incorporated
United Artists Management
Variety Entertainers, Inc., and
Herbert Rubin
Venus Star Social Club, and
Paul Earlington, Manager
Walker, Aubrey, Maionette
Social Club
Wee and Leventhal, Inc.
Wellish, Samuel
Willer Operating Company
Windheim, David
Zaks (Zschers), James

NIAGARA FALLS:
Boulevard Casino, and Frank
and Victor Rotundo
Flory's Melody Bar, Joe and
Nick Florio, Proprietors
Eiment, Robert F.
Pistor, Natalie and George,
Graystone Ballroom

NORWICH:
McLean, C. F.

ONEONTA:
New Windsor Hotel, and
Maximilian Shepard

PATCOQUE:
Kay's Swing Club, Kay
Angeloro

PURLING:
Dellwood, and Jos. Gerardi,

ROCHESTER:
Valenti, Sam

ROME:
Marks, Al

SABATTIS:
Sabator Club, and Mrs. Verne
V. Coleman

SARANAK LAKE:
Birches, The, Mose LaFontaine,
Employer, C. Randall, Mgr.
Durgans, Grill

SARATOGA SPRINGS:
Clark, Stevens and Arthur

SCHENECTADY:
Edwards, M. C.
Fretto, Joseph
Rudds Beach Nite Klub or Cow
Shed, and Magnus E.
Edwards, Manager
Silverman, Harry

SOUTH FALLS BURGH:
Patt, Arthur, Manager, Hotel
Plaza
Seldin, S. H., Operator (Lake-
wood, N. J.), Grand View
Hotel

SUFFERN:
Armitage, Walter, President,
County Theatre

SYRACUSE:
Bagozzi's Fantasy Cafe, and
Frank Bagozzi, Employer

TANNERSVILLE:
Germano, Basil

UTICA:
Block, Jerry
Burke's Log Cabin, Nick Burke,
Owner

VALHALLA:
Twin Palms Restaurant, John
Masi, Proprietor

WATERTOWN:
Duffy's Tavern, Terrance Duffy

WATERVLIET:
Cortes, Rita, James E. Strates
Shows
Kille, Lyman

WHITEHALL:
Jerry-Anas Chateau, and
Jerry Rumania

WHITE PLAINS:
Brod, Mario

WHITE SULPHUR SPRINGS:
Lester, Joseph and Sarah

YONKERS:
Babner, William

LONG ISLAND (New York)

BAYSIDE:
Mirage Room, and Edward E.
Friedland

BELORE:
Babner, William J.

GLENDALE:
Warga, Paul S.

JAMAICA:
Dancer, Earl

LAKE RONKONKOMA:
New Silver Slipper, and Geo.
Valentine, Proprietor

NORTH CAROLINA

BEAUFORT:
Markey, Charles

BURLINGTON:
Mayflower Dining Room, and
John Loy

CAROLINA BEACH:
Stokes, Gene

CHARLOTTE:
Amusement Corp. of America,
Edson E. Blackman, Jr.
Jones, M. P.
Karlston, Joe
Kemp, T. D., and Southern
Attractions, Inc.

DURHAM:
Gordon, Douglas
Royal Music Co.

FAYETTEVILLE:
Bethune, Clarence

GREENSBORO:
Fair Park Casino, and Irish
Horan
Ward, Robert
Weingarten, E., of Sporting
Events, Inc.

GREENVILLE:
Ruth, Therman
Wilson, Sylvester

HENDERSONVILLE:
Livingston, Buster

KINSTON:
Parker, David

RALEIGH:
Club Carlyle, Robert Carlyle

WALLACE:
Strawberry Festival, Inc.

WILSON:
McCanna, Roosevelt
McCanna, Sam
McEachoa, Sam

NORTH DAKOTA

BISMARCK:
Lefor Tavern and Ballroom,
Art and John Zenker,
Operators

DEVILS LAKE:
Beacon Club, Mrs. G. J.
Christianson

OHIO

AERON:
Basford, Doyle
Buddies Club, and Alfred
Scrutchings, Operator
Pullman Cafe, George Subrin,
Owner and Manager

CINCINNATI:
Anderson, Albert
Bayless, H. W.
Charles, Mrs. Alberta
Wonder Bar, James McPatridge,
Owner
Sunbrock, Larry, and his Rodeo
Show
Smith, James R.
Wallace, Dr. J. H.

CLEVELAND:
Atlas Attractions, and Ray
Graig
Bender, Harvey
Club Bon-day-Voo, and U. S.
Dearing
Dixon, Forrest
Euclid 55th Co.

Manuel Bros. Agency, Inc.
Metropolitan Theatre, Emanuel
Stutz, Operator
Silanci, Frank J.
Spero, Herman
Tucker's Blue Grass Club, and
A. J. Tucker, Owner
Walters, Carl O.
Willis, Elroy

COLUMBUS:
Askins, William
Bell, Edward
Beta Nu Bldg. Association, and
Mrs. Emerson Cheek, Pres.
Charles Bloce Post No. 157,
American Legion
Carter, Ingram
McDade, Phil
Mellory, William
Paul D. Robinson Fire Fighters
Post 567, and Captain G. W.
McDonald

DAYTON:
Boucher, Roy D.
Daytona Club, and William
Carpenter
Taylor, Earl

ELYRIA:
Dance Theatre, Inc., and A. W.
Jewell, President

EUCLID:
Rado, Gerald

FINDLAY:
Wilson, Mr. and Mrs. Karl,
Operators Paradise Club

GERMANTOWN:
Beechwood Grove Club, and Mr.
Wilson

PIQUA:
Sedgewick, Lee, Operator

PROCTORVILLE:
Plantation Club, and Paul D.
Reese, Owner

SANDUSKY:
Mathews, S. D.
Salce, Henry

SPRINGFIELD:
Jackson, Lawrence

TOLEDO:
Durham, Henry (Hank)
LaCasa Del Rio Music Publish-
ing Co., and Don B. Owens,
Jr., Secretary
National Athletic Club, Roy
Pinn and Archie Miller
Nightingale, Homer
Trippodi, Joseph A., President
Italian Opera Association

VIENNA:
Hull, Bus
Hull

ZANESVILLE:
Veaver, Pierre

PENNSYLVANIA

ALTOONA:
Guinn, Oms

BERWYN:
Main Line Civic Light Opera
Co., Nat Burns, Director

BETHLEHEM:
Colonnade Club, and Frank
Pister, Manager

BLAIRSVILLE:
Moose Club, and A. P. Sundry,
Employer

BRAEBURN:
Mazur, John

BRANDONVILLE:
Vanderbilt Country Club, and
Terry McGovern, Employer

BRYN MAWR:
K. P. Cafe, and George Papan

CHESTER:
Blue Heaven Room, Bob Lager,
Employer
Fisher, Samuel
Pyle, William
Reindollar, Harry

DEVON:
Jones, Martin

DONORA:
Bedford, C. D.

EASTON:
Green, Morris
Jacobson, Benjamin

EVERSON:
King, Mr. and Mrs. Walter

FAIRMOUNT PARK:
Riverside Inn, Inc., Samuel
Ottenberg, President

HARRISBURG:
Ickes, Robert N.
P. T. K. Fraternity of John
P. Harris High School, and
Robert Spitzer, Chairman
Reeves, William T.
Waters, B. N.

JOHNSTOWN:
Boots and Saddle Club, and
Everett Allen
Central Cafe, Christ Kontakos,
Owner and Manager

KINGSTON:
Johns, Robert

LANCASTER:
Freed, Murray
Samuels, John Parker

MEADVILLE:
Noll, Carl
Power, Donald W.
Simmons, Al, Jr.

MIDLAND:
Nason, Bill

NANTICOKE:
Hamilton's Night Club, and
Jack Hamilton, Owner

NEW CASTLE:
Natale, Tommy

OIL CITY:
Friendship League of America,
and A. L. Nelson

PHILADELPHIA:
Associated Artists Bureau
Benny-the-Bum's, Benjamin
Fogelman, Proprietor
Bicolor Hotel, and Wm. Clore,
Operator
Borrelli, Wm., Jr.
Bubeck, Carl P.

Click Club
Davis Ballroom, and Russell
Davis
Dupree, Hiram K.
DuPre, Reese
Erlanger Ballroom
Melody Records, Inc.
Montalvo, Santos
Muziani, Joseph
Philadelphia Lab. Company, and
Luis Orlantunco, Manager
Pinsky, Harry
Raymond, Don G., of Creative
Entertainment Bureau
Stanley, Frank

PITTSBURGH:
Ficklin, Thomas
Matthews, Lee A., and New
Artist Service
Oasis Club, and Joe DeFran-
cisco, Owner
Reight, C. H.
Sala, Joseph M., Owner El
Chico Cafe

POTTSTOWN:
Schmoyer, Mrs. Irma

SCRANTON:
McDonough, Frank

SHENANDOAH:
Mikita, John

SLATKINGTON:
Flick, Walter H.

STRAFFORD:
Pointette, Walter

TANNERSVILLE:
Toffel, Adolph

UNIONTOWN:
Polish Radio Club, and Joseph
DeMarco, Owner

OKLAHOMA

ARDMORE:
George R. Anderson Post No.
65, American Legion, and
Floyd Loughridge

ENID:
Norris, Gene

OKMULGEE:
Masonic Hall (colored), and
Calvin Simmons

MUSKOGEE:
Guttre, John A., Manager Rodeo
Show, connected with Grand
National of Muskogee, Okla.

OKLAHOMA CITY:
Southwestern Attractions, M. K.
Boldman and Jack Swiger

TULSA:
Love, Clarence, Love's Cocktail
Lounge
Williams, Cargile

OREGON

EUGENE:
Granada Gardens, Shaanon
Shaeffer, Owner
Weinstein, Archie, Commercial
Club

HERMISTON:
Rosenberg, Mrs. R. M.

LAKE SIDE:
Bates, E. P.

PENDLETON:
Riverview Club, Eddie Ricci
and Ralph Brown, Proprietors

PORTLAND:
Acme Club Lounge, and A. W.
Denton, Manager
Pallais Royale Ballroom
Yank Club of Oregon, Inc., and
R. C. Bartlett, President

ROGUE RIVER:
Arnold, Ida Mae

SALEM:
Lopez, Mr.

SHERIDAN:
American Legion Post No. 75,
Melvin Agee

UPPER DARBY:
Wallace, Jerry

WASHINGTON:
Athens, Pete, Manager Wash-
ington Cocktail Lounge
Lee, Edward

WILKES-BARRE:
Kahan, Samuel

WILLIAMSPORT:
Pinella, James

WORTHINGTON:
Conwell, J. R.

YORK:
Daniels, William Lopez

SOUTH CAROLINA

COLUMBIA:
Block C Club, University of
South Carolina

GREENVILLE:
Forest Hills Supper Club, R. K.
and Mary Richey, Lessee, J.
K. Mosely, and Sue Ellison,
former Owner and Manager

FLORENCE:
City Recreation Commission,
and James C. Putnam

MARIETTA:
"Bring on the Girls," and
Don Meadors, Owner

MOULTREVILLE:
Wurthmann, George W., Jr. (of
the Pavilion, Isle of Palms,
South Carolina)

MYRTLE BEACH:
Hewlett, Ralph J.

SPARTANBURG:
Holcome, H. C.

UNION:
Dale Bros. Circus

TENNESSEE

CLARKSVILLE:
Harris, William

JOHNSON CITY:
Burton, Theodore J.

KNOXVILLE:
Cavalcade on Ice, John J.
Jenion
Gical Enterprises (also known
as Dixie Recording Co.)
Henderson, John

NASHVILLE:
Brentwood Dinner Club, and H.
L. Waxman, Owner
Carrethers, Harold
Chavez, Chick
Club Forrest
Coconut Lounge Club, and
Mrs. Pearl Hunter
Course, Alexander
Fessie, Bill
Hayes, Billie and Floyd, Club
Zanzibar
Jackson, Dr. R. H.

TEXAS

AUSTIN:
El Morocco
Williams, Mark, Promoter

BEAUMONT:
Bishop, E. W.

BOLING:
Fails, Isaac A., Manager Spot-
light Band Booking Coopera-
tive (Spotlight Bands Book-
ing and Orchestra Manage-
ment Co.)

CORPUS CHRISTI:
Kirk, Edwin
Skyark Club, and Wade
Turner

DALLAS:
Embassy Club, Helen Askew,
and James L. Dixon, Sr., co-
owners
Lee, Don, Owner of Script and
Score Productions and Opera-
tor of "Sawdust and Swing-
time"
Linkie (Sippy Lynn), Owner
of Script and Score Pro-
ductions and Operator of
"Sawdust and Swingtime"
Map Oscar P., and Harry F.
Morgan, J. C.

DENISON:
Club Rendezvous, and Frank
DeMarco, Owner

EL PASO:
Kelly, Everett
Marlin, Coyal J.
Bowden, Rivers

FORT WORTH:
Famous Door, and Joe Earl,
Operator
Clemons, James E.
Florence, F. A., Jr.
Snyder, Chic
Stripling, Howard

GALVESTON:
Evans, Bob
Shiro, Charles

GONZALES:
Dailey Bros. Circus

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ALEXAN
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Burko
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Rockbric
DANVILLE
Fuller,
EXMORE:
Downing
HAMPTON
Mazey,
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Bailey, C
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Hutchin-
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Isaac Bu
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GRAND PRAIRIE: Club Bagdad, R. P. Bridges and Marian Teague, Operators

HENDERSON: Wright, Robert

HOUSTON: Crats, Paul
 Johnson, Oscar
 McMullen, E. L.
 Reist, Bouldin
 Singletary, J. A.
 Sullivan, John J., Jr.
 World Amusements, Inc., Thos. A. Wood, President

LEVELLAND: Collins, Dee

LONGVIEW: Club 26 (formerly Rendezvous Club), and B. D. Holiman, Employer
 Ryan, A. L.

LUBBOCK: Sled Allen Arena, and Carlos Lovato

MEXIA: Payne, M. D.

PALESTINE: Earl, J. W.
 Griegs, Samuel
 Grove, Charles

PARIS: Ron-Da-Voo, and Frederick J. Mierke, Employer

PORT ARTHUR: Delmand, William

SAN ANGELO: Speciality Productions, Nelson Scott and Wallace Kelton

SAN ANTONIO: Forrest, Thomas
 Leathy, J. W. (Lee), Rockin' M Dude Ranch Club
 Okledo, F. J.
 Rockin' M Dude Ranch Club, and J. W. (Lee) Leathy

VALASCO: Falls, Isaac A., Manager
 Spotlight Band Booking Cooperative (Spotlight Bands Booking and Orchestra Management Co.)

WACO: Corenfield, Lou

WICHITA FALLS: Dibbles, C.
 Whately, Mike

UTAH

SALT LAKE CITY: Jamieson (Doc) John A., Dixie-land Club (Cotton Club)

VERMONT

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

VIRGINIA

ALEXANDRIA: Commonwealth Club, Joseph Burko, and Seymour Spelman

BUENA VISTA: Rockbridge Theatre

DANVILLE: Fuller, J. H.

EXMORE: Downing, J. Edward

HAMPTON: Massey, Terry

LYNCHBURG: Bailey, Clarence A.

MARTINSVILLE: Hutchens, M. E.

NEWPORT NEWS: Isaac Burton
 McClain, B.
 Terry's Supper Club

NORFOLK: Big Track Diner, Perry Simon, Proprietor
 Cashwan, Irwin
 Kane, Jack
 Meyer, Morris
 Robanna, George
 Winfree, Leonard

PORTSMOUTH: Rountree, G. T.

RICHMOND: American Legion Post No. 151
 Knight, Allen, Jr.
 Rendezvous, and Oscar Black

SUFFOLK: Clark, W. H.

VIRGINIA BEACH: Bass, Milton
 Melody Inn (formerly Harry's The Spot), Harry L. Sizer, Jr., Employer
 Surf Club, and Jack Kane
 White, William A.

WASHINGTON

SEATTLE: Ackerman, Frank
 Ford, Larry
 Harris, Paul
 Washington Social Club and Sunless Grove

SPOKANE: Lyndel, Jimmy (James Delagel)

WEST VIRGINIA

CHARLESTON: Club Congo, Paul Daley, Owner
 El Patio Boat Club, and Charles Powell, Operator
 White, Ernest B.

HUNTINGTON: Brewer, D. C.

INSTITUTE: Hawkins, Charles

LOGAN: Coats, A. J.

MORGANTOWN: Niner, Leonard

WHEELING: Mardi Gras

WISCONSIN

BEAR CREEK: Schwacher, Leroy

BOWLER: Reinke, Mr. and Mrs.

GREEN BAY: Galst, Erwin
 Franklin, Allen
 Peasley, Charles W.

GREENVILLE: Reed, Jimmie
 Zanibar Cocktail Lounge, and Wm. Elits, Proprietor

HAYWARD: The Chicago Inn, and Mr. Louis O. Runner, Owner and Operator

HURLEY: Club Francis, and James Francis Fontecchie, Mrs. Elkey, Club Fiesta

LA CROSSE: Tooke, Thomas, and Little Dandy Tavern

MILWAUKEE: Bethia, Nick Williams
 Continental Theatre Bar
 Curtis, Arthur, Jr.
 Dimaggio, Jerome
 Gentili, Nick
 Maniani, Vince
 Rizzo, Jack D.
 Weinberger, A. J.

NEOPIT: American Legion, Sam Dickenson, Vice-Commander

RACINE: Miller, Jerry

RHINELANDER: Kane's Moon Lake Resort, and George A. Kane
 'Kendall, Mr., Manager Holly Wood Lodge

ROSHOLT: Akavickas, Edward

SHEBOGAN: Sicilia, N.

SUN PRAIRIE: Hulsizer, Herb, Tropical Gardens
 Tropical Gardens, and Herb Hulsizer

TOMAH: Veterans of Foreign Wars

WISCONSIN RAPIDS: Brown Derby, and Lawrence Huber, Owner

WYOMING

CHEYENNE: Shy-Ann Nite Club, and Hazel Kline, Manager

JACKSON HOLE: R. J. Bar, and C. L. Jensen
 Smoke House Lounge, Del K. James, Employer

DISTRICT OF COLUMBIA

WASHINGTON: Adelman, Ben
 Alvia, Ray C.
 Archer, Pat
 Blue Mirror
 Cabana Club, and Jack Staples
 China Clipper, Sam Wong, Owner
 Clore's Musical Bar, and Jean Clore
 Club Bengasi, and Ralph Feldman
 Club Ellington (D. E. Corp.), and Herb Sachs, Proprietor
 D. E. Corporation, and Herb Sachs
 Dunbar Hotel, and Robert L. Robinson
 Five O-Clock Club, and Jack Staples, Owner
 Gold, Sol
 Hoberman, John Price, Pres.
 Washington Aviation Country Club
 Hoffman, Edward P., Hoffman's 3 Ring Circus
 Kavakos, William, and Kavakos Club
 Kirsch, Fred
 Mansfield, Emanuel
 Moore, Frank, Owner Star Dust Club
 Lou and Alex, and Lewis Murray
 New Orleans Restaurant, and Nick Gaston, Proprietor
 O'Brien, John T.
 Perruso's Restaurant, and Vito Perruso, Employer
 Purple Iris, Chris D. Cassimus and Joseph Cannon
 Rayburn, E.
 Rittenhouse, Rev. H. B.
 Romany Room, Mr. Weintraub, Operator, and Wm. Biron, Manager
 Rosa, Thomas N.
 Smith, I. A.
 T. & W. Corporation, Al Simonds, Paul Mann
 Walters, Alfred

CANADA

ALBERTA

CALGARY: Fort Brisbane Chapter of the Imperial Order Daughters of the Empire
 Simmons, Gordon A.

EDMONTON: Eckersley, Frank J. C.

BRITISH COLUMBIA

VANCOUVER: Gaylord Enterprises, and L. Carrigan, Manager
 H. Singer and Co. Enterprises, and H. Singer

ONTARIO

CHATHAM: Taylor, Dan

COBOURG: International Ice Revue, Robt. White, Jerry Rayfield and J. J. Walsh

GRAVENHURST: Summer Gardens, and James Webb

GUELPH: Naval Veterans Association, and Louis C. Janke, President

HAMILTON: Nutting, M. R., Pres. Merrick Bros. Circus (Circus Productions, Ltd.)

HASTINGS: Bassman, George, and Riverside Pavilion

KITCHENER: Kitchener Memorial Auditorium and Bob Crosby, Manager

LONDON: Merrick Bros. Circus (Circus Productions, Ltd.), and M. R. Nutting, President
 Seven Dwarfs Inn
 Silver Dollar-Golden Star Tavern, Gordon Kent, Prop.

SOUTH SHORE: MUSELLMAN'S LAKE: Glendale Pavilion, Ted Biingham

NEW TORONTO: Leslie, George

OTTAWA: Parker, Hugh
 Peacock Inn, and E. Spooner

OWEN SOUND: Thomas, Howard M. (Doc)

PORT ARTHUR: Curtin, M.

TORONTO: Ambassador and Monogram Records, Messrs. Darwyn and Sokoloff
 Laabord, Karl
 Local Union 1452, CIO Steel Workers Organizing Committee
 Miquelon, Y.
 Milford, Bert
 Radio Station CHUM
 Skorohid, Walter, Ukrainian National Federation Hall
 Weitham, Katherine

WELLAND: United Textile Workers of America

QUEBEC

DRUMMONVILLE: Grenik, Marshall

MONTREAL: Association des Concerts Classiques, Mrs. Edward Blouin, and Antoine Dufor
 Auger, Henry
 Beriau, Maurice, and LaSociete Artistique
 Daoust, Hubert and Raymond Dioro, John
 Emery, Marcel
 Emond, Roger
 Haskett, Don (Martin York)
 Ippusier, Pierre
 Norbert, Henri
 Robert, George

Sunbrock, Larry, and his Rodeo Show

POINTE CLAIRE: Edgewater Beach Hotel, and William Oliver, Owner

QUEBEC: Sunbrock, Larry, and his Rodeo Show

ST. GABRIEL DE BRANDON: Manoir St. Gabriel, and Paul Arbour, Owner

CUBA

HAVANA: Sans Souci, M. Triay

ALASKA

ANCHORAGE: Capper, Keith

FAIRBANKS: Casa Blanca, and A. G. Muldoon
 Glen A. Elder (Glen Alvin)

HAWAII

HONOLULU: Kennison, Mrs. Ruth, Owner
 Pango Pango Club
 Thomas Puna Lake

WAIKIKI: Walker, Jimmie, and Marine Restaurant at Hotel Del Mar

MISCELLANEOUS

Abernathy, George
 Alberts, Joe
 Al-Dean Circus, F. D. Freeland
 Andros, George D.
 Anthne, John
 Arwood, Ross
 Aulger, J. H.
 Aulger Bros. Stock Co.
 Bacon, Paul, Sports Enterprises, Inc., and Paul Bacon
 Ball, Ray, Owner All Star Hit Parade
 Baugh, Mrs. Mary
 Bert Smith Revue
 Biller Bros. Circus, Arthur and Hyman Sturmak
 Bologhino, Dominick
 Boserman, Herbert (Tiny)
 Brandhorst, E.
 Braunstein, B. Frank
 Bruce, Howard, Manager "Crazy Hollywoood Co."
 Brydon, Ray Marshall, of the Dan Rice 3-Ring Circus
 Buffalo Ranch Wild West Circus, Art Mis, R. C. (Bob) Grooms, Owners and Managers
 Burns, L. L., and Partners
 Bur-Ton, John
 Carlson, Ernest
 Carroll, Sam
 Cheney, Al and Lee
 Conway, Stewart
 Dale Bros. Circus
 Deviller, Donald
 DiCarlo, Ray
 Eckhart, Robert
 Feehan, Gordon P.
 Ferris, Mickey, Owner and Mgr. "American Beauties on Parade"
 Finklestine, Harry
 Forrest, Thomas
 Fox, Jess Lee
 Friendship League of America, and A. L. Nelson
 Freich, Joe C.
 Gibbs, Charles
 Goodenough, Johnny
 Gurnes, C. M.
 George, Wally
 Gould, Hal
 Gutire, John A., Manager Rodeo Show, connected with Grand National of Muskogee, Okla.

Hoffman, Edward F., Hoffman's 3-Ring Circus
 Hollander, Frank,
 D. C. Restaurant Corp.
 Horan, Irish
 Horn, O. B.
 Hoskins, Jack
 Huga, James
 International Ice Revue, Robert White, Jerry Rayfield and J. J. Walsh
 Johnson, Sandy
 Johnston, Clifford
 Kay, Bert
 Kelton, Wallace
 Kimball, Dude (or Romaine)
 Kirk, Edwin
 Kosman, Hyman
 Larson, Norman J.
 Law, Edward
 Leveson, Charles
 Levin, Harry
 Lew Leslie and his "Blackbirds"
 Maurice, Ralph
 McCarthy, E. J.
 McCaw, E. E., Owner
 Horse Follies of 1946
 McGowan, Everett
 Magee, Floyd
 Magen, Roy
 Mann, Paul
 Matthews, John
 Meeks, D. C.
 Merry Widow Company, Eugene Haskell, Raymond E. Mauro, and Ralph Paonessa, Managers
 Miller, George E., Jr., former Bookers License 1129
 Ken Miller Productions, and Ken Miller
 Miquelon, V.
 Montalvo, Santos
 N. Edward Beck, Employer
 Rhapsody on Ice
 New York Ice Fantasy Co., Scott Chalfant, James Blizzard and Henry Robinson, Owners
 Olsen, Buddy
 Osborn, Theodore
 O'Toole, J. T., Promoter
 Otto, Jim
 Ouellette, Louis
 Patterson, Charles
 Peth, Iron N.
 Rayburn, Charles
 Rayfield, Jerry
 Rea, John
 Redd, Murray
 Reid, R. R.
 Rhapsody on Ice, and N. Edw. Beck, Employer
 Roberts, Harry E. (Hap Roberts or Doc Mel Roy)
 Robertson, T. E.
 Ruberson Rodeo, Inc.
 Ross, Hal J., Enterprises
 Salzman, Arthur (Art Henry)
 Sargent, Selwyn G.
 Scott, Nelson
 Singer, Leo, Singer's Midgates
 Six Brothers Circus, and George McCall
 Smith, Ora T.
 Speciality Productions
 Stone, Louis, Promoter
 Stover, William
 Straus, George
 Summerlin, Jerry (Marris)
 Sunbrock, Larry, and his Rodeo Show
 Tabar, Jacob W.
 Taylor, R. J.
 Thomas, Mac
 Travers, Albert A.
 Young, Robert
 Walters, Marise, Promoter
 Ward, W. W.
 Watson, N. C.
 Willis, Charles
 White, George
 White, Robert
 Williams, Cargile
 Williams, Frederick
 Wilson, Ray

UNFAIR LIST of the American Federation of Musicians

INDIVIDUALS, CLUBS, CALIFORNIA

HOTELS, Etc.

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

MOBILE: Brookley Air Force Base Officers Mess
 Cargyle, Lee, and his Orchestra

ARKANSAS

HOT SPRINGS: Forest Club, and Haskell Hardware, Prop.

SAN PABLO:

Sportsmen's Club
SANTA BARBARA: Samarkand Hotel
SANTA ROSA, LAKE COUNTY: Rendezvous
CULVER CITY: Mardi Gras Ballroom
LONG BEACH: Santa Clara Cafe, and James Peacock

COLORADO

LOVELAND: Westgate Ballroom

CONNECTICUT

DANIELSON: Pine House
CROTON: Swiss Villa
HARTFORD: Buck's Tavern, Frank S. DeLucco, Prop.
JEWETT CITY: French Club
 Jewett City Hotel

MILFORD:

Emerald Room of the Sound-view Hotel, Walnut Beach
MOOSUP: American Legion Club 91
NEW LONDON: Crescent Beach Ballroom
NORWICH: Polish Veteran's Club
 Wonder Bar, and Roger A. Bernier, Owner

DELAWARE

WILMINGTON: Brandywine Post No. 12, American Legion
 Cousin Lee and his Hill Billy Band
 Wilson Lize, Inc.

FLORIDA

CLEARWATER: Crystal Bar

Musical Bar

Sea Horse Grill and Bar
HALLANDALE: Ben's Place, Charles Dreisen
KEY WEST: Delmonico Bar, and Artura Bosa
MIAMI: Ward, Betty
 Wright, Al
SARASOTA: "400" Club

TAMPA:

Grand Oregon, Oscar Levin, Manager
GEORGIA

MACON: Jay, A. Wingate
 Lowe, Al
 Weather, Jim
SAVANNAH: Sportsmen's Club, Ben J. Alexander

IDAHO

BOISE: Simmons, Mr. and Mrs. James L. (known as Chico and Connie)
TWIN FALLS: Radio Rendezvous

ILLINOIS

CAIRO: The Spot, Al Dennis, Prop.
CHICAGO: Kryl, Bohumir, and his Symphony Orchestra
 Samczyk, Casimir, Orchestra
GALESBURG: Carson's Orchestra
 Mecker's Orchestra
 Toward Club No. 2
GREENUP: Greenup Fair
 Greenup-Toledo High School and Band

FOR SALE or EXCHANGE

FOR SALE—Used King double French horn; good condition; very large throat; \$350.00. D. W. Swagard, 702nd Band Offutt Air Base, Omaha, Nebraska.

FOR SALE—One twelve-inch speaker with case for portable public address system; case holds two twelve-inch speakers, amplifiers, etc.; used. J. W. Wallach, 2039 East 33rd St., Brooklyn, N. Y. Phone: DE 9-5671.

FOR SALE—Alto, \$160.00; tenor, \$185.00; used; both Conn 10-M; good condition; also Kolher bass clarinet (very little usage), \$650.00. Charles Kotosch, 103 St. Marks Place, New York, N. Y.

FOR SALE—Retired from the music business; am selling my entire library of dance orchestrations (over 12,000) dating back forty years; all or any part at \$2.00 per dozen postpaid. John L. Stracca, 990 N. W. Seventh St., Miami 36, Fla.

FOR SALE—Deagan vibrascope, three octaves, Model 555, with case if desired; excellent condition; two years old; \$375.00. M. J. Kroll, 450 West Chestnut St., Lancaster, Pa.

FOR SALE—Oboe wood L. P. by Bernard Chaplain, France military system; no cracks; used; fine condition and case; \$50.00. Felix Marinelli, 65 Geiler St., Providence 9, R. I.

FOR SALE—Harp, bass violin, mando bass, tuba, baritone, chimes, rumba drums, Chinese gongs, Swiss bells, bulb horns, ringside gongs, sound effects, violins, Vega lute, harp-guitar, musical washboard, trap drums, Italian automobile. Emil Dobos, 2717 1/2 Hattie Ave., Norwood, Ohio.

FOR SALE—String bass, very old; has beautiful tone and carries power; used C. G. Conn Bbb upright tuba, new gold lacquer, three valves top action. Vincent De Fulvio, 666 Rhineland Ave., New York 60, N. Y.

FOR SALE—Gold-frosted 44 H-O Conn trombone with case, \$170.00; also King 1/2 bass fiddle with bag, \$170.00 (both used). Call or write, W. Coleman, 107-27 142nd St., Jamaica 4, N. Y.

FOR SALE—Used hand tympani, drums, chimes, cymbals, bells, gongs, anvils, etc.; owner, former symphony musician, is now retired. A. Schmehl, 358 East 138th St., Bronx 54, N. Y.

FOR SALE—Used Deagan Imperial, 3 1/2 octaves; Leedy Marimba, 3 octaves. Leedy xylophone, 4 octaves; also small xylophone and Deagan orchestra bells. J. J. Ross, 80 Wenzel Place, Pittsburgh 16, Pa.

FOR SALE—Deagan chimes and attachments for Hammond organ, \$500.00; also Miss-Rowe Vibrahord for Hammond organ, \$750.00; both instruments were used but a few weeks. Write B. C. Newman, 211 Chippewa Ave., Tampa, Fla.

FOR SALE—Italian bass, made by Bedendo, Venice, 1730, pupil of Montagnana; also viola, ladies' size, 15 1/2, made by Chas. Collini-Mezin, Paris, 1885. Anthony Firillo, 171 Ward St., New Haven 11, Conn.

FOR SALE—Bb used Buffet clarinet, \$145.00; for more details write M. W. Lorange, 2110 Hill St., Saginaw, Mich.

FOR SALE—Used portable wire recorder with radio phonograph; used very little. Jack Rozen, 4945 West Erie St., Chicago, Ill. Phone: Austin 7-8305.

FOR SALE—Hammond organ, model B, with vibratone speaker; organ wired to pick up other instruments by mike and amplify through organ speaker; organ used but very little; excellent condition. S. L. Stambaugh, Box 204, Rhineland, Wis.

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FOR SALE—Genuine Carl Friedrich Pfretzchner violin (1690), \$300.00; also classical used orchestrations. L. H. Bartos, 908 De Kalb St., Norristown, Pa.

FOR SALE—Used Cabart oboe, full conservatory, P resonance, single-octave key, extra F key, open holes; no cracks, beautiful condition, nice case, \$225.00. C. C. Cuttleridge, 444 Franklin, Johnstown, Pa.

WANTED

WANTED—All types of violin music, schools of technique, etc.; no dealers. B. G. Cabot, 1 Fifth Ave., Cranford, N. J.

WANTED—Musicians wanted for new dance orchestra; arranger-composer. Frank Mangione, 923 West Front St., Plainfield, N. J.

WANTED—Traveling musicians to register for work; write, don't wire, all qualifications; no dues, nothing to pay, no obligations whatever. M. D. Pepper, 2905 Virginia, St. Louis, Mo.

WANTED—Bb clarinet, 17-6 Selmer, must be balanced tone model with good intonation and subject to trial. R. Honeywell, 611 First Ave., Asbury Park, N. J.

WANTED—Dixieland arranger for small combo, six pieces. L. W. Clayton, P. O. Box 137, Santaquin, Utah.

WANTED TO BUY—Mandocello, preferably Lion and Healy make, or good Gibson, in fine condition. Matthew Kahan, 3074 Brighton 14th St., Brooklyn 35, N. Y. Phone: NI 6-1000.

WANTED—Accordion player (male or female) to team up with bass player as a duo. Johnny Brooks, 3419 Huggins St., Flint, Mich.

WANTED—Girl musicians experienced in modern, Dixieland, South American and polka music; must be free to travel and of age; send photo and particulars to Miss F. M. Creech, Box 5, Bethany Station, Lincoln, Neb.

WANTED—Guitarist for established quartet; must fake and have good appearance, etc. Bill Verblin, % Conti, 112 Ave. S, Brooklyn, N. Y.

WANTED—Symphony players, violin, viola, cello, flute, bassoon and bass, for Nashville Symphony Orchestra. Write Earl Hinton, Manager, Hermitage Hotel, Nashville, Tenn.

WANTED—Used CC tuba, orchestral upright bell, four valves, excellent tuning and condition; urgent replies appreciated. Write Louis Rivetti, Jr., Cincinnati Conservatory of Music, Cincinnati, Ohio.

WANTED—Band conductor for top-notch Middle West Legion band; professional engagements included and job potentialities; state qualifications, experience and your job expectancy. Write Mr. John Turck, Band Committee, 1436 South 63rd St., West Allis 14, Wis.

AT LIBERTY

AT LIBERTY—Quartet, accordion, bass, tenor sax and drums, open for club dates or steady weekends. Ernie Laski, 587 Fort Washington Ave., New York 33, N. Y. Phone: LO 8-0844.

AT LIBERTY—Drummer, colored, all-around experience, Local 802 member, wishes work any size organization; read or fake. Phone Tompkins 2-0047, or write to George Petty, Apt. 20, 502 West 151st St., New York 31, N. Y.

AT LIBERTY—Pianist, double accordion, read or fake Latin, light classics, hotel experience. D. Chody, 12 East 12th St., Tulsa, Okla.

AT LIBERTY—Bass steel guitarist who can do vocals, with wide experience, wishes radio work in South or Middle West. Curly Armstrong, 1276 South Laverne Ave., Los Angeles, 22, Calif.

AT LIBERTY—First French horn player, displaced person, 25 years' experience with the Hungarian King Opera House and Symphony Orchestra in Budapest; would take steady or single work; free to travel; Local 406. Write or phone Anton Mayer, 7449 Stuart Ave., Montreal, Canada. Phone: CA 2210.

AT LIBERTY—Violinist at liberty to join fine cocktail unit; fine musician; can also play hot fiddle, double on bongo drums, maracas, sing, do comedy. Roland Ricardo, 1326 South Fairhill St., Philadelphia 47, Pa.

AT LIBERTY—Modern guitarist (Spanish electric), fake or read; can double bass; arranger, vocalist (ballad and jump); has own car, free to travel; desires work with small combo or reliable hotel band; contact immediately. Bill Witte, % Rust Bros. Trio, 404 Club, Oceanside, Calif.

AT LIBERTY—Pianist, many years' experience dance, show, concert, wishes permanent association with congenial orchestra for resort hotel or single dates. Wm. Marks, 922 East 15th St., Brooklyn 30, N. Y.

AT LIBERTY—College student, draft exempt, doubler drum and marmba, wishes summer job; travel anywhere. Norton Halber, 2023 Orrington Ave., Evanston, Ill.

AT LIBERTY—Drummer, 20 years' experience, 4 or 2 beat, small or large bands, Dixieland, jazz, swing, commercial, shows, Latin rhythms, etc.; married; will travel anywhere. Pete Salemm, 47 Lake St., East Weymouth, Mass. Phone: Weymouth 9-1726.

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