



OFFICIAL JOURNAL OF THE AMERICAN FEDERATION OF MUSICIANS OF THE UNITED STATES AND CANADA  
PUBLISHED IN THE INTEREST OF MUSIC AND MUSICIANS

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**Fall Conference of Wisconsin State Musicians' Association**

The Fall conference of the Wisconsin State Musicians' Association will be held at Sheboygan, Wisconsin on October 3rd and 4th.

Headquarters of the conference will be at the Foeste Hotel, located at the corner of North 8th Street and Ontario Avenue.

Registration will be taken, starting at six o'clock on Saturday night, October 3rd.

The "Sun Dodgers" will get together for an evening of fellowship at 9:00 P. M. immediately following time of registration on Saturday night. This will be held on the Main Floor at the Foeste Hotel.

The business meeting will start at 10:00 A. M. Sunday, October 4, 1953.

All members and prospective members are urged to attend if possible.

Fraternally yours,  
**V. E. NICLA, SECRETARY,**  
 1926A North Eighth St.  
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**CORRECTION:**

In a previous issue Claire Le Duc of Local 289, Dubuque, Ia., was erroneously listed under "Deaths." This should have been "Expulsions," and she is so listed as expelled in Local Reports.

**FORBIDDEN TERRITORY**

Capron Park, Attleboro, Mass., is declared to be Forbidden Territory to all but members of Local 467, Attleboro, Mass.

(Continued on page forty-six)



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# Affairs of the Federation

## From the President's Office

The following communication is self-explanatory and is printed for your information.

Roosevelt, Freidin & Littauer

July 7, 1953

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

Re: Johnson v. Petrillo  
AFM-193

Dear Sir:

We are pleased to enclose herewith a copy of the decision of the Appellate Division of the Supreme Court of the State of New York for the Third Department in the action brought by AFM member Haven Johnson against the Federation.

Johnson had sought an injunction to stop the Federation from ousting him from membership for his failure to obey an award of the International Executive Board. The award directed Johnson to pay commissions to a booking agent, Columbia Entertainment Bureau, Inc., in accordance with the contract between them.

The lower court had issued the injunction based upon the following findings: (1) the contract between Johnson and the booking agent was illegal under New York law in providing for a commission in excess of 5% since no management services were performed; (2) Johnson had not signed an agreement to submit controversies to the Executive Board, and, without such an agreement, he was not bound so to submit; and (3) Johnson had not participated in

any proceedings before the Board, or, at least, had preserved his objections to its jurisdiction. The Appellate Division reversed the order granting the injunction and rejected all of the lower court's findings.

The Appellate Division upheld the Federation's system of deciding disputes by the International Executive Board, making the following rulings:

(1) There need not be an agreement to submit disputes executed directly between the AFM member and a booking agent. It is enough that the AFM member is bound by the Federation's by-laws which contain appropriate clauses requiring submission of disputes, and the booking agent is bound by his license from the Federation which also contains such clauses.

(2) A party dissatisfied with an award may not sue the Federation but may only move to vacate the award under Article 84 of the Civil Practice Act which affords only limited grounds for review.

(3) The Federation may discipline a member who fails to obey an award, after charges have been served on the member and he has been afforded a hearing.

It will be noted, however, that the Court did not, itself, pass upon the validity of the commission agreement between Johnson and the booking agent. The Appellate Division held that it could not rule on this issue in the absence of a motion to vacate the award of the Executive Board.

Following the decision of the Appellate Division, Johnson secured from one of its Justices an order extending the temporary injunction pending reargument or the granting of leave to appeal to the Court of Appeals. This motion

will be determined in the fall, the Court now being in recess for the summer.

If you have any further questions with regard to any of these issues, please let us know.

Very truly yours,

ROOSEVELT, FREIDIN & LITTAUER,

SUPREME COURT

Appellate Division

Third Judicial Department

Decision handed down July 2, 1953

172-10

Haven Johnson, Respondent,

v.

James C. Petrillo, as President of American Federation of Musicians, an unincorporated association, Appellant.

Appeal from an order of the Supreme Court, Albany County (Schirick, J.)

Plaintiff is a member of the American Federation of Musicians. The action is for an injunction restraining the Federation from suspending or removing him from membership. At Special Term plaintiff has obtained a temporary injunction. The case turns upon the validity of an agreement by which plaintiff agreed to pay a booking agent ten per cent of his wages. General Business Law, § 185, subd. 2, provides that licensed theatrical employment agencies shall not charge more than five per cent of the wages earned through certain limited periods.

The by-laws of the defendant Federation, to which plaintiff subscribed and by the terms of which he is bound, require that any controversy between a booking agent and a member be submitted to the arbitration of a committee of the defendant Federation and that the decision should be final and binding. The booking agent also was bound by this agreement to arbitrate by an agreement with the defendant in writing. It is sufficient under the present statute that a binding agreement to arbitrate be in writing. (Civil Practice Act, § 1449). The award in this case was in favor of the booking agent.

Whether or not the agreement to pay the booking agent ten per cent commission was valid in the light of the provisions of the General Business Law depended on what the booking agent was obligated to do for plaintiff. If the agent was to manage plaintiff or to guarantee a certain income, the agreement to pay ten per cent commission might be valid. (General Business Law, § 171, subd. 4; Pawlowski v. Woodruff, 122 Misc. 695, aff'd 212 App. Div. 871, Sublett v. Davis, 82 N. Y. S. 2d 77). There is proof that the by-laws of the Federation, to which both plaintiff and the booking agent could be held on this record to have bound themselves, required the booking agent to provide management for plaintiff and to provide working engagements for at least forty weeks a year under carefully graded periods for two years. Thus, there was presented an open and arbitrable question as to the validity of the contract under

(Continued on page nine)



WELCOME HOME BREAKFAST GIVEN TO PRESIDENT PETRILLO ON HIS RETURN FROM SWEDEN WHERE HE ATTENDED THE SESSIONS OF THE INTERNATIONAL CONFEDERATION OF FREE TRADE UNIONS.

On his arrival at the Waldorf-Astoria, President Petrillo was greeted by the entire Executive Board of Local 802, New York City. Seated at the table from left to right are George Gibbs and A. Rex Riccardi of the President's office, International Secretary Clossmann, President of Local 802 Al Manuti, President Petrillo, Secretary of Local 802 Charles R. Iucci, Local 802 Board members Max L. Arons and James Palladina. President Petrillo's grandsons who accompanied him to Europe are standing directly behind him. Others standing are officials of Local 802.

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# Report on the 20 per cent Admissions Tax

Van Arkel and Kaiser

Washington, D. C.  
August 6, 1953

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

Dear Sir:

Pursuant to your request I attended the hearing last night before the House Ways and Means Committee to observe and report on the testimony of several witnesses seeking relief from the existing 20% admissions tax.

Chairman Reed conducted the hearing but only four or five members of the Committee were in attendance. I can report that the Committee exhibited genuine sympathy for the case against the admissions tax. It is doubtful, however, that a cogent case and a sympathetic reaction by the Committee (particularly after the adjournment of the Congress and before any concrete knowledge of the extent of the next fiscal year's budget) will produce the desired results. In my opinion, only a well-organized campaign on the part of all the interested groups with continuous grass roots pressure on all Congress, along with continuous Washington contact with and pressure on key Congressional figures, will achieve success.

The most extensively represented group was the League of New York Theatres and its collateral organization, the National Association of the Legitimate Theatre. A Mr. Reilly served

as what might be called the General Manager of that group and introduced the several witnesses appearing in its behalf. When I arrived at the hearing room I learned, for the first time, that Mr. Reilly had scheduled the American Federation of Musicians, with me as its spokesman, as one of his witnesses. I explained to him that the Federation's interest covered the entire industry employing live talent and could not be limited to his group. I arranged for a statement to appear on the record reminding the Committee of the Federation's consistent and urgent support of proposals to eliminate the tax. Finally, permission was requested and granted for me to submit a further statement in writing. Upon receipt of authorization from you, I shall proceed to draft such a statement for your approval and for submission to the Committee.

The only other testimony presented last night directly affecting the interest of musicians was that of Mr. J. A. Osherman on behalf of the National Ballroom Association and also on behalf of the Arena Managers Association, and that of Mr. Watson Washburn on behalf of the Ballet Russe de Monte Carlo. A copy of Mr. Osherman's mimeographed statement on behalf of the Ballroom Association was not available, but I can report that in it he gave especial emphasis to the musicians' interest.

Rather conspicuously absent from the hearing were any representatives of the cabaret or cafe industry and of the hotel industry.

Respectfully submitted,

HENRY KAISER.

# Point of Pride

The following message appeared in a pamphlet sent out by the Long Beach Typographical Union, Local 650, and thus came to the attention of Mary E. Dickinson, Secretary-Treasurer of Local 353, Long Beach, California, who sent it on to us. "This article impressed me very much," writes Miss Dickinson, "and I feel that it is food for thought." We think so, too, and therefore reprint it for the benefit of our readers.

## WHY I CARRY A UNION CARD

I carry a union card because it carries me into the hearts and thoughts and sympathetic understandings of millions of other average human beings with problems like my own. My card guarantees me a decent living wage, decent working conditions and time to enjoy my home and family. It entitles me to the benefits of knowledge and experience of my fellow craftsmen. It gives me social contacts I enjoy. It creates within me confidence, good fellowship and a strong sense of security and well-being.

It promotes the brotherhood of men through honest work, fair bargaining, "live and let live," and a just reward for all. It stands for self-support and mutual advancement, which means unending progress. It advances patriotism, elevates my standards of thought and living, permits me time for cultural pursuits and spiritual thinking. It puts experience and mutual assistance behind the weaker links in the chain of life and keeps the pace a steady one for all.

It makes brotherhood understandable and unforgettable. I carry a card because I believe that if the Carpenter of Nazareth were here today, he too would carry one, thus helping to make practical, through true trade unionism, the precepts he laid down for all mankind two thousand years ago. These are the reasons why I am a labor unionist and carry a card.

## Supreme Court Decision

(Continued from page eight)

the New York statute and it is one over which the arbitrators had jurisdiction.

Plaintiff was required to have reviewed the award under the arbitration article of the Civil Practice Act (Article 84), which is the exclusive remedy where the question is arbitrable on its face; and there would have been available to him on such a review the validity of the ten per cent agreement as the facts before the arbitrators may have appeared. On such a review, the booking agent whose interests are truly adverse to plaintiff's would have been a necessary party.

The award cannot be attacked collaterally by suing the arbitrators and leaving the adverse party out. The by-laws of the Federation provide that a violation by a member of any direction, resolution or rule of the Federation is a ground for discipline. The award against plaintiff contained a direction to pay, purported to be made in pursuance of the by-laws, and a notice that failure to pay it "will result" in loss of membership. No proceeding to remove the plaintiff has been instituted. The Federation's rules provide fully for a hearing and review before discipline against a member can be effected and no good case has been made out for judicial interference with the internal control by the Federation over plaintiff's membership at this stage of the controversy.

Order reversed and motion denied with ten dollars costs and disbursements.

Foster, P. J., Bergan, Coon, Halpern and Imric, JJ., concur.

An article on municipal bands, scheduled for this issue, has been put forward to the November issue, so that the mass of material received may be examined more intensively. This article will include a resume of some fifty bands which are supported wholly or in part by their municipalities.



JAMES L. PETRILLO POINTS TO ONE OF THE CITIES VISITED AS HIS COUSIN, JAMES A., AND HIS GRANDFATHER LOOK ON.

# MUSIC IN NEW HAMPSHIRE



HERE IS MUSIC-MAKING WHICH AIMS AT QUALITY RATHER THAN QUANTITY—AND AT A QUALITY PECULIAR TO THE STATE.

THE POET Robert Frost tells us that the chief attraction of New Hampshire is its having nothing to sell, not one commodity, that is, which it harks and barks across the Continent. If this is the poet's way of saying New Hampshire is self-contained, that it knows its limitations as well as its assets, and knows, too, how to enjoy both quietly and unostentatiously, then he is quite right. You don't get knighted for scaling New Hampshire's mountains. But they are yet something special. New Hampshire's climate is not marketable like, for instance, that of California's. But the natives like it the way it is, blizzards and all.

Mr. Frost doesn't mention music, but New Hampshire's music is also something quite special. It is just the right kind for New Hampshire folks, but it is not, most of it, the kind that you ship in symphonic carloads to Carnegie Hall or tour the world with in bands a hundred strong.

The twenty-eight-piece band called the 39th Army Band of Manchester, did, come to think of it, get to Europe—in line of duty, that is. In December, 1944, when the band joined with the 69th Division Band—it has been inducted as a unit with the Federal Service—it left for Europe, and, stopping off in England, distinguished itself by being invited to play a concert at Winchester Cathedral. Later in France it played "for decorations" and returned home after the Armistice to reorganize into the present 39th Army Band, under the command of Major General Charles F. Bowen. About then they started to give four free public concerts each season sponsored by the City, plus four sponsored by the Music Performance Trust Fund

of the Recording Industry. C.W.O. Joseph Gladysz, cornetist of note and an ex-Sofsa band member, became the band's commanding officer in 1925 and has led it ever since.

New Hampshire folk have every right also to be proud of instrumentalists in the band's ranks, such, for instance, as SFC John A. Sawicza, cornetist; M/Sgt. Arthur H. Desmarais, bassist; Sgt. Gordon G. Dunbar, cornetist; Octave A. Bellerose, trombonist; and SFC John J. Gladysz, cornetist and assistant band leader.

The band has won honors in the State—State Championship at the Weirs, awards for efficiency in training, the Eisenhower Trophy and others. This organization is among the National Guard Bands that are one hundred percent affiliated with the A. F. of M., being to a man members of Local 349, Manchester.

Youngsters in Manchester are proud of their school bands, and with right. "The smartest musical aggregation in high school circles of New Hampshire," is the way James Burke describes the Bishop Bradley Band of the Manchester high school. At the school's Musicale early this year this forty-five-piece band, conducted by Peter Conforti (a member of Local 349, Manchester, and of 802, New York) featured a twenty-minute all-Sousa concert, which folks thereabouts are still talking about. "As long as a goodly portion of this country's patriotic music is in the hands of youthful bands like this," Mr. Burke writes us exultantly, "We can be sure that our younger generation will, in their later lives, hold great respect for the ideals which this music symbolizes."

A less juvenile band, but one just as representative of New Hampshire, is the Barrington



Band which was organized in 1832 by the grandfather of its present leader, Elmer E. Wiggin. Mr. Wiggin himself has led it for a matter of half a century.

Although it has no set band schedule, Portsmouth from time to time sponsors band concerts by the Portsmouth City Band, these usually held in Market Square or at the city playgrounds in connection with some municipal event.

In Concord, the Capitol City Band plays for important events in front of the State House, at the base of the Franklin Pierce monument, and is on hand as well for parades, concerts and dancing.

The Suncook Union Cornet Band of twenty-three members of Local 374, Concord, John O. Bellerose, leader, also plays for parades and concerts.

One of the oldest bands in the State is the Nevers Band of Concord, now under the leadership of James D. Bell, Jr. It originated about 1880 as the Third Regiment Band, with Henri G. Blaisdell its conductor, and gained prestige

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around 1885 through the virtuosity of its cornetist, Arthur F. Nevers, who later became its conductor, continuing as such for almost sixty years. When he passed away in 1942, the band was taken over by another excellent musician, Herbert Rainie, who later turned the baton over to its present conductor. The band plays for city concerts, parades, fairs and other civic events. Mr. Rainie is also conductor of the Concord Orchestral Club.

New Hampshire bands bespeak New Hampshire. As much can be said for the three-piece (or smaller) groups that play "Little Sally Waters" or "The Devil's Dream" in rural sections of the State for the old-fashioned dances. As young and old folk frolic through the Morning Star, the Virginia Reel, the Quadrille, Hull's Victory, Patronella, Chorus Jig and Money Musk, the instrumentalists often as not sing along with their own music:

*Oh, I had a bonnet trimmed with blue.  
Why don't you wear it? So I do,  
And go to a ball with a handsome man.  
Hi, Billy Martin, Tiptoe Jim,  
Here's the way the polk' begins.  
First your heel and then your toe,  
That's the way the polka goes.  
What will mother say to me  
When I come home with a broken knee?  
I'll tell my mother to hold her tongue,  
For she did the same when she was young.  
Hi, Billy Martin, Tiptoe Jim,  
Here's the way the polk' begins.  
First your heel and then your toe,  
That's the way the polka goes.*

"Contry" dances, the New Hampshirites call them, and summer visitors are apt to think this means "country." But the word is "contra," meaning the two lines of dancers standing facing each other. One of the most popular of these, "Merry Dance," originated in Stoddard, New Hampshire, but you'll see it danced in Center Effingham, in Ossipee, in Nottingham, in Poplin, in Bungey, in Muddy Boo. Keene folk don't go around boasting about it but they are none the less quietly proud of the fact that they

have Ralph Page who is a nationally known Square Dance caller.

Chamber music being personal, unpretentious and finely wrought, is naturally beloved of New Hampshire. The Manchester String Ensemble is not only a particularly prized possession of that City, but also spreads abroad its benefits in a modest way. It has given concerts throughout New England, and in the Fall of 1951, in Canada. Its founder and conductor, Gerald Robert, as well as being a conductor of experience, is a pianist, organist and concert singer. The fourteen musicians of the Ensemble, all members of Local 349, present a home artist for their annual concert in the city. Last May it was Lucienne Bourgeois, Manchester pianist, who played the famous piano quintet in E major by Schumann. Other local artists the ensemble has engaged have been Doris Desruisseaux, pianist, Frederick E. Mindt, cellist, and a male chorus of thirty-two men, the St. John the Baptist Choir.

#### For Wider Awareness

Carl Mindt, father of the cellist, has long had a salutary effect as a choral and orchestral conductor on musical Manchester. The Mindt String Quartet was organized by him in 1940, although a predecessor quartet bearing this name was in existence from 1916 to 1923. It serves to bring to New Hampshire audiences performances of

**OPPOSITE PAGE:** The Mindt String Quartet, Manchester. Left to right: Evelyn Wallingford, Frederick E. Mindt, Jeannette Robitaille and Dana Charles.

**BELOW:** The Manchester String Ensemble. Jeannette Robitaille, violin; Dorothea Rand, violin; Maurice Therrien, concert master; Evelyn Wallingford, violin; Arthur Desmarais, double bass; Frederick E. Mindt, cello; Bertrand Chandonnet, cello; Gerald Robert, conductor; Dana E. Charles, viola; Sydney Abbot, viola; Samuel Sario, violin; William Chartray, violin; Maurice Shepard, Jr., violin; and John Dobski, violin.

classic and modern works for which they might otherwise have to depend on outside sources. Serving a corresponding function in the trio world is the Mindt Trio—Evelyn Wallingford, violin; Angela Annicchiarico, piano, and Frederick Mindt, cello.

#### The Executive Sweep

When an ex-governor of a State turns his executive ability to creating chances for live music to thrive, something is sure to come of it. Thus Charles M. Dale, ex-governor of New Hampshire, has introduced "Sunday String Serenade," which plays over his own station, WHEB. String players who have performed are Merrow P. Bodge, violin (President of Local 376); David Kushious, violin (Supervisor of Music in Portsmouth Public Schools); Frederic Cook, violin (formerly with the Philadelphia Orchestra); Norman Messer, violin (formerly with Ray Hetherington); Linn King, viola (Member of the Board of Directors, Local 376); Dorothy Jennings, cello; Nelson K. Ward, organ (Business Agent, Secretary-Treasurer, Local 376), and Donald Vaughan, piano (Vice-President, Local 376).

If New Hampshire ever confesses pride in the exportation of music it is via youngsters who come to the University of New Hampshire to study and then go back to their several states imbued with the idea of starting, or at least playing in, bands, symphony orchestras and chamber groups. The Department of Music of New Hampshire boasts a symphonic band of seventy-three pieces (one of the first to be organized in a school or college in New England) and a full symphony orchestra of sixty-five pieces, as well as a Men's Glee Club of sixty voices, a Women's Glee Club of the same number, a Concert Choir also numbering sixty and an R.O.T.C. Band of fifty-five pieces.

The University Symphony Band was the originator of the "Sousa Clinics," an annual program which revives the traditions of the famous Sousa Band, with Bandmasters in attendance and ex-Sousa members demonstrating. As the University Band plays under the guidance of these men and its own conductor, George E.







**ABOVE:**  
Norman Messer and Nelson K. Ward at a Melodic Moods broadcast, Portsmouth.

**BELOW, left to right:**  
(1) Leslie Kortez instructs a class under the pines at the University of New Hampshire; (2) The brass section of the summer Youth Music School Band of the University; (3) Sunday Spring Serenade Group of Portsmouth; (4) The Thirty-ninth Army Band of Manchester, New Hampshire.



Reynolds, visiting bandmasters have the opportunity of noting the special effects used by Sousa, so that they may reproduce the traditional touches in performances of their own bands. Frank Simon, cornetist, August Helmecke, bass drummer, and Samuel Harris, clarinetist, are some of the famous ex-Sousa men who have contributed their talents to this clinic.

The Summer Youth Music School, one of the outstanding features of the Department of Music at the University of New Hampshire, is the largest of its kind in the country. This annual affair, given in cooperation with the Extension Division, now in its seventh session, attracts each year over 350 musical teen-agers from twelve different states. During these two-week sessions, nationally known conductors and music educators become a part of the staff of twenty-one which provides the instruction for the young musicians. Music educators from such distant points as Illinois, Ohio and Texas visit the New Hampshire campus to observe the activities of the high school boys and girls. The courses offered are band, orchestra, chorus, brass, woodwind, string, vocal and percussion; music appreciation; song leadership and dance band.

The Barbary Coast Orchestra of Dartmouth College (sixteen men) are all members of Local 374.

One student that New Hampshire takes a particular pride in presenting to the world is Werner Janssen who attended the music school at Dartmouth. After graduation from that college, he became a writer of popular songs, sometimes utilizing every spare moment to study symphonic scores. After winning the coveted Prix de Rome, he appeared with many leading orchestras in Europe. On Sibelius' stating that he was the greatest interpreter of his (Sibelius') works, Janssen was appointed one of the regular conductors of the New York Philharmonic-Symphony, thereafter turning his attention to Hollywood where he wrote for films and conducted various orchestras. He has been, besides, regular conductor of the Baltimore Symphony and of the Portland Symphony, besides guest conductor of the Chicago, Philadelphia, St. Louis, Los Angeles, San Francisco and Salt Lake City symphonies. At present he is conductor of the San Diego Philharmonic. Janssen's music has

a truly American tang. His "New Year's Eve in New York," his "Dixie Fugue," as well as his String Quartets, are something all Americans can savor with particular understanding. When Dartmouth conferred on Mr. Janssen the honorary degree of Doctor of Music, his father, who previously had been violently opposed to his following the musical vocation, showed his change of heart by sitting on the platform during the ceremonies.



Practically every State has its colleges, with duly accredited music departments. Only one State, however, has the MacDowell Colony. That this State should be New Hampshire would seem to have been in the books from the start. For New Hampshire has everything that the creative musicians require—forests for isolation, birds for song, mountains for inspiration, rivers for adventuring, and secluded valleys for nurturing sturdy individualism. When Edward MacDowell during the latter part of his life bought an old deserted farm near Peterborough, built a log-cabin studio deep in its woods and began composing, he perhaps had no idea of starting a colony of composers. But, realizing here his most creative period, he became filled with plans for developing his one hundred acres into a place where musicians, authors and artists might find sanctuary against the stress and strain of the grinding, pushing, mooling world. In 1907, just one year before his death, the Edward MacDowell Association, Inc., was organized. It was left to his wife, Marian Nevins MacDowell, herself a noted pianist, to fulfill his dream. During these past forty-five years she has done so with almost miraculous results, has so developed the colony that great works have flourished there like blueberry bushes on a New Hampshire hillside.

Mrs. H. H. A. Beach, one of the foremost women composers of America and a native of New Hampshire—she was born in Henniker



in 1867—composed there. Edward Ballantine wrote his "Love's Creed" and his Symphonic Poem there. Marian Bauer composed her Viola Sonata in these surroundings and Rossiter G. Cole his "The Rock of Liberty" and "The Broken Troth." Mabel W. Daniels' "Springtime" and her "A Choral Cycle," derived from the colony. Edgar Stillman Kelley composed his Orchestral Suite and his New England Symphony on this site. Charles Wakefield Cadman wrote his "Trail Pictures" there. Aaron Copland credits the MacDowell Colony with some of his most creative periods.

In 1927 a drive by New Hampshire clubs was the means of paying off a heavy mortgage and clearing the colony's property.

In 1952, Governor Sherman Adams of New Hampshire declared August 15th Marion MacDowell Day. On that afternoon well-wishers gathered at her home from many States to pay tribute to a great woman who has contributed richly to American culture.

Today the Colony consists of more than 600 acres of sparsely cleared pine land, with twenty-four studios, differing in size and shape, each with fireplace and porch. Also there are three commodious dormitories, besides Colony Hall, where breakfast and supper are served and luncheon prepared—to be placed on the doorsteps of the studios and eaten at their occupants' will. Many of these studios are gifts of societies and clubs. The beautiful Savidge Library was presented by Mrs. Eugene Coleman Savidge.

The Colony is open to creative musicians—as well as to other artists—for four months in the year, June through September. Each applicant must be recommended by two distinguished artists in his own field before his application may be considered by the admissions committee. Upon arrival each is assigned a studio and given its key, to be returned when the colonist leaves. Composers are provided each with a piano for which a nominal rent is paid.

#### A Program of Work

In these studios the colonists work uninterrupted for as many hours a day as they wish. There is the great privilege of working, moreover, in a setting that is one of the most beautiful in New England, with a view of Mt. Monadnock to the West, and on clear days a glimpse of the Presidential Range.

No wonder that many of America's most distinguished creative works, including more than twenty which have won Pulitzer prizes, have had their source in this stimulating atmosphere and that many of the colonists have achieved Guggenheim fellowships.

New Hampshire's stimulus to composers has by no means been confined to the MacDowell Colony. Douglas Moore's one-act folk opera, *The Devil and Daniel Webster* is laid in New Hampshire of the 1840's. At the close of the opera, the Devil is driven out of the State (to stay, we are sure) and "the case ends with pie breakfast, as it should."

#### "By Their Fruits"

The State lays claim, by birth or adoption, to other musicians of note. Jesse Hutchinson and his twelve brothers and sisters, billed as "The Hutchinson Family," when they toured Europe and America from 1841 to 1860, sang the old folk songs of their native State. Walter Kittredge, whose "Tenting on the Old Camp Ground" became nationally famous during the Civil War era, was born in Merrimack. William S. B. Matthews of New London and Percy Goetschius of Manchester were authors of musical textbooks and music critics of a high order. Mr. Matthews became a powerful influence in the development of musical life in the Middle West, as did Mr. Goetschius in the East. Both have many textbooks on music to their credit.

It would, however, be very un-New Hampshireish indeed to confine musical inspiration to those who write down notes on paper. What about the hired man, the natives would ask, whistling improvisations on *Turkey in the Straw* as he saws the day's supply of kindling? What about the lumberman trying out new chordings on his guitar during the long winter evenings? What about the farmer boy coming up the road to the spirited flurry of his own harmonica?

Here are sounds that echo through time and space, too, with something like immortality. If bands never get around to playing them and if symphonies never take time out to interpret them, still they are there, trailing, like the silver streams through the woodland, in and out of the consciousness of every one of New Hampshire's people.

—Hope Stoddard.



ABOVE: Gerald Robert (left) is the founder and conductor of the Manchester String Ensemble, and is well known as an orchestral and operatic conductor. Joseph Gladysz (right) has since 1925 been conductor of the 39th Army Band of Manchester, New Hampshire.

BELOW: The Capitol City Band playing a concert in front of State House, at the base of the Franklin Pierce monument. Members of the band are James Martel, Charles Donmore, Stanley Godbout, saxophones and clarinets; Robert Colby, trumpet; Eldridge Gaudet, trumpet; John Sawisza, trumpet; Honore Bonenfant, trombone; Peter Conforti, baritone; Alfred Engel, bass; James Quimby and Walter B. Dams, drums; Douglas Mitchell, trombone; Albert Bellarosa, bass; Walter B. Dams, business manager, and Vincent Ferdinando, saxophone and clarinet, and the conductor of the band.



# Symphony and Opera



ARTURO SOMOHANO

**CONDUCTORS** Walter Eisenberg, assistant conductor of the Denver Symphony and since 1947 concert master of the orchestra, will succeed Raffaello Cavallo as conductor of the Pueblo Civic Symphony. Mr. Cavallo, eighty-seven-year-old pioneer of symphonic music in that region, and founder of the Pueblo orchestra twenty-five years ago, will retire. In addition to conducting the Pueblo Orchestra, Eisenberg will be violin instructor at Pueblo Junior College. He is well fitted for both posts. He has studied under Arthur Hartmann, Toscha Seidel, Mischa Mischakoff, and Kemp Stillings, and with Hans Letz at the Juilliard Graduate School. During the past year, besides his work with the Denver Symphony, he has managed to raise considerably the status of the Denver University Community Orchestra. He has appeared frequently as soloist in concert and radio . . . Miguel A. Sandoval conducted the all-Spanish programs of August 27th and 29th in Hollywood Bowl

Francisco Symphony and Wilfred Pelletier at the Metropolitan Opera Company . . . Edward Van Beinum, conductor of the Amsterdam Concertgebouw Orchestra, will make his American debut next season as guest conductor of the Philadelphia Orchestra . . . Irwin Hoffman is returning to British Columbia for a second season as conductor of the Vancouver Symphony.

**SUMMER RESUME** The Boston Symphony closed its sixteenth Berkshire Festival August 16 with a program devoted to the symphonic works of Schubert, Wagner and Ravel. In six weeks, from July 11th through August 16th, the Festival concert attendance totalled 117,950 . . . The Minneapolis Pops Orchestra presented a six-week season of concerts and light opera at Lake Harriet during the months of June and July. Composed of thirty-five members of the Minneapolis Symphony, the orchestra is under the direction of three leaders, Gerard Samuels, A.

total number of persons attending the twenty-seven events at the Lewisohn Stadium during the past summer was 256,000.

**FALL-WINTER** The Rhode Island Philharmonic plans to give twenty-five student concerts during the 1953-54 season, this as a result of the success of the past season when 25,000 school children heard twenty concerts. Francis Madeira is the orchestra's conductor . . . The New York Philharmonic-Symphony, which in the 1953-54 season will celebrate its thirtieth year of Young People's Concerts, announces thirteen young musicians as soloists with the orchestra. In addition, Wilfred Pelletier, conductor for the Philharmonic Young People's Series, promises a "surprise celebrity" at each of the eight concerts . . . The Austin Symphony announces for its November 23rd concert a guest trio in which Leopold Mannes is the pianist, Luigi Silva the cellist and Bronislav Gimpel the violinist . . . Recently the National Symphony of Washington, D. C., Howard Mitchell, conductor, sent out a questionnaire to determine the most-favored compositions among its subscribers, this for guidance in arranging its programs for the 1953-54 season . . . The Little Orchestra Society of New York City will present two novel works conducted by Thomas Scherman: Concerto for Violin and Strings in G major by Pietro Nardini; Concerto for Bassoon and Orchestra by S. C. Eckhardt-Gramattée.



MINNEAPOLIS POPS ORCHESTRA

. . . Meredith Willson will guest-conduct the Sioux City Symphony in its October concert. Leo Kucinski is the orchestra's regular conductor . . . Arturo Somohano, Puerto Rican conductor, who during the past summer presented a series of concerts in Europe, specializes in concerts of his native folk tunes in symphonic arrangements . . . James Sample has been engaged as conductor of the Erie Philharmonic Orchestra, to succeed Fritz Mahler. Mr. Sample formerly was conductor of the Utah State Symphony and of the Portland (Oregon) Symphony; he has assisted Pierre Monteux with the San

Rudd and Mischa Bregmann. This was the summer orchestra's fourth season . . . The University of Miami's summer "Pop" concerts have shown such a steady climb in popularity that their future is assured. Sixty-two members of Local 655, Miami, make up the orchestra. John Bitter is its regular director, with Modeste Alloo (assistant to John Bitter during the fall-winter series) and Izler Solomon among the guest conductors . . . The twenty-fifth anniversary concert of the Boston Pops Orchestra, conducted by Arthur Fiedler, was broadcast from Boston over NBC's coast-to-coast network July 5th . . . The



WALTER EISENBERG  
INTERNATIONAL MUSICIAN

# FABIEN SEVITZKY . . .

## . . . home town conductor



Mary Spalding, harpist, and Stanley Weiner, concert master with the Indianapolis Symphony Orchestra.



he organized the Philadelphia Chamber String Simphonietta, thus touching off a series of such organizations throughout the country. He conducted a number of performances of the Philadelphia and Pennsylvania Grand Opera companies. At this time he began his policy of including at least one American composition on every program under his baton.

From 1930 until 1935 Dr. Sevitzy was in Boston as conductor of the Metropolitan Theater Symphony Orchestra and the Boston People's Symphony Orchestra. He organized the Sevitzy Young Musicians' Orchestra, the Sevitzy Vocal Ensemble and the New Hampshire Music Festival. He guest-conducted leading symphony orchestras both here and in Europe, and was as well music director and conductor of the San Diego Summer Symphony season, at Balboa Park Bowl, California.

As guest conductor in recent years he has filled dates in South America, was in fact so well received there last year that he returned during this past summer for an enlarged series of six concerts in Buenos Aires, Montevideo and Lima.

### A Chance to Serve

Dr. Sevitzy speaks the precise truth when he says, "This country gave me the thing I most desired—the chance to be active in my music." Ever since his arrival on this Continent, he has identified himself with its musical life, but especially close has been this identification during

his years with the Indianapolis Symphony. His career with it, in short, has been all that he, the management of the orchestra, the orchestra members, and the citizens of Indianapolis could have desired. He has imbued it with his own inspiration and zeal. He has brought it to major standing. He has made its dramatic readings famous throughout the nation. Also, a point not to be overlooked, he has been the means of placing it on a firm financial basis, through channels a less enterprising conductor might never have discovered. The plan of having concerts given by various industrial plants for their employees is a noteworthy innovation. Another is municipal assistance. Another is the widened touring schedules for the orchestra, taking it throughout the eastern, midwestern and southern States, as well as into Canada. He and the orchestra have, moreover, pioneered in the television world. In December, 1951, from the studios of WFBM-TV, Indianapolis, Dr. Sevitzy conducted the Indianapolis Symphony in the nation's first commercially sponsored telecast featuring a major symphony orchestra.

### Ripe for Expression

Dr. Sevitzy believes that America has come of age musically; that the newness, fire and life that are apparent today have found expression in the works of our modern composers. Consequently, it deserves attention and consideration. He wants America to appreciate American music.

Dr. Sevitzy moreover believes that the duties of a citizen extend beyond mere passive loyalty. His attention to Indianapolis, the home of his choice, and to its improvement, has set an example in civic pride for that city. Dr. Sevitzy is an American in the finest sense of the word—an American by choice who has accepted his responsibility with seriousness and dignity.

—M. C. H.

**W**HEN Dr. Fabien Sevitzy mounts the podium of the Indianapolis Symphony late in October, for its twenty-fourth and his seventeenth season, he will do so as a conductor who has fully integrated himself with the land of his adoption and as one who has made himself the staunchest supporter of American music. With rare exceptions he has included an American composition on every program during his sixteen years with the Indianapolis Symphony. In fact, the National Association of American Composers and Conductors awarded him a citation in 1938 as "having done a greater service for the American composers than any other single conductor."

Ever since his arrival here thirty-one years ago—he applied for his citizenship papers five days after touching foot on American soil—Dr. Sevitzy has concerned himself with the advancement of our country's musical interests. In 1925,



INDIANAPOLIS SYMPHONY ORCHESTRA, CONDUCTOR, FABIEN SEVITZY



# Where they are playing



JOSEPH SOPRANI

LEONARD SUES



LOU MONTE

TILLI DIETERLE



TED WEEMS

JOHNNY DAVIS

Accordionist Joseph R. Soprani is appearing with the USO Camp Shows which tour Japan, Korea and the Pacific Islands for fourteen weeks starting August 31st.

Leonard Sues played during the summer months at the Sands Hotel in Las Vegas.

Lou Monte and his Orchestra have just finished playing their fifth summer at the Hotel El Rancho in Fresno, Calif.

Tilli Dieterle, pianist-vocalist, began return engagement at the Wyllin Hotel, New York City, on Labor Day.

Ted Weems has a date at Shepherd Air Force Base, Wichita Falls, Sept. 13th-20th.

Johnny Davis and his Orchestra playing the Tic Tac Club, Milwaukee, Wis.

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

**EAST.** The Melodians—Joe Liefer, piano, Al Carnevale, accordion, Bonnie Bishop, bass, vocals and drums—now in their second year at the Riptide Room of Hotel Penn, Atlantic City, N. J. . . . The Les Elgart Orchestra opened at the Rustic Cabin, Englewood Cliffs, N. J., the beginning of August for an indefinite stay . . . The Al Alcaro Quartette at present doing one nighters and club work in and around New York and nearby New Jersey resorts. Members are Silvio Mazzella, Anita Alcaro, Vic Battista and Al Alcaro.

Eddie Mastren Quartette—Ed Mastren, Tommy Ippolito, Warren Danks and Al Quaglieni—appearing the Uptown Club, Albany, N. Y., now in their third year . . . Pianist Bob Dante doing a cocktail stint at Hotel Stuyvesant, Buffalo, before returning to New York City . . . The Four Clubmen have finished third year at Bordewick's Restaurant, Tuckahoe, N. Y. The Quartet includes Carl Dalumbo on accordion, Buddy Walz on bass, Gene Dell on guitar, and Tommy Flanagan on vibes . . . Mal Fayne's Trio playing an engagement at Muidy's Half-Way House which was formerly Leighton's in Elmsford, N. Y.

The Star Lite Trio—Ray Frost, bass; Fred Pascucci, guitar; Charles Leogrande, accordion and Joe Bergantino as vocalist—playing an indefinite engagement at D'Angelo's Restaurant, Waterbury, Conn. . . . The Backbay Six Jazz Combo is currently playing at Elsie's, Wollaston, Mass. Members are Stan Monteiro, clarinet; Larry O'Connor, trumpet; Harry Rodgers, trombone; Carl Goodwin, drums; Bob Cuniff, piano; and Mike Cardillo, bass.

Herman Middleman foursome—Herman Middleman, piano; Nick Lomakin, sax; Tommy Noll, drums; and Kloman Schmidt, trumpet—opened at the Colonial Manor, Pittsburgh, the end of July . . . Pete Bassie and his Melody Music appearing at the Baldwin Hotel in Chester, Pa. Pete plays alto and does vocals featuring Joe Higgins on piano and Tony Decostanza on drums . . . Freddie Houser opened the new Genetti Tyrolean Room at Hazleton, Pa., in June, 1939, and is still their organist . . . Pianist Ben Greenblatt recently celebrated his twentieth anniversary as leader for Meyer Davis' Society Orchestra in Philadelphia. Ben heads his own school of swing piano . . . Lee Vincent Orchestra who will wind up the 1953 summer season at the Steel Pier, Atlantic City, N. J., on September 19th and 20th, will play the Belle Hop Ball at Penn State College, October 17th.

**NEW YORK CITY.** The Freddie Washington All Stars into the Apollo Bar for an indefinite run after having completed a six-month engagement at The Manor, Bayside, Long Island. . . . The Three Charms, Margie Macri, Bea Koslo and May Knight, at Berkely Restaurant . . . Pianist Billy Taylor at Lou Terrasi's midtown jazz spot . . . Pianist George Rickson now playing his fourteenth year at Jack Stutz's Gamecock Restaurant.

**MIDWEST.** Ray Anthony doing one nighters in midwest territory this month . . . Jan Garber began a six-day stint at Indiana State Fair September 6th . . . Harmonicats playing Michigan State Fair, Detroit, for ten days starting September 13th.

Russ Harmon and his Orchestra playing sixth season at the Mentor Beach Ballroom, Mentor-

on-the-Lake, Ohio . . . Concertinist Sylvia Simonis back at the Hotel Lincoln, Gladstone, Mich. . . . Also appearing at the Hotel Lincoln is Hawaiian serenader Saba Ubag . . . Al Gardner into Angelo's, Omaha, Neb., October 8th.

Ken Harris into Schroeder Hotel, Milwaukee, Wis., September 1st to 14th . . . Benny Strong opening two weeks at Schroeder Hotel, September 29th . . . Currently at Scaler's New York Bar in Milwaukee are The Screwballs . . . Jimmy Featherstone for week at Dutch Mill, Delevan, Wis., beginning September 1st.

**CHICAGO.** Johnny Lane and his Dixieland Band at the Hollywood Show Lounge . . . Hal McIntyre's engaged for four-weeker at Edgewater Beach ended September 12th . . . Frank Laurie and Orchestra at the Chevy Chase Country Club near Chicago until September 6th . . . Beryl Booker Trio and Singleton Palmer into Blue Note September 9th for fortnight . . . Ray Pearl into Oh Henry Ballroom in third engagement there this year, beginning September 2nd for six weeks.

**SOUTH.** Chuck Foster at Peabody Hotel, Memphis, Tenn., for a four-week period ending September 20th . . . Tommy Reed playing Claridge Hotel, Memphis, Tenn., until September 24th . . . The Jimmy Harris Trio opened at the Show Room of the Town House in Fort Lauderdale, Florida, for an indefinite stay.

Bruce Robertson and Combo playing three nights weekly at Breezy Point Officers Club and two nights weekly at C. P. O.—Naval Air Station, Norfolk, Va. The combo consists of Bruce Robertson, drums; Bat Reynolds, trombone; Thomas Harrold, trombone and trumpet; Turk Resit, guitar; and Florence Herrshaft, piano and organ.

**WEST.** Erwin Robin Orchestra playing the San Francisco area . . . Dorothy Collins at the Thunderbird, Las Vegas, Nev. . . . Rhythm Aces—Fritz (Stubby) Hertzog, Dale L. Bingham and Sam Hertzog—playing second consecutive year at Doc's Bar, West Yellowstone, Montana.

Clyde McCoy playing Tri State Fair, Amarillo, Tex., September 21st to the 27th . . . Hammond organist Sammy Stanford will complete two consecutive years on September 30th, at the Odessa Athletic Club, Odessa, Tex.

**CANADA.** Carl DeSantis and his Band playing the Cave Supper Club, Vancouver, British Columbia. The band's personnel consists of Alan MacMillan, piano; Wally Poole, bass; Jim Wightman, drums; Stew Barnett, trumpet; Jack Fulton, trombone; Carl DeSantis, leader and tenor sax; Fraser MacPherson, alto, and Cliff Binyan, alto.

**ALL OVER.** Tiny Hill doing eighteenth year on the road with his orchestra. Started August 1, 1935, at Paris, Ill. . . . Engaged indefinitely at the St. George Hotel, St. George's, Bermuda, are Tommy Norato and Orchestra: Bob Alberti, piano; Tommy Norato, violin; Tony Conforti, drums; and Erwin Michael, sax and clarinet . . . Henry Busse touring Louisiana, Arkansas and Texas until October.





# MUSIC ... a panacea

More and more, in homes, in hospitals, in mental institutions, music is being used to heal both mind and body of the sick.

**T**HERAPY in music is not new—even the Greeks had a word for it. It is as old as civilization itself. Among the barbarous and half-civilized nations, diseases have been generally attributed to the influence of evil spirits. The depression of mind which is generally attendant on sickness, and the delirium accompanying certain stages of disease, seem to have been considered as especially denoting the immediate influence of a demon. The effect of music in raising the energies of the mind, or what we commonly call animal spirits, was obvious to early observation. Its power of attracting strong attention may in some cases have appeared to affect even those who labored under a considerable degree of mental disorder. The accompanying depression of mind was considered as a part of the disease, perhaps rightly enough, and music was prescribed as a remedy to remove the symptoms when experience had not ascertained the probable cause.

## For Body and Soul

The ancient Egyptians called music "physic for the soul." The Scriptures have recorded through the ages the use of music as an influence upon the emotions and behavior of men. King David played on his harp in an effort to cure the mental derangement of Saul. In those days this method was considered effective and natural, and not at all a miracle. Homer spoke of employing music in the Grecian army to stay the raging of the plague. Theophrastus, the Greek philosopher, about 350 B.C., suggested a tune for the cure of hip gout, and also recommended music as a cure for the bite of the serpent. Cato, the philosopher (232 B.C.), entertained the fancy that music had a healing effect upon broken limbs. There is ample logic in these beliefs, inasmuch as it is true that the mind, once relieved and distracted from fear and tension, permits the blood to flow more freely and gives the healing powers of nature an opportunity to effect a cure. The ancients indeed record miracles. At least none in the "Golden Legend" appears to be more so than the tales they relate of the medicinal powers of music. A fever is removed by a song, deafness is cured by a trumpet, and the pestilence is chased away by the sweetness of a harmonious lyre.

In more modern times, Swinburne, in his "Travels" relates the effects of music upon those bitten by the tarantula. There again is logic, for fear itself, if allowed full power, tends to mingle with poison, resulting oftentimes in sudden death. Music, as mentioned before, has the power to divert the mind from tension and fright, thus aiding the physician in curing the patient with more pronounced success.

## Four Songs Nightly

A true and very interesting story is recorded of Farinelli, the most celebrated Italian singer of the early eighteenth century. He was commanded to appear before King Philip V of Spain, a victim of melancholy depression. The king had neglected the affairs of state and refused even to preside at the council. He sat in a darkened chamber and was oblivious of life itself. Farinelli was summoned by the physicians, and the Queen arranged the concert. The physicians ordered the singer, at first, to sing in an outer room to that which the King occupied. Farinelli, with his magic voice, sang a few tender and pathetic airs, and the first day or two it had little effect on the royal patient. At length, it was observed, the king, awakening from his stupor, seemed to listen; on the next day tears were seen in his eyes; the day after, he ordered the door of his chamber to be left open—and at length the perturbed spirit was entirely gone. The success of the plan was complete: Philip, overcome with pleasure, sent for the artist, thanked him with effusion, and bade him name his reward. Farinelli, duly prepared, answered that his best reward would be to see the monarch return to the society of his

court and to the affairs of state. Philip consented, allowed himself to be shaved for the first time in many weeks, and at last resumed his activities with renewed strength and interest. Farinelli was persuaded to remain at the palace at a handsome salary of 50,000 francs annually, and for ten years, until King Philip's death, he sang four songs to the King every night.

## Light in Dark Paths

It is in the field of mental pathology that music has its greatest healing powers. There is not the slightest doubt that music has a great psychological force. Many physicians are becoming more and more cognizant of its therapeutical value and are prescribing its use in many of our sanitariums. At the Walter Reed General Hospital (Washington, D. C.), a special music department is maintained to aid in the treatment of the physically sick and the neuro-psychiatric patients in their convalescent state. It has been proven that the patient's emotions, which had become so submerged into depths of gloom and despair, would slowly emerge to the surface and gradually establish a tendency to become more extrovert. The importance of relaxation is greatly stressed, with music as a therapeutical essential. During times of war, on the field of battle, music has served

(Continued on page thirty-six)



Sylvan Bryn, author and pianist, has appeared as piano soloist in the leading cities of the United States, Canada, New Zealand and Australia. For many years he was coach to the French opera star, Charles Dalmores. Various of Mr. Bryn's writings have appeared in national musical periodicals. A series of these has been published in "Overture," the organ for Local 47. The present article is the result of considerable research. We believe that it will be of interest for present-day musicians.

# TRAVELERS' GUIDE TO LIVE MUSIC



**Left**  
**TORONTO, CAN.** *The Enchanted Strings at the Club One Two. Back row: L. Nickloff, L. Thomas. Front row: E. Dunlop, E. Zentner.*

**Top row (l. to r.)**  
**PALM SPRINGS, CALIF.** *The Kirby Stone Quintette recently at the Chi-Chi Club. The personnel includes K. Stone, A. Engler, F. Hall, D. Mandel, M. Gardner of Local 802, New York.*

**LAKEWOOD, N. J.** *Jersey Ramblers in their second year at Rac's Hut at Jackson's Mills. The group consists of Pee-wee Maconnell, Buddy Farmer, Shorty Kaye, Emil Arias, Slim Kubeck.*

**DELAND, CALIF.** *The Refreshers consisting of Harvey Culbertson, on piano; Fitz Fitzgerald, on guitar; and Ron Whitson, on bass.*

**SIOUX FALLS, S. DAK.** *At Clover Leaf Club the Gertrude-Neil (Harrison) Duo. The Harrisons are members of Local 304, Canton.*

**FLINT, MICH.** *The Jack Weick Trio recently at Dort Bowl. They are (l. to r.): Billy Woods, Jeanne Carroll, and Jack Weick.*



Right

**LONG BEACH, CALIF.** *The Newell Combo, a husband and wife team, at Hillside Cafe. The combo includes George Newell, Hammond organ; "Bobbie" Newell, (wife), drums.*

Below (upper photograph)

**KALAMAZOO, MICH.** *Mickey Mann Band playing in Southwestern Michigan. They consist of (l. to r.) Jack Hyde, piano; Mickey Mann, leader and trumpet; Kenneth Kessler, bass and trombone; Sonny Miller, drums; Jim Gilmartin, sax; Gloria Rich, vocals.*

Below (lower photograph)

**FARGO, N. DAK.** *Paul Hanson Orchestra at Crystal Ballroom. Front row (l. to r.): W. Watson, G. Rod, S. Rogers, D. Payseno, P. Hanson, R. Johnson, M. Eidsmoe, L. Collins. Back row (l. to r.): P. Irsfeld, M. Rogers, T. Ssoa, F. Colby, W. Nelson, R. Schumacher.*



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# TECHNIQUE OF PERCUSSION



By GEORGE LAWRENCE STONE

The reaction I get from this column when the interests of some brother drummer are concerned is sometimes surprising. In the May issue I mentioned Everett Conway, a one-armed drummer I once knew, and, feeling his story would be an interesting one, wondered if some reader knew where I could contact him.

Some reader did know. *Some readers*, that is. For almost overnight I had heard from some fifty of his friends, largely from the Northwest, recounting his accomplishments and informing me of his address. My thanks to all of these.

Everett Conway turns out to be a member of Local 76, Seattle, Washington, and is at present house drummer at the *Rivoli*, Seattle's only burlesque house, working with organist Bob Lang. His story is unique and shows what can be accomplished when one is determined not to let the odds stand in his way.



Everett Conway

"I lost my left arm, also half of my right thumb," he writes, "in a cable pulley at the age of four. When I was twelve I joined the Boy Scouts. Soon after, I volunteered to replace a broken head in the troop drum and, in doing so, felt the urge to play the instrument. In this I was encouraged by my grandad, who had fided and drummed during the Civil War.



Showing the Two-stick Handhold

"How to hold two sticks in one hand was a poser. I tried every conceivable way, but the going was tough. Finally, one day, about discouraged, I took a disgusted slap at the drum, holding the sticks some

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way or other—and, to my surprise, spanked down the five-stroke roll grandad had been trying to teach me in a way that made my eyes pop out. That did it! From then on I really went to town, trying different grips until I found the one I now use, with the "left" stick between thumb and forefinger and the "right" stick between my last two fingers.

"Constant practice with the phonograph, plus enthusiastic coaching from my grandad, improved my playing until I made the high school orchestra in my freshman year. Then I started to get dance jobs, but not as a novelty performer, for it was much later before I discovered there is an audience appeal in one-armed drumming.



Holding Three Sticks

"I made a couple of trips to the Orient with ships' orchestras. Then came a few amateur engagements as a ventriloquist. On one of these jobs I borrowed grandad's street drum to use for an encore. This went over so much better than the vent act that thereafter I always included the drum.

"Have always liked circus work, indoors and out, have done pit drumming, dance drumming and just plain show-off. Last year I was in Honolulu with the New Century Follies.

"Together with the pictures I have sent you and the tape recording of my drumming, that's the story," concludes Everett Conway.

But, adds GLS, that's not the whole story. Several of his friends, sensing he might not do himself full justice, sent me some fill-in facts, and from them I learn he is also an expert sign and scenic painter, a golfer, swimmer, pistol expert, and on occasion has been known to fill in with a comedy bit on the stage.

The tape recording is a collector's item and the speed and continuity of his open to closed rudiments, marvelous. I still don't know how he manages such a smooth long roll. His *Village Quickstep*, played with three sticks (no less), together with bass drum, hi-hat and organ accompaniment, sounds like a brass band. His pictures printed here tell a story all their own.

My compliments to this man who refused to be handicapped. I think his story carries a great object lesson to us of the two-armed gentry who fail to make full use of our possibilities. I think, too, that Everett Conway should appear on television.

#### LOOKING BACKWARD

Just twenty-five years ago a certain local worthy wrote an article about the advent of talking pictures in theatres. The impact of that innovation then and since is something to read about and weep. For those who might not be averse to a quiet little weep, I reprint the article in part below with no comment except to point out that the date, 1928, was but a scant year before the "crash" year of 1929, in which so many individuals and enterprises were ruined:

#### "THE MARCH OF PROGRESS"

"There seems to be a temporary lull in the music business in and around Boston at present, and I guess if the truth were known, this business is quiet all over the country. This is not to be wondered at, for general business is quiet, and, when this is so, music is bound to react accordingly. The Presidential situation is in doubt, and a Presidential year is always a quiet one.

"Some of the Boston theatres have been equipped with the Vitaphone, which innovation, if we listen to the pessimist, is going to throw all professional musicians out of their jobs. Such a doleful attitude is of course

(Continued on page thirty-two)

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# Local Highlights

## POUGHKEEPSIE LOCAL ANNIVERSARY

Local 238, Poughkeepsie, is noted for its lively get-togethers, and the one held July 30th was no exception. Guest speaker was Lowell Thomas, internationally-known commentator, world traveler and author, and, since September, 1952, an honorary member of the local.

This honorary membership was accorded Mr. Thomas when he was principal guest speaker at the Fiftieth Anniversary celebration of the Poughkeepsie local last September. His stimulating speech on that occasion dealt with the great strides Local 238 has made in the half-century of its existence. As part of the celebration also, Mr. Thomas presented a plaque to Fletcher Meakim, only living charter member of the local.

Approximately 150 musicians and their wives and guests heard, besides the speech by Mr. Thomas, addresses by Mayor Stevens, City Judge Hawkins, District Attorney Baratta and Louis Albert, president of the Poughkeepsie Recreation Commission.

Chartered in 1902, just six years after the formation of the A. F. of M. in 1896, Local 238 has consistently increased in membership. Its officers are: Edward Del Ross, President; Joseph M. Vincitore, Vice-President; Paul V. Simmons, Financial Secretary; Joseph La Falce, Treasurer and Fred W. Stitzel, Secretary-Business Agent.



Charter members of Local 289, Dubuque, Iowa, get together at their fiftieth anniversary banquet. Left to right: Ed Bartels, Frank Russo, Martin Scheidecker (ninety-six years old), Joe Huber and Joe Tschudi.

## DUBUQUE ANNIVERSARY

For the celebration of its Fiftieth Anniversary early this year, Local 289, Dubuque, Iowa, put on a program of exciting events. A concert in downtown Dubuque by the Dubuque Community Band, under the direction of Felix Bonifazi, was presented through the Music Performance Trust Fund of the Recording Industry, this to help publicize the month-long drive made by the Dubuque Chapter of the American Cancer Society. The drive was climaxed by a Parade of Bands for Cancer, which went forward in three downtown Dubuque halls, the American Legion, the Masonic Temple and the Knights of Columbus. Twelve Local 289 dance bands donated their services on this occasion, and all profits went to the Cancer Fund.

As a part of the anniversary a banquet was held at the Holy Ghost Hall in Dubuque, Iowa, for approximately five hundred members and guests. The principal speaker on this occasion was International Executive Board member Stanley Ballard, and the special honor guests the five living charter members, among them Martin Scheidecker who is ninety-six years old. Up until about three years ago Brother Scheidecker marched in the parade jobs with the Dubuque Community Band and played all the band concerts at the local parks as well as the "Little German Band" performances. He received a standing ovation when President Petrillo's letter was read to him by Bert Vogel, Secretary of Local 289.

Also for the anniversary a dance was held at Melody Mill, music

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furnished by Ralph Marterie's Downbeat Band. Ralph played a special jazz concert lasting almost an hour.

The local received a telegram of congratulations from President Petrillo and a beautiful basket of flowers from the Federation.



Members of Local 302, Haverhill, Massachusetts, in June, celebrated the fiftieth anniversary of the founding of the local at a dinner at the Haverhill Country Club. Among those at the head table was the group shown above. Seated, left to right, Mrs. Raymond L. Sweetser, Mr. Sweetser, vice-president, Mrs. William J. Fasulo, Mr. Fasulo, president; Mrs. Abraham I. Jacobson, Rabbi Jacobson, Mrs. George Katsaros and Mr. Katsaros, secretary. Back, left to right, Louis Mendelsohn, trustee; Michael Kutensky, executive board member; Lester B. Gibson, financial secretary; Adolph E. Blaser, treasurer; John W. Adams, charter member and guest of honor; Attorney Theodore L. Schiavoni, executive board member; Dominic A. Grasio, trustee; Mitchell R. Baker, business agent, and M. Edward Wright, Jr., trustee of the local.

#### GOLD CUP PRESENTATION

John W. Adams, eighty-eight, organizer and charter member of Local 302, Haverhill, Massachusetts, was presented with a gold cup containing a \$50.00 bill, at that local's fiftieth anniversary dinner at the Haverhill Country Club on June 20. The presentation was made by William J. Fasulo, president of Local 302, before about 300 members and guests. In Adams' acknowledgment, he traced the history of the union from its founding in June, 1903, to the present time.

A bouquet of flowers from President Petrillo was sent in recognition of Adams' service to the Haverhill local.

Tony Brown's orchestra played for the dancing.

#### SCHOOL MUSICIANS HONORED

High school musicians were honored by Local 630, New Kensington, Pennsylvania, at a dinner early in June, when awards were given to outstanding district band members. This is the second year for presentation of such awards, the project financed entirely by the local to promote good community relations and to further musical culture within the community. Newspaper publicity gives wide coverage to this project, which includes students of the eight high schools in the community.

#### HONORED BY HIS CITY

Herbert G. Turner, Secretary-Treasurer of Local 390, Edmonton, Alberta, has been signally honored by that Canadian city. At a program in the Victoria Composite High School Auditorium he received the annual citizenship award of the Junior Chamber of Commerce, as well as the title of "Citizen of the Year," these conferred on him for his participation in musical and labor organizations. This participation has been both wide and effective. Indeed he has served his adopted city well ever since coming to it in 1907. At the present time he is not only Secretary of Local 390, a position which he has continuously held since 1914, but he is also Secretary of the Alberta Musical Festival and drama director of the Light Opera Society of Edmonton.

In labor organizations he has held the post of secretary-treasurer of the Edmonton Trades and Labor Council; secretary-manager of the Edmonton Labor Temple; vice-president of the Alberta Federation of Labor and secretary-treasurer of the Western Conference of Canadian locals of the A. F. of M.

In presenting the award to Mr. Turner, C. R. Edwards of the Junior Chamber of Commerce remarked that the great treasures of the earth lie in human personalities, and that service to humanity is the greatest work of life.

SEPTEMBER, 1953



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### SHARPER AND SHARPER

In recent columns I have dealt with some of the more disturbing trends in present day violin playing. In "Louder and Faster" I discussed the "big" tone and high speed fetishism of some players and in "Sweeter and Sweeter" the disease of the same name.

There is noticeable today another trend of the same intensified type—this is the trend toward playing slightly sharp for the sake of a superficial brilliance of sound. This disease is not only attributable to violinists but is indulged in by different instrumentalists in two types of sharpening of pitch, positive and relative. The positive aspect is the general rise of pitch above A-440. The other is the relative rise in pitch whereby certain instrumentalists who play instruments on which the player controls intonation play occasional notes, or groups of notes relatively sharp.

### ABSOLUTE RAISING OF PITCH

The raising of pitch is a familiar phenomenon in musical history. It is a cheap way for instrumentalists to obtain a slightly more brilliant sound without the necessity for more brilliant playing. This cheap road to success tempts certain players to raise their pitch, and soon others must follow for competitive reasons since their playing sounds superficially duller by comparison. Thus A which was around 420 on 18th-century in-

struments even at the beginning of the 19th century began to crawl upward and eventually reached nearly 460 in various parts of Europe. Conferences of musicians and physicists in Paris, Stuttgart and elsewhere had only partial success in stemming this trend, and it was not until 1896 that musicians were finally called to their senses and an international standard near 440 established. But we seem to be on the rampage again. It is now considered "smart" in radio stations to tune the pianos not at A-440 or 442 but all of 445. Someone seems to have discovered all over again a cheap road to "brilliance." One of these days a slightly neurotic musician will ask for 447 and another international conference will become necessary.

Among the chief sufferers of this trend today are the singers, who apparently have not got the courage to demand medium or low pitches as they did in the past.

Many Russian sopranos and tenors still sing with a nanny-goat vibrato which resulted from their trying to keep up with A-455, which prevailed in Russia until the first part of this century.

It always pains me to hear good singers trying to sing Mozart operas at A-442, when their original pitch was about A-422! It is pathetic to hear them trying to sing in a light-hearted Mozart style while their blood vessels are almost bursting from the high pitch. Certainly a half-tone downward transposition by the orchestra would be a small price to pay for a more authentic Mozart performance done in a relaxed fashion.

### RELATIVE SHARPNESS

Playing relatively sharp on the violin is also a cheap road to success, not only because it provides a more brilliant edge to the tone, but because with slightly sharp playing it is possible to fake accurate intonation. The reason for this is simple. A note which is slightly sharper than its neighbors does not sound as unpleasant to the human ear as a note which is slightly flat. The intonation of the violinist who plays slightly sharp does not sound too unpleasant, and when he plays an occasional note out of tune—flat—it sounds in tune. The violinist who plays with accurate intonation is in danger of sounding out of tune when he plays a note slightly flat, and he must therefore be on guard and keep in constant practice in order to keep his intonation perfect. Thus the violinist who is too lazy to maintain perfect intonation can give the illusion of good intonation merely by playing sharp. I shall not name some of the guilty

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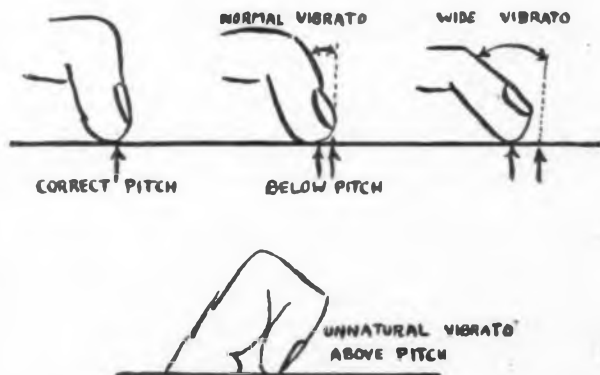
ones here but would earnestly suggest to the reader that he check his own listening apparatus and see if he has not gotten into the habit of "forgiving" sharp intonation in himself and others. A good way is to check occasional notes against open strings.

### PERMANENT VIBRATO AND RELATIVE SHARPNESS

All aspects of performance are interrelated. The same urge which causes violinists to play ever faster, louder, and sweeter also causes them to play sharper. This has a technical as well as a psychological cause. Extremes of loudness and sweetness necessitate a vibrato which becomes wider and wider—so wide in fact that at its lowest point it may be a half tone or more flat. In order to avoid the danger of sounding flat the intonation faker must play very sharp so that the bottom of the vibrato will not be absurdly low. This trick makes it impossible for him to stop vibrating because the falseness of the pitch has reached an excessive point which he would rather not expose. The permanent vibrato, described in this column some months ago, derives not only from the need for hiding the basically unpleasant tone quality resulting from super-pressure necessary to produce the "big" tone but also has roots in the intonation question.

When the vibrato is serving its proper musical function as an ornament of the tone rather than the tone itself, it does not have to be permanent but is added where needed to beautify a note. Thus many notes which start without vibrato, can have a vibrato gradually or suddenly introduced.

A note which starts without vibrato and is in accurate pitch vibrates below the pitch, as this drawing shows:



From this we can see that the width of the vibrato is rather limited by wide super-vibrato standards; but the fact remains that it is impossible to play with good intonation and use a super vibrato. One must use one or the other if one is to conform to the concepts of musicality of violin playing to date. Of course it is possible that some modern composers who like the sharp super-vibrato may intend their music to sound in this fashion. That may well be a trend which may provide new sounds of the future. All I know is that for the music of the past which most of us are still playing, a return to conventional accuracy of pitch is in order.

### COLLEGE CONTESTS

The North Carolina Symphony Society announces its second Annual Benjamin Award for Restful Music. This \$1,000 prize from Edward B. Benjamin is offered through the North Carolina Symphony Society for compositions "restful and reposeful in nature." Other conditions are that the composition should not exceed ten minutes in playing time; that it should be in one movement and that it should *not* be written for piano and orchestra or have choral parts. The contest closes February 1, 1954. The winning composition will be given at least one performance by the North Carolina Symphony Orchestra during the season of 1955.

For further information, write to the North Carolina Symphony Society, Inc., Box 1211, Chapel Hill, North Carolina.

The Mannes College of Music has opened a composers' contest for an unpublished, unperformed opera in English: \$1,000 will be awarded for a full-length opera or \$600 for a one-act opera, plus two public performances of the winning work by the Mannes Opera Department and Orchestra during the 1954-55 season. The contest closes May 15, 1954. Contest entry blanks and rules may be secured by writing Fred Werle, School Manager, Mannes College of Music, 157 East 74th Street, New York 21, New York.

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### STEPS TOWARD A BETTER TONE

Recently a young student showed me the critical comment of the judge after he had played a solo in a regional music festival. The message read: "Tone too thin. Check mouthpiece." Having heard this young man's playing for over a year (and not just three minutes) I knew his real trouble was elsewhere; for he uses a mouthpiece that is a good standard make and of medium size, together with a medium size horn.

The more I thought of the comment of the judge, the more I wished he would have said, "Check the mouthpiece—and a few other things, also." A most common human failing seems to be the inability to penetrate beyond the obvious; surface observations are substituted for deeper investigation. Such thinking applied to the trumpet results in an over concern with mouthpieces and horns. Just because they are the obvious "tools of the trade" they are usually given blame (or credit) far beyond the true proportion of their influence on the sounds they produce. It will always take more than a good mouthpiece and a good horn to make a good trumpeter.

If a carpenter saws a crooked line it would certainly seem ridiculous to anyone to blame just the saw, and not the hand that guided it. Let us concern ourselves with some of the less obvious human elements that guide trumpet tone. If the engine in your car was not running smoothly, would you take it to a garage and just say, "Check the carburetor for me"? Although the carburetor is one vital part of the engine, there are several others, also, that play a key role in a smoothly performing motor. Shouldn't any wise car owner, or mechanic, be equally concerned about all vital parts when making a checkup that will guarantee results?

So in pursuit of a more complete and more satisfactory checkup on trumpet tone production, let us examine some of the many contributing factors other than the obvious ones of the mouthpiece and horn. These we shall save for later discussion.

### THE LIPS

The trumpeter's lips act "as reeds." The lips vibrate together something like the double reed of the oboe. It is the vibrations of the lips that set into vibration the air column housed in the horn which in turn gives the tone. Shall we agree that the texture of lip flesh varies from one human to another just as different pieces of cane vary, but lips suffer the added handicap of not being able to withstand scraping, whittling, shaping and sanding? Difficulties in "reed adjustment" play a part in the explanation of variances in trumpet tone. Many years of observation and analysis seem to justify the belief that there is a definite correlation between thin lips (the red flesh that comprises the vibrating surfaces) and the thinner tone, and full, fleshy lips and a fuller, richer tone.

Changing the tension of the lips is one way by which the trumpeter goes from one note to another. Small changes of lip tension on the same note control both intonation and tone quality. Hence, in general, a tighter pucker of the lips gives a brighter sound, and a looser more relaxed embouchure aids a darker sound.

Draw your own conclusions and score yourself so far. If you desire a big broad tone and you have full red lips, nature has given you free one step toward your goal. A second step you achieve with a moderately relaxed embouchure. If it is a brighter tone you want, two steps forward would come with thin lips coupled with a tight pucker. Probably a majority of players will fall into a neutral zone where the tendency of lip texture is counterbalanced by an opposite tension so that the resulting tone is right in the middle of the light-to-dark tone quality scale.

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## THE TEETH

Of course the teeth must be held apart and open while playing, so that the breath may be blown on through the mouthpiece. The size of the opening between the teeth is just as important to tone quality production as is any other aperture in the instrument itself. Most players give quite some thought to the size of bore of their horn or mouthpiece. What about "the bore size," the opening between the teeth creates? Holding the teeth together causes a constricted opening—and definitely a constricted tone.

Any player can take a step toward a bigger tone by trying to play with the teeth a little further apart. Opposite effort would give opposite results, of course. The position in which the teeth are held creates a control point quite generally overlooked and unmentioned in helpful suggestions for improving tone quality.

## MOUTH CAVITY AND THROAT

Working our analysis backwards from the horn and into the person playing it—where it is quite possible the most responsible factors for tone control are located—we come to more control points. These again turn out to be "openings or passages." First there is the mouth cavity, and then the throat. They can be discussed together for they are controlled by the same organ—the tongue. While playing the trumpet the back of the tongue regulates the size of the opening of the throat, just as it does in singing the different vowels. The position in which the front part of the tongue lies determines the distance between tongue and the roof of the mouth. Again the player creates for himself a "large bore or small bore" inside his own mouth and throat by the way he controls the workings of the tongue.

Time to check up again. If you want a larger tone, do you rest the tongue at the bottom of the mouth, and do you open the back of the throat as wide as possible? If you do, then you take two more steps toward your goal.

## BREATHING

A weak tone is the only result one can expect from insufficient breathing. The puny, anemic tone often heard from young players—and sometimes even from adults—is often traced to a too small quantity of air being projected into the trumpet. More air helps greatly to fatten up a skinny tone. The intensity with which the breath is expelled out of the player's body and on through the horn is also of great influence on tone quality. Breathing is a complicated and involved subject upon which much has been written elsewhere. For our purposes here we shall just recall that a tenser diaphragm and a harder stream of air aid the production of a brighter tone quality, while softer more relaxed breathing methods will aid a bigger tone. Also, a rounder tone comes from a subtle lessening of the volume, another factor controlled by the breathing.

## CHECKUP

Review now for the last time. Exclusive of the horn and mouthpiece, seven points have been mentioned that you would do well to think about if you are seeking a better tone. How consistent is your pursuit? Do you score definitely in one direction? Or do you nullify one step forward with another in the opposite direction? The more factors you get working toward the same goal, the more success you will have in progressing toward your conception of "the ideal tone."

The check points for controlling tone quality are not discussed in an order of their importance. Your columnist refuses the opportunity of either influencing you or bewildering you with any such exaggerated claims, just as he would most certainly refuse to attempt a designation of the order of importance of the vital parts of an auto engine, or the organs of the human body.

Smooth production of trumpet tone is a result of attention to, adjustment of, and sympathetic coordination between all seven points mentioned in this article—plus some more to come later. The purpose of this month's column is to stimulate you to think—not of just one thing to help your tone, but of several things. Be encouraged to look behind the horn and mouthpiece and into the person playing them.

The accomplishment of steps forward is left to the cooperative efforts of you, your colleagues, and your instructors: for whole libraries of medical text books will never supplant the need of doctors, and all the articles ever written will never doom to oblivion your music teachers.

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## Closing Chord

### MAURICE VAN PRAAG

On August 9th, Maurice Van Praag, for thirty-six years personnel manager of the New York Philharmonic-Symphony as well as assistant solo horn with that orchestra, passed away in New York City. He had retired from active duty at the end of the orchestra's 1951-52 season.

Van Praag was born in Amsterdam, Holland, March 8, 1886, the fourteenth of sixteen children, and



came with his father to the United States when he was three. The elder Van Praag played tenor horn in the Patrick Gilmore Band and, once arrived in the United States, in the orchestra of the Metropolitan Opera. Later he set up a music school in Brooklyn. The young Van Praag studied French horn with Joseph Reiter of the Metropolitan Opera Orchestra, and became so enamored of the instrument that he practiced it almost constantly. After two years he "went out to Wisconsin where he could practice all he wanted." Twice a week he would go down to Chicago for lessons with the famous Belgian horn player, De Maré, who was solo horn with the Chicago Symphony. In 1907 Van Praag himself joined the Chicago Symphony and later became solo horn with the St. Paul Symphony. In 1914 he joined Sousa's Band as horn soloist for the summer seasons. The following year came his appointment with the New York Philharmonic-Symphony, and in 1922 he was made personnel manager.

At his death Van Praag had been a member in good standing of Local 802 for nearly half a century.

### GORDON G. KELLER

Gordon G. Keller, President of Local 727, Bloomsburg, Pennsylvania, passed away on May 28th.

Born on October 13th, 1892, he graduated from the Dana Conservatory of Music in Warren, Ohio. Locating shortly thereafter in Bloomsburg, he was the founder and owner of that town's only music store. He served as a musician in the armed forces during World War I; was director of Bloomsburg Elks Band for a number of years and director of the W.P.A. Band during the thirties. He was a delegate to several National Conventions.

### KARL A. ZERWEKH

Following an illness of two years, Karl A. Zerwekh, well-known Pekin (Illinois) musician, died on July 21st in a Peoria hospital at the age of eighty-three. He was a member of both locals 26 and 301, respectively of Peoria and Pekin, and represented them at more than nineteen international conventions of the A. F. of M. He was also a charter member of the Pekin Union Mission Orchestra, and played as well with the Peoria and Springfield symphony orchestras.

He played in the Peoria Municipal Band and the Pekin Municipal Band for more than fifty years. His deep interest in band music was displayed in the Spring of 1946 when he joined the band of the Zallee Brothers Circus, as he put it, "just for fun." He and Mr. Zallee were lifelong friends, and after a two-week tour with the show he said, "It was one of the finest vacations I've ever had!" He was then seventy-six years old.

Mr. Zerwekh was born in Pekin on August 28, 1869. His marriage to Wendolin Block took place there on October 31, 1894. She preceded him in death. Surviving is a daughter, Miss Louise Zerwekh of Pekin.

### ELI C. FOSTER

On June 29, 1953, at Long Beach, California, death ended the long, useful and well-rounded life of one of Milwaukee Local 8's best known members, Eli C. Foster, his death due to complications that accompany old age.

Born in Athens, Ohio, in 1867, Eli first came to Milwaukee in the year 1898, and in 1905 joined Local 8 as a clarinetist. He played many engagements under Joseph Clauder, Christ Bach, Fred Brunkhorst, the Hambitzer Orchestra and Pembroke Ward. During his active musical life he also played engagements at the Pabst, Empire, Alhambra, Co-

(Continued on page thirty-one)

INTERNATIONAL MUSICIAN

# News Nuggets

## PRIZE FOR COLLEGE SONG

Michigan State College, with a view to obtaining a suitable college march and college song, announces a National Music Contest, open to everyone. Prizes for the march and for the song are each as follows: First prize, \$200.00; second prize, \$150.00; third prize, \$100.00; honorable mention, each, \$25.00. Judges will be James Melton, Arthur Fiedler, Paul Lavalle, Henry Weber, and Fred Waring, and the closing date January 1, 1954. Further information may be obtained from Michigan State College, Centennial Music Contest, Post Office Box 552, East Lansing, Michigan.

## WINNERS

Joyce Robbins, violinist, of New York City, has been named winner of the twenty-second annual Kate Neal Kinley Fellowship, established by the late President-Emeritus David Kinley of the University of Illinois. The fellowship provides \$1,000 to be used for advanced study in this country or in Europe. Miss Robbins will continue her studies—she has been a pupil of Ivan Galamian at the Juilliard School of Music—in New York City.

Jules Haywood, twenty-seven-year-old pianist, has been awarded the \$125.00 scholarship in the Advanced Piano Seminar of the Music and Arts Institute of San Francisco. Lili Kraus is the teacher of this seminar.

## FOR BETTER RECREATION

The University of Illinois School of Music now offers a course espe-

cially designated for the recreation director. Though it is presented in the School of Music, the course is required of "recreation majors" in the School of Physical Education. The students are taught how musical activities may be incorporated into other features of the recreation program, such as dramatics, arts and crafts, social events, festivals and pageants. At all times the emphasis is on the effect of the music on the participant rather than on the performance. Other elements of the course include program-planning, information on obtaining music and musical materials, and on costs of materials. The instructor is Max Kaplan.



Frankie Drummy, Hammond organist, a member of Local 70, Omaha, Nebraska, has been entertaining at Hotel Hill for seven years. Plays also at Hotel Regis, and at "The Torch," in that city. Entertains also with piano, vibraphone and singing.

ces, and Foster represented the fifth district.

In 1926 he took up residence in California. In his later years he retired to enjoy the fruits of his labor.

Surviving are his wife, two married daughters and a sister. To these go the sympathy and condolence of the entire Association. Local 8 has lost one of its most beloved brothers. Another pioneer of the A. F. of M. is gone but not forgotten.

## CORRECTION:

It was stated in the June issue in the Closing Chord column that Kenneth C. McGarrity was president of Local 72, Fort Worth, Texas. Mr. McGarrity was never the president of that local though he had served on the executive board from 1939 to 1946.

## Gretsch Spotlight

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



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Courage is the added ingredient that makes beautiful, talented, internationally applauded Gipsy Markoff a VIP in everybody's book. The story of her triumph over disaster after her World War II plane crash is show-business history. We're proud that Gipsy plays and praises the new 70th Anniversary Gretsch—La Tosca accordion. Gipsy thinks her La Tosca is tops for the spotlight—in tone as well as appearance. "Vital that I have an accordion I can depend on," says Gipsy. "The La Tosca reputation and performance are so reassuring." Whatever your needs, there's a La Tosca to satisfy them, at a price you can afford. See your dealer or write us for details, on the luxurious new La Tosca line. Fred. Gretsch, Dept. IM9, 60 Broadway, Brooklyn 11, N.Y.


## Closing Chord

(Continued from page thirty)

lumbia, Davidson and Old Star burlesque theaters.

In 1906, the members of Local 8 realized that Eli was a fighter, and elected him to the Executive Board. After three years on the Board he became President of the local. Ever militant, he brought to it fuller recognition, fighting hard to better the living conditions of its members. His long term in office—until 1926—indicates that his efforts were appreciated.

During his term as President, he regularly attended the National Conventions of the A. F. of M. as delegate. Before 1915 the International Executive Board consisted of five offices and eleven district offi-



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# Musicians in the News



Kay Parsons

## LAS VEGAS STINT

Kay Parsons has just completed twenty-one months with her own radio show in Las Vegas, and has been signed by CBS-KLAS in the same city. For twenty years she has been a member of Local 802, New York, and is a member also of Local 47, Los Angeles, and 369, Las Vegas.

## RUDOLPH REUTER

The pianist and pedagogue, Rudolph Reuter, was honored by Capital University (Columbus, Ohio), which conferred on him the degree of doctor honoris causa, at its convocation on May 16th, this "for his contribution to the concert stage and pedagogy and for his efforts on

behalf of modern music and American music." Mr. Reuter has been a leading member of the faculty of the American Conservatory in Chicago for many years. He was a student of Heinrich Barth and Max Bruch in Berlin.

in the University's Graduate School of Arts and Sciences, in the area of musical criticism, analysis and aesthetics, leading to the degree of Master of Fine Arts.

Dr. Walter Ducloux has been appointed head of the opera department in the school of Music at the University of Southern California. For the past several years Dr. Ducloux has been chief of the music service of the "Voice of America." He will continue to serve the Department of State in an advisory capacity after joining the SC faculty.

## APPOINTMENTS

Arthur Berger, composer and music critic of the New York Herald Tribune, has been named Associate Professor of Music at Brandeis University. He will develop a program

## Technique of Percussion

(Continued from page twenty-one)

ridiculous, for the Vitaphone is but one of the many modern forms of public entertainment. There are more opportunities for the professional musician today than ever before, and he is receiving better pay than those who preceded him, despite the many varieties of canned music which we now have.

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## Wise Crack Department

Now on T. V., we are permitted to feast our eyes and ears on the antics of a ventriloquist's dummy playing on a drum set! It's a smart job and should be given credit—but confidentially, brother skinbeaters, what's unusual about A DUMMY PLAYING ON A DRUM SET?

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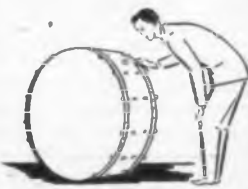
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**MINUTES OF THE MEETING OF THE  
INTERNATIONAL EXECUTIVE BOARD**

**Montreal, Quebec, Canada, June 18 - 25, 1953, Inclusive**

Mount Royal Hotel  
Montreal, Que., Canada  
June 18, 1953

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

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

The question of continuing payment of the salary of Traveling Representative Reigle is discussed. On motion made and passed it is decided to pay him one half salary until the next Board meeting.

The question of payment of pension to Mrs. J. W. Gillette, widow of the late Studio Representative, is discussed. It had been decided that Mrs. Gillette should receive an amount equal to the salary of her late husband until this Convention. Therefore, no further payments will be made.

An invitation is received from Les Concertes Symphonique de Montreal. Due to pressure of business the Board finds it impossible to accept the kind invitation.

A report is made on the music that was furnished during the Eisenhower Inauguration in Washington. There is a general discussion regarding some of the unpleasant episodes in connection therewith.

President Tipaldi and Secretary Charette of Local 406, Montreal, Que., appear and explain to the Board various arrangements which they have made in connection with the Convention.

Delegate Casciano of Local 466, El Paso, Tex., appears. President Petrillo explains matters in connection with a law suit against the local in which case he was authorized by the International Executive Board to reimburse the local in the amount of the judgment obtained against it.

A letter is read from International Studio Representative Phil Fischer in which he recommends increases in salary for various members of his staff. The recommendation is approved with the proviso that the salary of the one employee receiving \$50.00 be increased to \$60.00 per week.

A request for a donation to the Truman Memorial Library is read.

On motion made and passed the matter is left in the hands of President Petrillo.

President Petrillo reports on his response for help due to the tornado disasters in the Texas area. He mentions that he had designated Executive Officer Harris to go into the district for the purpose of ascertaining what might be done to alleviate the results to any of our members who were affected. He mentions that he had authorized the payment of \$7,500.00 for this purpose. His action is concurred in by the Board. Letters are read from Locals 33, Port Huron, Mich., and 306, Waco, Tex., expressing the thanks of the Locals for the help of the Federation. The letter from Local 306 is so graphic in its description of what had happened and so appreciative of the action of the Federation that it is decided it should be read to the Convention, and it will appear in full in its Proceedings.

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

Roosevelt, Freidin & Littauer	
Expenses to:	
December, 1952	\$148.33
January, 1953	79.94
February, 1953	21.11
March, 1953	25.76
April, 1953	555.80

Hal Leyshon and Associates, Inc.,	
Expenses to:	
February 2, 1953	\$488.81
March 2, 1953	707.84
April 2, 1953	599.12
May 1, 1953	603.01
June 2, 1953	1,840.72
5000 copies	
Fifth Freedom	1,058.84
5000 copies	
Story of the AFM	334.75

Van Arkel and Kaiser	
Expenses to:	
December 28, 1952	\$ 51.52
January 28, 1953	48.02
February 28, 1953	122.92
March 28, 1953	168.79
April 28, 1953	134.18

Woll, Glenn & Thatcher:	
April 29, 1953: Expenses in	
connection with meeting in	
New York	\$45.50

Walter M. Murdoch,	
Canadian Representative,	
Expenses to:	
November, 1952	\$ 268.55
December, 1952	370.23
January, 1953	264.36
February, 1953	266.53
March, 1953	262.10
April, 1953	333.06

President Petrillo reports that there seems to have been an increase in competition of the Army, Navy and other Service bands with members of the Federation. He states he had taken the matter up with Dr. Hannon, Assistant to the Secretary of Defense, who expressed his realization of the problem of the Federation and gave assurance of his full cooperation in

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an endeavor to remove the cause of the complaint.

The matter of our membership in the Union Label Trades Department of Canada is discussed and laid over.

An appeal of former member Robert M. Bowman of Local 70, Omaha, Nebr., in which he requests permission to continue payments on his debt to the Local at the rate of \$12.50 per month instead of at an increased rate, is discussed. On motion made and passed it is decided that he be permitted to continue to make payments at the rate of \$12.50 per month.

An appeal of former member Morris Weiss of Local 655, Miami, Fla., to be restored to membership in the Local is received. On motion made and passed it is decided to deny the appeal.

The question of a special recording scale for minor symphony orchestras is discussed.

It is decided that the price for Summer Stock which had been set by the President at \$125.00 per man per week, leader \$150.00, shall remain the same.

Other matters of interest to the Federation are discussed.

The session adjourns at 6:15 P. M.

Mount Royal Hotel  
Montreal, Que., Canada  
June 18, 1953

The Board reconvenes at 8:30 P. M. President Petrillo in the chair.

All present.

The request of former Traveling Representative Wm. H. Stephens for financial assistance is considered. On motion made and passed it is decided to deny the request.

The Secretary submits a report on the activities of the Lester Petrillo Memorial Fund for Disabled Musicians. It is decided that future reports be sent to the Board members.

President Petrillo reports that Oscar Levant had appeared in his office and expressed his regret at his failure to fulfill certain contracts and gave as a reason the condition of his health. He agreed that there would never be any further complaint as to his conduct as a member of the Federation in the future. The President asks permission to withdraw the charges in which the Board concurs. (Case 80, 1953-54: Charges preferred by President Petrillo against member Oscar Levant of Local 802, New York, N. Y., for alleged violations of Article 2 of the Constitution, Article 13 Section 1 and Article 16 Section 18 of the A. F. of M. By-Laws.)

Case 636, 1952-53: Claim of Music Corporation of America, Bookers' License No. 1, against member Joe Venuti of Local 47, Los Angeles, Calif., for \$3,131.80 alleged commissions due them, is considered. On motion made and passed the Board allows the claim of Music Corporation of America in the amount of \$211.80

Case 968, 1952-53: Claim of member Sammy Kaye of Local 802, New

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York, N. Y., against Maurice Smyth, owner and operator, and the Pyraon Ballroom, Chatham, Ont., Can., and Music Corporation of America, Bookers' License No. 1. New York, N. Y., for \$2,000.00 alleged salary due him through breach of contract, is considered. On motion made and passed it is decided to deny the claim against Smyth and the Pyraon Ballroom and advise Kaye that he may file claim against Music Corporation of America.

The proposal of the American Society of Music Arrangers is now considered. On motion made and passed it is decided to lay it on the table.

Other affairs of the Federation are discussed.

The session adjourns at 11:00 P. M.

Mount Royal Hotel  
Montreal, Que., Canada  
June 19, 1953

The Board reconvenes at 2:30 P. M. President Petrillo in the chair.

All present.

The Treasurer reports that Mrs. Sarah Gamble, widow of former Treasurer Gamble, had passed away and that there is still a balance left of the amount due her as authorized by the Convention in New York in 1951. A request has been made for payment of this sum by the executor of the estate. On motion made and passed the matter is left in the hands of the Treasurer.

Treasurer Steeper also reports on various ramifications in his office. Secretary Cluesmann calls attention to the fact that under the laws covering appeals a member may be fined \$500.00 or more and if he appeals from that action to the International Executive Board and the fine is reduced to \$10.00 or \$25.00 he still has the right to appeal to the Convention. Because the law provides that such appeal may be made if the original fine is \$500.00 or more, he suggests that the Board recommend to the Convention an amendment whereby the right of appeal would be based on the ultimate fine instead of the original fine. On motion made and passed the Board decides to recommend to the Convention an amendment covering this situation.

Other matters of interest to the Federation are discussed.

The session adjourns at 4:30 P. M.

(Continued on page thirty-seven)

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# MUSIC . . . a panacea

(Continued from page seventeen)

as the bulwark and morale builder of our fighting men.

This is not the place to attempt an explanation of the physiological reactions of mental patients as they listen to music. Its application has been summarized by Dr. H. Chomet, eminent French physician and an authority on neurology and psychiatry. "Calm the irritable with sweet and soothing melodies; charm the biliously inclined with short, airy ballads full of amiable gaiety; enliven the desponding; electrify the monomaniac."

The psychoanalyst resorts to music to induce dreams, that he may open certain memory faculties. Music causes vivid dreams in those already asleep. Music heard by people in hypnotic states has caused appropriate rhythmic movements on the part of the hypnotized subject. Research in the field of music in medicine is closely related to the psychology of music, for the psychologist is interested in discovering

"what makes music an appealing and significant type of human experience and behavior."

## The Easeful Melody

Music has also been found beneficial in reducing fatigue, especially in those industries which require constant repetition of simple movements on the part of the laborers. Gains in productions have been noted where workers have been furnished certain types of music as a background.

Plato said in his "Republic": "Musical training is a more potent instrument than any other, because rhythm and harmony find their way into the inward places of the soul, on which they mightily fasten, imparting grace, and making the soul of him who is educated, graceful." Which proves that this could be the answer to the problem of juvenile delinquency. Statistics show that in practically all institutions where children are enrolled in a special course of musical training, they boast of never having had a delinquent child. Music has so occupied their thoughts that it has barricaded evil influence.

Music is the medicine of an afflicted mind; a sweet sad measure is the balm of a wounded

spirit. Joy is heightened by exultant strains. It has the greatest influence over the passions and is that to which *the legislator ought to give the greatest encouragement*; it is a discipline; a mistress of order and good manners. It makes the people milder and gentler; more moral and more reasonable. Music improves the relish of a banquet and thereby aids digestion; raises the flavor of the wine, the sauce, the meat, and helps to quicken the appetite and elevates the ardor. Music is a prophecy of what life is to be; the rainbow of promise translated from seeing into hearing. Even the miner, while clanking his chains, sings as he lightens his labor with music. He, too, sings, who, bending low on the oozing sands, drags the slow barge against the stream. Music is one of the fairest and most glorious gifts of God to which Satan is a bitter enemy, for it removes from the heart the weight of sorrow and evil thoughts and washes away from the soul the weariness of everyday life. As Shakespeare in his *Twelfth Night* puts it:

*If music be the food of love, play on;  
Give me excess of it.*

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I'M CONFESSIN'  
BYE BYE BLUES  
OH, HOW I MISS YOU  
TONIGHT  
TONY'S WIFE  
I'D CLIMB THE HIGHEST  
MOUNTAIN

YES SIR, THAT'S MY BABY  
LOVE LETTERS IN THE  
SAND  
BACK IN YOUR OWN  
BACK YARD  
CECILIA  
GIMME A LITTLE KISS,  
WILL YA HUN?  
YEARNING  
SAN ANTONIO ROSE

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TONIGHT  
WHEN THE RED RED ROBIN  
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WILL YA, HUN?  
CARELESS  
CECILIA

WHEN THE RED RED ROBIN  
COMES BOB, BOB, BOB-  
BIN' ALONG  
SOME DAY MY PRINCE  
WILL COME  
WHISTLE WHILE YOU  
WORK  
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LOVE LETTERS IN THE  
SAND

ME AND MY SHADOW  
YEARNING  
YES SIR, THAT'S MY BABY  
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# MINUTES

(Continued from page thirty-five)

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Montreal, Que., Canada  
June 24, 1953

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

Delegate Werner, who is President of Local 750, Lebanon, Pa., appears and makes an explanation regarding an editorial which had appeared in the local journal. The article could have been taken as a reflection on officers of the Federation. However, he explains his purpose in writing the article which indicated that he did not intend any reflection on our Federation officers but referred to certain CIO officials.

(To be continued)

## WANTED TO LOCATE

Serge Chaloff, former member of Local 9, Boston, Mass.

Gilbert Stevens, member of Local 802, New York, N. Y.

E. P. Tuttle, member of Local 583, Westwood, Calif.

Dude Weston, former member of Local 356, Ogden, Utah.

Anyone having information as to the whereabouts of the above named is asked to communicate with Secretary Leo Cluesmann, 220 Mt. Pleasant Ave., Newark 4, N. J.

## SUSPENSIONS, EXPULSIONS, ERASURES

Due to lack of space the following were omitted from the August issue.

### SUSPENSIONS

Antigo, Wis., Local 638—Geo. R. Schoenfeldt, John S. Strozky, Earl A. Olim, Larry Murphy, Rueben Meyer.  
Albert Lea, Minn., Local 567—Wayne Derby, Curtis Longseth, Mildred Leidal, Catalino Rodriguez, Frank Rodriguez, Fritz Rych.  
Boston, Mass., Local 9—Angelo Alabiso, John D. Alessi, James Athens, Rico Aut, Denise Bacon, Andrew Ragni, Mitchell Baizen, Jack Banichick, Eugene C. Bastani, William C. Bates, Harold Bekher, Donald C. Besegai, Leon Biganess, Herman V. Binn, Benjamin Bolan, Angelo Bonisio, Ray Berden, Leo Bornstein, Dorothea Bower, Henri Butler, Frank G. Cagliuso, Victor I. Cahon, Alfred L. Centrella, Serge Chaloff, Russell I. Clapp, Edward J. Cotter, Jack M. Crown, John I. Cunno, Jerome A. Currier, Peter J. Cutelis, Leonard E. Davis, Harry DeAngelis, Peter DeRosa, Thomas DiGiaccio, Charles DiPetri, Ralph S. Dominguez, Edward J. Dumas, Don A. Falco, John L. Field, Paul J. Fitzpatrick, Lawrence E. Foote, Edward A. Ford, Alvin Fosner, Vincent L. Francescone, Ray Frasu, Angelo V. Fucillo, Ernest Furtado, Theodore Gamos, Salvatore Gandolin, Vincent Gannon, Winnie Giampa, Romeo Giannoccaro, Walt Gifford, Salvatore Giordano, Sidney M. Goodman, Earl T. Griffiths, Jr., Fred Guccia, Richard Haggerty, Corinne Haller, Manning W. Hamilton, John M. Hammers, John N. Harbo, Sandra M. Harbo, Stephen H. Harrington, Guy R. Hartford, Stanley G. Hassell, Rosamond G. Hearn, Nicole Henriot, Jessie Hester, Wm. H. Hill, John F. Hogan, Joseph Holicker, Robert P.

Howley, Robert J. Howlett, Joseph Iannaccone, Ivan S. Jacobs, Arvi A. Jylkka, Wm. J. Kelly, Russell L. Kelsey, Chester J. Kroulewicz, Harry Kruger, Robert J. Kuhner, Joseph J. LaCasca, Weenona S. Lander, Marcel Lannoye, Leo Larkin, Alfred Laubin, Georges Laurent, Edward J. Liberatore, Karl C. Licht, George B. MacDonald, Louis Magnano, Walter Mahoney, James W. Maus, Stanley J. Mais, Lawrence L. Malatesta, Paul Mandella, Joseph J. Manning, Samuel D. Margolis, S. Mazzuca, Iona Mae McCullough, Wm. C. McDonald, Wm. McFaden, Octave Menard, Frank R. Messina, Jr., Wm. J. Mitchell, R. W. Montgomery, Margaret A. Moreland, Louis F. Mucci, James V. Munda, Frank R. Murphy, Edward O'Connor, Thomas P. O'Donnell, Edward N. O'Hearne, Arthur J. O'Neil, Thomas F. O'Neil, Louis Pasucci, Richard A. Perry, Charles Petremont, Wilma Pratt, John V. Powell, Raymond S. Pugh, Mario Puglio, Wm. R. Reece, Carl R. Rodunsky, George Rogers, Joseph Ryan, Peter A. Saitta, Thomas J. Schatz, Walter P. Schmidt, Murray M. Shain, Mildred T. Shaw, Jack Sherman, Israel Sklar, Rena Sloane, Nicholas Slonimsky, Judson Smith, Carroll Spear, Armand N. Starita, Robert L. Stevens, Arthur (George) Stone, Bernard L. Sullivan, Edward F. Sullivan, Leonard G. Sullivan, Jason Tobias, Ralph Torrance, Carl J. Toscano, Georges Trudeau, Sumner Truitt, John A. Turnbull, John P. Vacca, Wm. Mc. Ventre, Ivan F. Wildbauer, Lester Walker, James A. White, William M. Wilkins, Charles R. Wolke, Herbert A. Woods, John E. Zarick, Adrian C. Zing, Carl J. Carpenito.

Bethlehem, Pa., Local 411—Manuel Alves, Lester F. Baer, Reginald H. Bartholomew, Robert J. Brotzman, Joseph F. Cappelli, Richard S. Hahn, Arthur H. Hughes, Melvin F. Johnson, Dale N. Kemmerer, Frederick A. Klaus, F. Elizabeth Koffel, M. Carre, Kolm, Raymond Matey, Walter A. Pierock, Theodore A. Shook, Mary H. Sipes, Gerald L. Wapner.

Elizabeth, N. J., Local 151—Janny Del Nero, Adam Magamol, Alfred Montesano.

Greenville, S. C., Local 694—John Derryberry, L. E. Fersner, Jr., J. E. Major, R. L. Wyatt.

Jersey City, N. J., Local 526—A. Bowman, Clarence Case, Nick De Francisco, Edw. Dolan, A. Donato, Edw. Farkas, Vin. Faro, E. Feury, V. Garzik, V. Gioia, John Golon, Marl Inanelli, J. R. Jones, Al. Levine, Loyal Lohse, A. Luciano, M. McClarin, Jas. Mc Ardle, Scott McAdam, R. Maluta, Ant. Manna, Nick Marcone, Elvic Mueller, Dave Mulholland, James Myers, B. Raffaele, Al Ridella, Tom Rogan, H. Romanczyk, A. Saposz, Richard Simeone, M. Sciarello, S. Wm. Smith, Aug. Soliminc, Owen Stevens, Fernand Vachon, J. Van Ostenbridge, Wm. Veeckel, Al Wiecezerek, Marty De Piano.

Long Beach, Calif., Local 353—Jorge Aguilar, Norine Eagen, Robert Froeschle, Vernon King, Ray Olivadoti, Dallas Jack Raye, Edw. M. Reid, Davis W. Richardson, Robt. M. Ritchie, Wm. Thomas, Reggie Valencia.

Louisville, Ky., Local 11—Gail Enders, Gordon Fors, Philip Roshong.

Minneapolis, Minn., Local 73—Wm. Stearns, Hagen Thorstein Skarning.

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(Continued on page forty-five)

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	Mitford, Bert, Agency 4004
	Whetham, Katherine and Winnifred Turnbull 4013
	<b>Montreal, Quebec</b>
	Montreal Artists Bureau, Michel Leroy 900
	<b>Vancouver, B. C.</b>
	Gaylorde Enterprises L. Gaboriau R. J. Gaylorde 5540



# DEFAULTERS LIST of the American Federation of Musicians

This List is alphabetically arranged in States, Canada and Miscellaneous

## CALIFORNIA

### ALABAMA

**BIRMINGHAM:** Umbach, Bob  
**DOTHAN:** Smith, Moss  
**FLORENCE:** Valentine, Leroy  
**MOBILE:** Am Vets Club, Inc., Garret Van Antwerp, Commander, George Paulk, Manager  
 Cavalcade of Amusements, and Al Wagner, Owner and Producer.  
 Frederick and Tanya, and Fred Zepernick  
 Moore, B. E., Jr., Williams, Daniel  
**MONTGOMERY:** Club Flamingo, and Anell Singleton, Manager  
 Montgomery, W. T. Perdue, Frank  
**NORTH PHOENIX CITY:** Bamboo Club, and W. T. "Bud" Thurmond  
**PHOENIX CITY:** Coconut Grove Nite Club, Perry T. Hatcher, Owner.  
 French Casino, and Joe Sanfratello, Proprietor  
**PHOENIX:** 21 Club, and H. L. Freeman  
**ARIZONA**  
**FLAGSTAFF:** Sunnyside Lounge, and George Nackerd  
**PHOENIX:** Chi's Cocktail Lounge (Chi's Beverage Corp.), and J. A. Keilly, Employer  
 Drunkard Show, Homer Host, Producer  
 Gaddis, Joe  
 Hoshor, John  
 Jones, Calvin R.  
 Misouf, Leroy B.  
 Willett, R. Paul  
 Zanibar Club, and Lew Klein  
**TUCSON:** Griffin, Manly  
 Mitchell, Jimmy  
 Severs, Jerry  
 Williams, Marshall  
**YUMA:** Buckner, Gray, Owner "345" Club, El Cajon

### ARKANSAS

**ELTHVILLE:** Brown, Rev. Thomas J.  
**HOT SPRINGS:** Hammon Oyster House, and Joe Jacobs  
 Pettie, L. C.  
 Smith, Dewey  
**HOT SPRINGS NATIONAL PARK:** Mack, Bee  
**LITTLE ROCK:** Arkansas State Theatre, and Edward Stanton, and Grover T. Butler, Officers  
 Beane, O. E.  
 Civic Light Opera Company, Mrs. Bece Saxon Price, Producer  
 Stewart, J. H.  
 Weeks, E. C.  
**MOBILE:** Taylor, Jack  
**MOUNTAIN HOME:** Robertson, T. E., Robertson Rodeo, Inc.  
**NORTH LITTLE ROCK:** Cotton Club, and Johnny Thomas, S. L. Key, co-owners  
**PINK BLUFF:** Arkansas State College Casino, and A. R. P. Thompson Johnson, Eddie  
 Lovett, Rev. I. B.  
 Robbins Bros. Circus, and C. C. Smith, Operator (Jackson, Miss.)  
 Scott, Charles E.  
**TEABERANA:** Oak Lawn Theatre, and Paul Ketchum, Owner and Operator  
**WALNUT RIDGE:** American Legion Hut, and Howard Daniel Smith Post 497 F.V.W., and R. D. Burrow, Commander

**ALAMEDA:** Sheets, Andy  
**ANTIOCH:** Village, and Wm. Lewis, Owner  
**ARTESIA:** Carver, Ross  
 Keene, Gene  
 (Eugene Schweichler)  
**AZUSA:** Pease, Vance  
 Reese, Joe  
**BAKERSFIELD:** Bakersfield Post 800, American Legion, and Emanuel Edwards  
 Conway, Stewart  
 Cartner, George  
**BENICIA:** Rodgers, Edward T., Palm Grove Ballroom  
**BERKELEY:** Bar-Ton, John  
 Davis, Clarence  
 Jones, Charles  
**BEVERLY HILLS:** Bert Gervis Agency  
 Mentasta, Paris  
 Rhaphody on Ice, and N. Edward Beck, Employer  
**BIG BEAR LAKE:** Cressman, Harry E.  
**BURBANK:** Elbow Room, and Roger Coughlin, Manager  
**CATALINA ISLAND:** Club Brazil, and Paul Mirabel, Operator  
**COMPTON:** Vi-Lo Records  
**COULTON, SAN BERNARDINO:** Kennison, Mrs. Ruth, Owner  
 Pango Pango Club  
**DUNSMUIR:** McGowan, J. B.  
**EL CERRITO:** Johnson, Lloyd  
**FONTANA:** Seal Bros. Circus, Dorothy Anderson, Employer  
**FRESNO:** Valley Amusement Association, and Wm. B. Wagon, Jr., President  
**GARBY:** Rich Art Records, Inc.  
**HOLLYWOOD:** Alison, David  
 Babb, Roger  
 Birwell Krop  
 Bocage Room, Leonard Vannerson  
 California Productions, and Edward Kovacs  
 Coiffure Guild, and Arthur E. Teal, and S. Tex Rose  
 Encore Productions, Inc.  
 Federal Artists Corp.  
 Finn, Jay, and Artists Personal Mgt., Ltd.  
 Fishman, Edward I.  
 Gayle, Tim  
 Gray, Lew, and Magic Record Company  
 Kappa Records, Inc., Raymond L. Krause  
 Kolb, Clarence  
 Morris, Boris  
 National Booking Corporation  
 Patterson, Treat  
 Robitcheb, Kurt (Ken Robey)  
 Six Bros. Circus, and George McCas  
 Harry S. Taylor Agency  
 Universal Light Opera Co., and Association  
 Vogue Records, and Johnny Anz, owner, and Bob Stevens, F. L. Harper  
 Wally Kline Enterprises, and Wally Kline  
 Western Recording Co., and Douglas Venable  
**LONG BEACH:** Backlin, Frank and Beatrice Jack Lasley's Cafe, and Jack Lasley  
 Jarrett, W. C.  
 Long Beach Exposition, and D. E. Kennedy, Pres., Horace Black, Director and General Manager, James Vermazen, Assistant Director, May Frizzo, Sec., Evelyn Rinchard, Am't. Office Mgr., Charles D. Spangler, Public Relations and Publicity Dept., George W. Bradley, Advance Ticket Director  
 McDougall, Owen  
 Sullivan, Dave, Crystal Ballroom  
**LOS ANGELES:** Anderson, John Murray, and Silver Screen, Inc.  
 Aqua Parade, Inc., Buster (Clarence L.) Crabbe  
 Arizona-New Mexico Club, Roger Rogers, Pres., and Frank McDowell, Treasurer

Berg, Harry, of the Monarch Hotel  
 Brink Enterprises  
 Casbah, and Charles Heneghan  
 Coiffure Guild, Arthur E. Teal and S. Tex Rose  
 Coleman, Fred  
 Cotton Club, and Stanley Amusements, Inc., and Harold Stanley  
 Dalton, Arthur  
 Downbeat Club, Pops Pierce  
 Edwards, James, of James Edwards Productions  
 Fontaine, Don & Lon  
 Halfont, Nate  
 Grady, Michael  
 Maxwell, Claude  
 Merry Widow Company, and Eugene Haskell, Raymond E. Mauro  
 Milstone Recording Co., and War Perkins  
 Moore, Cleo  
 Mosby, Eavan  
 O'Day, Anata  
 Royal Record Co.  
 Ryan, Ted  
 Villion, Andre  
 Vogel, Mr.  
**WEAR LAKE:** Ward Bros. Circus, George W. Pugh, Archie Gayer, co-owner, and L. F. Stolts, Agent  
 Welcome Records, Recording Studio, and Rusty Welcome  
 Williams, Cargile  
 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  
**N. HOLLYWOOD:** Hat and Cane Supper Club, and Joe Wood and J. L. Pender, Owner  
 Lohmuller, Bernard  
**OAKLAND:** Bill's Rendezvous Cafe, and Wm. Matthews  
 Moore, Harry  
 Morkin, Roy  
 Trader Horn's, Fred Horn  
**OCEAN PARK:** Frontier Club, and Robert Moran  
**OCEANSIDE:** Wheel Club, and George Duros, owner  
**OBOLVILLE:** 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.  
**PITTSBURGH:** Delta Club, and Barbara Bliss  
**PERRIS:** McCaw, E. E., Owner Horse Folies of 1946  
**RICHMOND:** Downbeat Club, and Johanie Simmons  
 Jenkins, Freddie  
**SACRAMENTO:** Casa Nello, Nello Malerbi, Owner  
 Leingang, George  
 O'Connor, Grace  
**SAN DIEGO:** Brigham, Froebel Astor  
 Carnival Room, and Jack Millsbaugh  
 Cotton Club, Benny Curry and Otis Wimberly  
 Miller, Warren  
 Mitchell, John  
 Passo, Ray  
 Tricoli, Joseph, Operator Playland  
 Washington, Nathan  
 Young, Mr. Thomas and Mrs. Mabel, Paradise Club (formerly known as Silver Slipper Cafe)  
**SAN FRANCISCO:** Blue Angel  
 Brown, Willie H.  
 The Civic Light Opera Committee of San Francisco, Francis C. Moore, Chairman  
 Club Drift In, and Dan McCarthy  
 Deasy, J. B.  
 Fox, Eddie  
 Giles, Norman  
 New Orleans Swing Club  
 Reed, Joe, and W. C.

Rogers and Chase Co.  
 Shelton, Earl, Earl Shelton Productions  
 Sherman and Shore Advertising Agency  
 Sidko, Joseph  
**SAN JOSE:** McAdoo, Mr. and Mrs. George  
 Melody Club, Frank and Theresa Oliver, Employers  
 Paz, Fred  
**SANTA BARBARA:** Briggs, Don  
 Canfield Enterprises, Inc.  
**SANTA MONICA:** Georgian Room, and H. D. McRae  
 Lake, Arthur, and Arthur (Dagwood) Lake Show  
**SEASIDE:** Corral Night Club, and Al Leroy  
**SHERMAN OAKS:** Gilson, Leo  
 Kraft, Ossie  
**SIGNAL HILL:** Moeller, Al, Signal Hill  
**SOUTH GATE:** Silver Horn Cafe, and Mr. Silver  
**STOCKTON:** Sunset Macaroni Products, Fred Stagnaro  
**VENTURA:** Cheney, Al and Leo  
**WATSONVILLE:** Ward, Jeff W.  
**WINTERHAVEN:** Mueller, J. M.

### COLORADO

**DENVER:** Bennell, Edward  
**JULESBURG:** Cummins, Kenneth  
**MORRISON:** Clarke, Al  
**CONNECTICUT**  
**BRIDGEPORT:** Lunin, Edward  
**EAST HAMPDEN:** Hotel Gerraungus  
**EAST HAVEN:** Carnevale, A. J.  
**EAST WINDSOR HILL:** Schub's Restaurant, and Edward Wisniewski  
**HARTFORD:** Dubinsky, Frank  
**NIANTIC:** McQuillan, Bob  
 Russell, Bud  
**NEW HAVEN:** Madigan Entertainment Service  
**NEW LONDON:** Andreoli, Harold  
 Bisconti, Anthony, Jr.  
 London Terrace, and Milton Schwartz  
 Marino, Mike  
 Williams, Joseph  
**POQUONNOCK BRIDGE:** Johnson's Restaurant, and Samuel Johnson, Owner  
**STAMFORD:** Glenn Acres Country Club and Charlie Blue, Pres., Mr. Soumets, Sec.-Treas.  
**STONINGTON:** Hangar Restaurant and Club, and Herbert Pearson  
 Whewell, Arthur  
**WESTPORT:** Goldman, Al and Marty

### DELAWARE

**DOVER:** Apollo Club, and Bernard Parkins, Owner  
 Veterans of Foreign Wars, LeRoy Rench, Commander  
 Williams, A. B.  
**GEORGETOWN:** Gravel Hill Inn, and Preston Hitchens, Proprietor  
**MILFORD:** Fountain, John  
**NEW CASTLE:** Lamon, Edward  
 Murphy, Joseph  
**SMYRNA:** Kent County Democratic Club, and Solomon Thomas, Chairman  
**WILMINGTON:** Allen, Sylvester

### FLORIDA

**BRADENTON:** Strong's Tavern, and Merle, Bernice and Ronald Strong  
**CLEARWATER:** Bardon, Vance  
**CLEARWATER BEACH:** Normandy Restaurant, and Fay Howse

**DAYTONA BEACH:** Bethune, Albert  
 Trade Winds Club, and Virgil Williams, Herman  
**FLORENCE VILLA:** Don Laramore Lodge No. 1097, Garfield Richardson  
**PORT MYERS:** McCutcheon, Pat  
**HALLANDALE:** Caruso's Theatre Restaurant, and Marion Kaufman and Robert Marcus  
**JACKSONVILLE:** Blane, Paul  
 Blumberg, Albert, Owner, Flamingo Sho Club (Orlando, Fla.), and Faya Club  
 Florida Food and Home Show, and Duval Retail Grocers Association, and C. E. Winter, President; Paul Ben Managing Agent  
 Forrest, Int., and Florida Amusements, Inc., and Ben J., Mary and Joel Spector, and Joe Allen  
 Jackson, Otis  
 Newberry, Earl, and Associated Artists, Inc.  
 Zumpt Hudd Associates  
**KEY WEST:** Regan, Margo  
 Weavers Cafe, Joseph Bucks and Joseph Stabinski  
**MIAMI:** Brooks, Sam  
 Club Jewl Box, Charles Nasio, Owner  
 Donaldson, Bill  
 Flame Club, and Frank Corbit, Owner  
 Ocean Ranch Hotel, and Chas. H. Hanson and R. P. Haupt  
 Prior, Bill (W. H. P. Corp.)  
 Smart, Paul D.  
 Tsiavera, Ramon  
 36 Club, Tony Aboyouan, Employer  
**MIAMI BEACH:** Amron, Jack, Terrace Restaurant  
 Caldwell, Max  
 Chex Parce, Mickey Grasso, and Irving Rivkin  
 Circus Bar, and Charles Bogon  
 Ciro's Restaurant, and Maurice "Red" Pollack and Sandy Scott, Owners  
 Edwards Hotel, and Julius Nathan, Manager  
 Friedlander, Jack  
 Haddon Hall Hotel  
 Harrison, Ben  
 Island Club, and Sam Cohen, Owner-Manager  
 Leschnick, Max  
 Macomba Club  
 Mocamba Restaurant, and Jack Friedlander, Irving Miller, Max Leschnick, and Michael Rosenber, Employers  
 Miller, Irving  
 Morrison, M.  
 Perlmutter, Julius J.  
 Poinciana Hotel, and Bernie Frassrand  
 Straus, George  
 Weills, Charles  
**ORLANDO:** Club Cabana, and Elmer and Jake Gunther, Owners  
 Club Surocco, Roy Baisden  
 El Patio Club, and Arthur Karst, Owner  
 Flamingo Sho Club (Club Flamingo), and Albert Blumberg of Jacksonville, Fla.  
 Fryor, D. S.  
**PALM BEACH:** Leon and Eddie's Nite Club  
 Leon and Eddie's, Inc., John Widmeyer, Pres., and Sidney Orlan, Secretary  
**PANAMA CITY:** Daniels, Dr. E. R.  
**PENSACOLA:** Hodges, Earl, of the Top Hat Dance Club  
 Keeling, Alce (also known as A. Scott), and National Orchestra Syndicate and American Booking Company  
 Southland Restaurant, and J. Ollie Tidwell  
**STARKE:** Camp Blanding Recreation Center  
 Goldman, Henry  
**STUART:** Sutton, G. W.  
**TALLAHASSEE:** Gaiety Patio, and Henry Gaines, Owner  
 Two Spot Club, Caleb E. Hannah  
**TAMPA:** Brown, Russ  
 Carousel Club, and Abe Burkow, and Norman Karn, Employer

Merry-Go-Round Club, and Larry Ford  
 Rich, Don and Jean Williams, Herman  
**VENICE:** Clarke, John, Pines Hotel Corp.  
 Pines Hotel Corp., and John Clarke  
 Sparks Circus, and James Edgar, Manager (operated by Florida Circus Corp.)  
**WEST PALM BEACH:** Larocco, Harry L.  
 Parrish, Lillian F.  
 Patis Grill, and Charles J. Pappas, Owner-Manager

### GEORGIA

**ATLANTA:** Greater Atlanta Moonlight Opera Co., Howard C. Jacoby, Manager  
 Montgomery, J. Neal  
 Spencer, Perry  
**AUGUSTA:** Barcelona Club, and Joe Baxter and Mr. Foster  
 Bill and Harry's Cabaret, Fred W. Taylor, Manager, and G. W. (Bill) Prince  
 Bob Revel's Coral Club, and Bob Revel  
 J. W. Neely, Jr.  
 Kirkland, Fred  
 Minnick Attractions, Joe Minnick  
**BRUNSWICK:** Joe's Blue Room, and Earl Hill and W. Lee  
**HINESVILLE:** Plantation Club, S. C. Klam and F. W. Taylor  
**Macon:** Capitol Theatre  
 Lee, W. C.  
 Swaeb, Leslie  
**SAVANNAH:** Hayes, Gus  
 Model Shows, Inc., and David Edy, Owner, Charles Baroo, Manager  
 Palms Club, and Andrew Brady  
 Thompson, Lawrence A., Jr.  
**THOMASVILLE:** Club Thomas, and Terry Mazy, Operator  
**VIDALIA:** Pal Amusements Co.  
**WAYCROSS:** Cooper, Sherman and Dennis

### IDAHO

**COEUR D'ALENE:** Crandall, Earl  
 Lachman, Jesse  
**IDAHO FALLS:** Griffiths, Lawrence "Larry," and Big Chief Corporation, and Uptown Lounge  
**LEWISTON:** 848 Club, and Sam Canner, Owner  
 Rosenberg, Mrs. R. M.  
 Via Villa, and Fred Walker  
**POCATELLO:** East Frontier Club, Rulon Reck, Stan Hvarka and Bob Cummins  
 Pulos, Dan  
 Reynolds, Bud

### ILLINOIS

**BELLEVEILLE:** Davis, C. M.  
**BLOOMINGTON:** McKinney, James R.  
 Thompson, Earl  
**CAIRO:** Sergeant, Eli  
**CALUMET CITY:** Mitchell, John  
**CHAMPAIGN:** Robinson, B'nate  
**CHICAGO:** Adams, Delmore and Eugene Brydon, Ray Marsh of the Dan Rice 3-Ring Circus  
 Chicago Casino, and Harry Weiss, Owner  
 Cole, Elsie, General Manager, and Chicago Artists Bureau  
 Colosimo's Theatre Restaurant, Inc., Mrs. Ann Hughes, Owner  
 Daniels, Jimmy  
 Donaldson, Bill  
 Elders, Cleo  
 Evans, Jeep  
 Fine, Jack, Owner "Play Girls of 1938," "Victory Follies"  
 Gayle, Tim  
 Glen, Charlie  
 Hale, Walter, Promoter  
 Mackie, Robert, of Savoy Ballroom  
 Majestic Record Co.  
 Mason, Leroy

## INTERNATIONAL MUSICIAN





**PASSAIC:**  
Tico Tico Club, and Gene Di-  
Virgilio, owner

**PATERSON:**  
Hatab, Sam  
Piant, Joseph  
Ventimiglia, Joseph

**PENNSAURIN:**  
Beller, Jack

**PLAINFIELD:**  
McCowan, Daniel  
Nathanson, Joe

**SOMERVILLE:**  
Harrison, Bob

**SPRING LAKE:**  
Broadacres and Mrs. Josephine  
Ward, Owner

**SUMMIT:**  
Ahrons, Mitchell

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

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

**VINELAND:**  
Gross, David

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

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

### NEW MEXICO

**ALBUQUERQUE:**  
Halliday, Fina  
LaLoma, Inc., and Margaret  
Ricardi, Employer  
Mary Green Attractions, Mary  
Green and David Time, Pro-  
moters

**CLOVIS:**  
Deaton, J. Earl, Owner Plaza  
Hotel

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

**BOSWELL:**  
Russell, L. D.

**RUDDIOSO:**  
Davis, Denny W.

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

### NEW YORK

**ALBANY:**  
400 Casino, and Herman  
Halpern, Proprietor  
Johnson, Floyd  
O'Meara Attractions, Jack  
Richard's Bar-B-Que, David  
Richards  
Snyder, Robert  
Stares, Ionaian

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

**AUBALE CHAM:**  
Antler, Nat  
Young, Joshua P.

**BRONX:**  
Aloha Inn, Pete Mancuso, Pro-  
prietor and Carl Ranford,  
Manager  
Arman, Martin  
Club Delmar, Charles Marce-  
lino and Vincent Delostia,  
Employers  
Jugarden, Jacques I.,  
Metro Anglers Social Club, and  
Aaron Murray  
Miller, Joe  
New Royal Mansion (formerly  
Royal Mansion), and Joe  
Miller and/or Jacques I.  
Jugarden  
Perry Records, and Sam  
Richman  
Sanoro, E. J.  
Saclair, Carlton (Carl Parker)  
Williams, J. W.

**BROOKLYN:**  
Aurelia Court, Inc.  
Crescent Restaurant, and Phil  
and Tarto Corbisiero  
Ferdinand's Restaurant, and  
Mr. Ferdinand  
Globe Promoters of Huckleback  
Revue, Harry Dixon and  
Elmo Obey  
Hall, Edwin C.  
Johnston, Clifford  
Kingsborough Athletic Club,  
George Chandler  
Morris, Philip  
Ocean Grotto Restaurant, and  
Albert Santarpio, Proprietor  
Reade, Michael  
Rosenberg, Paul  
Roeman, Gus, Hollywood Cafe  
Sandromis, Leonard  
Steurer, Eliot  
1024 Club, and Albert Friend  
Thompson, Erast  
Villa Antique, Mr. P. Antio,  
Proprietor

**BUFFALO:**  
Bourne, Edward  
Calato, Joe and Teddy  
Cosmano, Frank and Anthony  
Harmon, Lisa (Mrs. Rosemary  
Humphrey)

Jackson, William  
Nelson, Art and Mildred  
Kay's Bar-D, and Raymond C.  
Demperio  
Twentieth Century Theatre

**DRYDEN:**  
Dryden Hotel, and Anthony  
Vera, Manager

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

**FERNDALE:**  
Pollack Hotel, and Elias Pol-  
lack, Employer  
Stier's Hotel, and Philip Stier,  
Owner

**FLEISCHMANN:**  
Churs, Irene (Mrs.)

**FRANKFORD:**  
Blue Skies Cafe, Frank Reike  
and Lenny Tyler, Proprietors

**GLENS FALLS:**  
Gottlieb, Ralph  
Newman, Joel  
Sleight, Don

**GLENSIDE:**  
Glen Acres Hotel and Country  
Club, Jack W. Roosa, Em-  
ployer

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

**GRAND ISLAND:**  
Williams, Osmia V.

**HUDSON:**  
Goldstein, Benay  
Gutto, Samuel

**ILION:**  
Wick, Phil

**ITHACA:**  
Bond, Jack

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

**LAKE PLACID:**  
Carrige Club, and C. B.  
Southworth

**LARCHMONT:**  
Sachs, R.

**LIMESTONE:**  
Steak House, and Dave  
Oppenheim, Owner

**LOCH SHELDRAKE:**  
Chester, Abe  
Mardenfeld, Isadore, Jr., Estate

**MT. VERNON:**  
Rapkin, Harry, Proprietor,  
Wagon Wheel Tavern

### NEW YORK CITY:

Allegro Records, and Paul Finer  
Alexander, Wm. D., and Asso-  
ciated Producers of Negro  
Music  
Amdor, Jack  
Andu, John R. (Indonesian  
Consul)  
Bachelor's Club of America, and  
John A. Talbot, Jr., and  
Leonard Karzmar  
Benrubi, Ben  
Beverly Green Agency  
Broadway Hofbrau, Inc., and  
Walter Kirsch, Owner  
Broadway Swing Publications,  
L. Frankel, Owner  
Bruley, Jesse  
Calman, Carl, and the Calman  
Advertising Agency  
Canera, Rocco  
Canfield Productions, and Spiz-  
sic Canfield  
Carns, Raymond  
Chanson, Inc., Monte Gardner  
and Mr. Rodriguez  
Charles, Marvin, and Knights  
of Magic  
Coffery, Jack  
Cohen, Harry  
Collectors' Items Recording Co.  
Mauroice Spivack and Kather-  
rine Gregg  
"Come and Get It" Company  
Common Cause, Inc., and  
Mrs. Payne  
Cook, David  
Courtney, Robert  
Crochert, Mr.  
Cross, James  
Crossen, Ken, and Ken Cross-  
sen Associates  
Crown Records, Inc.  
Currie, Lou  
Delta Productions, and Leonard  
M. Burton  
Dubois-Friedman Production  
Corporation  
Dubonnet Records, and Jerry  
(Jerome) Lipskin  
Dynamic Records, Ulysses Smith  
Feinman, Dr. Theodore  
Fontaine, Lon & Don  
Frederick and Tanya, and  
Fred Zepernick  
Glean Restaurant, and Charles  
Glean  
Goldberg (Garrett), Samuel  
Goldstein, Robert  
Grano, Budd  
Gray, Lew, and Magic Record  
Company  
Gross, Gerald, of United Artists  
Management  
Hemway, Phil  
Home's Famous Hippodrome  
Circus, Arthur and Hyman  
Sturmak

Insley, William  
Johnson, Donald E.  
Kaye-Martin, Kaye-Martin Pro-  
ductions  
Kenny, Herbert C.  
Ken Music Co., and Nick  
Kentros  
King, Gene  
Knight, Raymond  
Kushner, Jack and David  
Ladogel, Daniel T., Agency  
Law, Jerry  
LeVou Ray Restaurant, and  
Lawrence Wonderling  
Levy, John  
Lew Leslie and his "Black-  
birds"  
Little Gypsy, Inc., and Rose  
Hirschler and John Lobel  
Manhattan Recording Corp., and  
Walter H. Brown, Jr.  
Manning, Sam  
Marshall Deoney "Pigment"  
Mayo, Melvin E.  
McCahey, Neill  
McMahon, Jesse  
Metro Coat and Suit Co., and  
Joseph Lupia  
Meyers, Johnny  
Millman, Mort  
Montane, Pedro  
Moody, Philip, and Youth  
Monument to the Future  
Organization  
Murray's  
Nassau Symphony Orchestra,  
Inc., Benjamin J. Fiedler  
and Clinton P. Shechy  
Neill, William  
Newman, Nathan  
New Friends of Music, and  
Horace Month  
New York Civic Opera Com-  
pany, Wm. Reutemann  
New York Ice Fantasy Co.,  
James Blizzard and Henry  
Robinson, Owners  
Orpheus Record Co.  
Parks, Bernice  
Parmenter, David  
Phillips, Robert  
Place, The, and Theodore  
Costello, Manager  
Pollard, Fritz  
Prince, Hughie  
Rain Queen, Inc.  
Ralph Cooper Agency  
Regan, Jack  
Robinson, Charles  
Rogers, Harry, Owner "Frisco  
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 Sea, Inc., Abner J.  
Rubin  
Southland Recording Co., and  
Rose Santos  
Spotlite Club  
Stoody Murray's Mabogany Club  
Stromberg, Hunt, Jr.  
Strouse, Irving  
Sunbrock, Larry, and his Rodeo  
Show  
Talent Corp. of America,  
Harry Weissman  
Teddy McRae Theatrical  
Agency, Inc.  
Television Exposition Produc-  
tions, Inc., and Edward A.  
Corser, President  
Thomson, Sava and Valenti,  
Incorporated  
United Artists Management  
Variety Entertainers, Inc., and  
Herbert Rubin  
Venus Star Social Club, and  
Paul Earlington, Manager  
Walker, Aubrey, Manonette  
Social Club  
Watercapers, Inc.  
Wec and Leventhal, Inc.  
Wellish, Samuel  
Wildier Operating Company  
Zaks (Zackers), James

**NIAGARA FALLS:**  
Boulevard Casino, and Frank  
and Victor Rotundo  
Flory's Melody Bar, Joe and  
Nick Florio, Proprietors  
Greene, Willie  
Klimon, Robert F.

**NOYKICH:**  
McLean, C. F.

**PATCHOGUE:**  
Kay's Swing Club, Kay  
Angello

**ROCHESTER:**  
Boston Harbor Cafe, and Mr.  
Casey, Proprietor  
Quonset Inn, and Raymond J.  
Moore  
Venti, Sam

**ROME:**  
Mark, Al

**SABATTIS:**  
Sabattis Club, and Mrs. Vera  
V. Clemen

**SARANAC LAKE:**  
Birches, The, Mose LaPoussin,  
Employer, C. Randall, Mgr.

**DARGANS GRILL**

**SARATOGA SPRINGS:**  
Clark, Stevens and Arthur

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

**SOUTH FALLSBUROUGH:**  
Seldin, S. H., Grand View (Lak-  
ewood, 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

**WILEY:**  
Lyman  
WHITEHALL:  
Jerry-Anna Chateau, and  
Jerry Rumania

**WHITE PLAINS:**  
Brod, Mario

**YONKERS:**  
Babner, William

### LONG ISLAND (New York)

**ASTORIA:**  
Hirschler, Rose  
Lobel, John

**ATLANTIC BEACH:**  
Bel Aire Beach and Cabana  
Club (B. M. Management  
Corp.), and Herbert Month,  
President  
Normadic Beach Club, Alexan-  
der DeCicco

**BAYSIDE:**  
Mirage Room, and Edward S.  
Friedland

**BELORE:**  
Babner, William J.

**GLENDALE:**  
Warga, Paul S.

### 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.  
Karston, Joe  
Southern Attractions, and  
T. D. Kemp, Jr.

**DURHAM:**  
Gordon, Douglas

**FAYETTEVILLE:**  
Parker House of Music, and  
S. A. Parker

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

**GREENVILLE:**  
Hagans, William  
Hunt, Theron  
Wilson, Sylvester

**HENDERSONVILLE:**  
Livingston, Buster

**KINSTON:**  
Parker, David

**RALEIGH:**  
Club Carlyle, Robert Carlyle  
Ruth, Theron

**WALLACE:**  
Strawberry Festival, Inc.

**WILSON:**  
McCann, Roosevelt  
McCann, Sam  
McCasbon, Sam

### NORTH DAKOTA

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

**DEVILS LAKE:**  
Beacons Club, Mrs. G. J.  
Christianson

### OHIO

**AKRON:**  
Bastford, Doyle  
Buddies Club, and Alfred  
Scratchings, Operator  
Equire Lounge, and Nick  
Thomas and Robert Names

Pullman Cafe, George Subrin,  
Owner and Manager

**CANTON:**  
Huff, Lloyd

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

**CLEVELAND:**  
Atlas Attractions, and Ray  
Graiz  
Bender, Harvey  
Bonds, Andrew  
Club Ebony, and M. C. Styles,  
employer  
Club Ron-day-Voo, and U. S.  
Dearing  
Dixon, Forrest  
Lindsay Skybar, and Phil Barb,  
Owner  
Manuel Bros. Agency, Inc.  
Salzani, Frank J.  
Spero, Herman  
Stutz, E. J., and Circle Theatre  
Tucker's Blue Grass Club, and  
A. J. Tucker, Owner  
Walters, Carl O.

**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  
Mallory, William  
Paul D. Robinson Fire Fighters  
Post 567, and Captain G. W.  
McDonald  
Turf Club, and Ralph Steven-  
son, Proprietor

**DAYTON:**  
Boucher, Roy D.  
Daytons Club, and William  
Carpenter  
Rec Club, and Wm. L. Jackson,  
James Childs and Mr. Stone  
Taylor, Earl

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

**EUCLED:**  
Rado, Gerald

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

**GERMANTOWN:**  
Beechwood Grove Club, and Mr.  
Wilson

**LIMA:**  
Colored Elks Club, and Gus  
Hall

**MASSILLON:**  
Lincoln Lounge, and David  
Frankel

**PIQUA:**  
Sedgewick, Lee, Operator

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

**SANDUSKY:**  
Eagles Club  
Mathews, S. D.  
Salice, Henry

**SPRINGFIELD:**  
Jackson, Lawrence  
Terrace Gardens, and H. J.  
McCall

**TOLEDO:**  
LaCasa Del Rio Music Publish-  
ing Co., and Don B. Owens,  
Jr., Secretary  
National Athletic Club, Roy  
Francis and Archie Miller  
Nightingale, Homer  
Tripodi, Joseph A., President  
Italian Opera Association

**VIENNA:**  
Hull, Russ  
Russ Hull

**WARREN:**  
Wrazer, Herbert, Jr.

**YOUNGSTOWN:**  
Summers, Virgil (Vic)

**ZANESVILLE:**  
Venesser, Pierre

### OKLAHOMA

**ARDMORE:**  
George B. Anderson Post No.  
65, American Legion, and  
Floyd Loughbridge

**ENID:**  
Norris, Gene

**HUGO:**  
Stevens Brothers Circus, and  
Robert A. Stevens, Manager

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

**OKLAHOMA CITY:**  
Randolph, Taylor  
Simms, Aaron  
Southwestern Attractions, M. K.  
Baldman and Jack Swiger

**OKMULGEE:**  
Masonic Hall (colored), and  
Calvin Simmons

**SHAWNEE:**  
DeMarco, Frank

**TULSA:**  
Love's Cocktail Lounge, and  
Clarence Love  
Williams, Gargile

### OREGON

**EUGENE:**  
Granada Gardens, Shannon  
Shaeffer, Owner  
Weinstein, Archie, Commercial  
Club

**HERMISTON:**  
Rosenberg, Mrs. R. M.

**LAKESIDE:**  
Bates, E. P.

**PORTLAND:**  
Acme Club Lounge, and A. W.  
Deaton, Manager  
Ozark Supper Club, and Paul  
Baker  
Yank Club of Oregon, Inc., and  
E. C. Bartlett, President

**ROGUE RIVER:**  
Arnold, Ida Mae

**SALEM:**  
Lope, Mr.

**SHERIDAN:**  
American Legion Post No. 75,  
Melvin Agee

### PENNSYLVANIA

**ALBUQUERQUE:**  
Guinn, Otto

**ALLENTOWN:**  
Hugo's and George Fidler and  
Alexander Altieri, Props.

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

**BLAIRSVILLE:**  
Italian Club, and Sam  
Esposito, Manager  
Mouse 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 Lago,  
Employer  
Fisher, Samuel  
Pyle, William  
Reindollar, Harry

**DEVON:**  
Jones, Martin

**DOHERA:**  
Bedford, C. D.

**EVERSON:**  
King, Mr. and Mrs. Walter

**FAIRMOUNT PARK:**  
Riverside Inn, Inc., Samuel  
Otenberg, President

**GLENDEN:**  
Barone, Joseph A., Owner,  
202 Musical Bar (West  
Chester, Pa.)

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

**JOHNSTOWN:**  
Boots and Saddle Club, and  
Everett Allen

**KENNETT SQUARE:**  
Hotel Kennett

**KINGSTON:**  
Johns, Robert

**LANCASTER:**  
Freed, Murray  
Samuels, John Parker

**LEWISTOWN:**  
Temple Theatre, and  
Carl E. Temple

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

**MIDLAND:**  
Mason, Bill

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

**NEW CASTLE:**  
Natalie, Tommy

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

**PHILADELPHIA:**  
Allen, Jimmy  
Associated Artists Bureau  
Bilcore Hotel, and Wm. Clov.  
Operator  
Buebel Carl F.  
Click Club  
Davis, Russell  
Dupree, Hiram E.  
DuPre, Reese  
Erlanger Ballroom  
Melody Records, Inc.  
Montalvo, Santos  
Muziani, Joseph  
Philadelphia Lab. Company, and  
Luis Colarusso, Manager  
Plasky, Harry

Raymond, Don G., of Creative Entertainment Bureau  
 Stanley, Frank  
 Stuebel, Alexander  
**PITTSBURGH:**  
 Claire, George  
 Ficklin, Thomas  
 Matthews, Lee A., and New Artist Service  
 Oasis Club, and Joe DeFrancisco, Owner  
 Pennsylvania State Grand Lodge of the Knights of Pythias  
 Reight, C. H.  
 Sala, Joseph M., Owner El Chico Cafe  
**POTTSTOWN:**  
 Schmyer, Mrs. Irma  
**SCRANTON:**  
 McDonough, Frank  
**SHENANDOAH:**  
 Jelen, John  
**SLATINGTON:**  
 Fick, Walter H.  
**STAFFORD:**  
 Domestic, Walter  
**TANNERSVILLE:**  
 Toffel, Adolph  
**UNIONTOWN:**  
 Polish Radio Club, and Joseph & Zelasko  
**UPPER DARY:**  
 Wallace, Jerry  
**WASHINGTON:**  
 Athens, Pete, Manager Washington Cocktail Lounge  
 Lee, Edward  
**WEST CHESTER:**  
 202 Musical Bar, and Joseph A. Barone, owner (Glendon, Pa.), and Michael Iezzi, co-owner  
**WILLIAMSPORT:**  
 Pinella, James  
**VILKES-BARRE:**  
 Kahan, Samuel  
**WORTHINGTON:**  
 Coanwell, J. R.  
**YORK:**  
 Daniels, William Lopez

**BROWNWOOD:**  
 Junior Chamber of Commerce, and R. N. Leggett and Chas. D. Wright  
**CORPUS CHRISTI:**  
 Kirk, Edwin  
**DALLAS:**  
 Beck, Jim, Agency Embassy Club, Helen Ashew, and James L. Dixon, Sr., co-owners  
 Lee, Don, Owner of Script and Score Productions and Operator of "Sawdust and Swingtime"  
 Linkie (Skippy Lynn), Owner of Script and Score Productions and Operator of "Sawdust and Swingtime"  
 May, Oscar P. and Harry E. Morgan, J. C.  
**DENISON:**  
 Club Rendezvous  
**EL PASO:**  
 Howden, Rivers  
 Marlin, Coyal J.  
 Williams, Bill  
 Walker, C. F.  
**FORT WORTH:**  
 Clemons, James E.  
 Famous Door, and Joe Earl, Operator  
 Florence, F. A., Jr.  
 Main Lounge, and J. W. Jenkins, Owner and Operator  
 Snyder, Chic  
 Strippling, Howard  
**GALVESTON:**  
 Evans, Boh  
 Shirro, Charles  
**GONZALES:**  
 Dailey Bros. Circus  
**GRAND PRAIRIE:**  
 Club Bagdad, R. P. Bridges and Marian Teague, Operators  
**HENDERSON:**  
 Wright, Robert  
**HOUSTON:**  
 Coats, Paul  
 Jettson, Oscar  
 McMutler, E. L.  
 Revis, Bouldin  
 Singletary, J. A.  
 World Amusements, Inc., Thos. A. Wood, President  
**LEVELLAND:**  
 Collins, Dee  
**LONGVIEW:**  
 Club 26 (formerly Rendezvous Club), and B. D. Holman, Employer  
 Ryan, A. L.  
**MEXIA:**  
 Payne, M. D.  
**PALESTINE:**  
 Earl, J. W.  
 Griggs, Samuel  
 Grove, Charles  
**MULTIREVILLE:**  
 Ron-la-Voo, and Frederick J. Meikle, Employer  
**PORT ARTHUR:**  
 Demland, William  
**SAN ANGELO:**  
 Specialty Productions, Nelson Scott and Wallace Kelton  
**SAN ANTONIO:**  
 Forrest, Thomas  
 Leathy, J. W. (Lee), Rockin' M Dude Ranch Club  
 Obedo, 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:**  
 Corenfild, Lou  
**WICHITA FALLS:**  
 Dibles, C.  
 Johnson, Thurmon  
 Whatley, Mike

Cashvan, Irwin  
 Meyer, Morris  
 Robans, George  
 Winfree, Leonard  
**PORTSMOUTH:**  
 Rountree, G. T.  
**RICHMOND:**  
 American Legion Post No. 151  
 Knight, Allen, Jr.  
 Rende-zvous, and Oscar Black  
**SUFFOLK:**  
 Clark, W. H.  
**VIRGINIA BEACH:**  
 Bass, Milton  
 Melody Inn (formerly Harry's The Spot), Harry L. Sizer, Jr., Employer  
 White, William A.

**WASHINGTON**

**SEATTLE:**  
 Harvison, R. S.  
 908 Club, and Fred Baker  
 Washington Social Club and Sikes Grove  
**SPOKANE:**  
 Lyndel, Jimmy (James Delage)

**WEST VIRGINIA**

**CHARLESTON:**  
 Club Congo, Paul Daley, Owner  
 El Patio Boat Club, and Charles Powell, Operator  
 White, Ernest B.  
**HUNTINGTON:**  
 Bewer, D. C.  
**INSTITUTE:**  
 Hawkins, Charles  
**LOGAN:**  
 Coats, A. J.  
**MORGANTOWN:**  
 Miner, Leonard  
**WHEELING:**  
 Mardi Gras

**WISCONSIN**

**BEAR CREEK:**  
 Schwacher, Leroy  
**BOWLER:**  
 Renke, Mr. and Mrs.  
**GREEN BAY:**  
 Galst, Erwin  
 Franklin, Allen  
 Peasley, Charles W.  
**GREENVILLE:**  
 Weed, Jimmie  
**HAYWARD:**  
 The Chicago Inn, and Mr. Louis O. Runner, Owner and Operator  
**HURLEY:**  
 Club Francis, and James Francis Fontecchia, Mrs. Elcey, Club Fiesta  
**LA CROSSE:**  
 Tooke, Thomas, and Little Dandy Tavern  
**MILWAUKEE:**  
 Bebia, Nick  
 Williams Continental Theatre Bar  
 Cupps, Arthur, Jr.  
 Dimaggio, Jerome  
 Gentilli, Nick  
 Maniani, Vince  
 Rizzo, Jack D.  
 Singers Rendezvous, and Joe Sorce, Frank Balistreri and Peter Orlando  
 Weinberger, A. J.  
**NEOPIT:**  
 American Legion, Sam Dickson, Vice-Commander  
**RACINE:**  
 Miller, Jerry  
**RHINELANDER:**  
 Kandel, Mr., Manager Holly Wood Lodge  
**ROSHOLT:**  
 Akavitch, Edward  
**SHEBOYGAN:**  
 Sicilia, N.  
**SUN PRAIRIE:**  
 Hulstzer, Herb, Tropical Gardens  
 Hulstzer, Herb, Tropical Gardens, and Herb Hulstzer  
**TOMAH:**  
 Veterans of Foreign Wars

**WYOMING**

**CHEYENNE:**  
 Shr-Ann Nite Club, and Hazel Kline, Manager  
**DUBOIS:**  
 Rustic Pine Tavern, and Bob Harter  
**JACKSON HOLE:**  
 R. J. Bar, and C. L. Jensen  
**ROCK SPRINGS:**  
 Smoke House Lounge, Del E. James, Employer

China Clipper, Sam Woog, Owner  
 Clore's Musical Bar, and Jean Clore  
 Club Afrique, and Charles Liburd, employer  
 Club Ellington (D. E. Corp.), and Herb Sachs, President  
 D. E. Corporation, and Herb Sachs  
 duVal, Anne  
 Five O-Clock Club, and Jack Staples, Owner  
 Gold, Sol  
 Hoberman, John Price, Pres.  
 Washington Aviation Country Club  
 Hoffman, Edward F., Hoffman's J Ring Circus  
 Kirsch, Fred  
 Mansfield, Emanuel  
 Moore, Frank, Owner Star Dust Club  
 Murray, Lewis, and Lou and Alex Club, and Club Bengasi  
 Perruso's Restaurant, and Vito Perruso, Employer  
 Purple Iris, Chris D. Cassimus and Joseph Cannon  
 Robinson, Robert L.  
 Romany Room, Mr. Weintraub, Operator, and Wm. Siron, Manager  
 Rosa, Thomas N.  
 Rumpus Room, and Elmer Cooke, Owner  
 Smith, J. A.  
 Spring Road Cafe, and Casimer Zera  
 T. & W. Corporation, Al Simonds, Paul Mann  
 Walters, Alfred  
 Wong, Hing

**CANADA**

**ALBERTA**

**CALGARY:**  
 Fort Brabois Chapter of the Imperial Order Daughters of the Empire  
 Simmons, Gordon A.  
**EDMONTON:**  
 Eckersley, Frank J. C.

**BRITISH COLUMBIA**

**VANCOUVER:**  
 Gaylord Enterprises, and L. Carrigan, Manager  
 H. Singer and Co. Enterprises, and H. Singer  
 Stars of Harlem Revue, and B. Lyle Baker and Joseph Kowan Attractions, Operators

**ONTARIO**

**CHATHAM:**  
 Taylor, Dan  
**COBOURG:**  
 International Ice Revue, Robt. White, Jerry Rayfield and J. J. Walsh  
**GALT:**  
 Duval, T. J. "Dubby"  
**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  
**LONDON:**  
 Merrick Bros. Circus (Circus Productions, Ltd.), and M. R. Nutting, President  
**SOUTH SHORE:**  
**MUSSELMAN'S LAKE:**  
 Glendale Pavilion, Ted Bingham  
**NEW TORONTO:**  
 Leslie, George  
**OTTAWA:**  
 Parker, Hugh  
**OWEN SOUND:**  
 Thomas, Howard M. (Doc)  
**PORT ARTHUR:**  
 Curtin, M.  
**TORONTO:**  
 Ambassador and Monogram Records, Messrs. Darwyn and Sokoloff  
 Habler, Peter  
 Langford, Karl  
 Local Union 1452, CIO Steel Workers Organizing Committee  
 Miquelon, V.  
 Mitford, Bert  
 Radio Station CHUM  
 Weisam, Katherine  
 Weinberg, Simon  
**WEST TORONTO:**  
 Ugo's Italian Restaurant

**WINCHESTER:**  
 Bilow, Hilliare

**QUEBEC**

**DRUMMONDVILLE:**  
 Grenik, Marshall  
**MONTREAL:**  
 Association des Concerts Classiques, Mrs. Edward Blouin, and Antoine Dufor  
 Auger, Henry  
 Beraud, Maurice, and LaSociete Artistique  
 Coulombe, Charles  
 Daoust, Hubert and Raymond  
 Fmond, Roger  
 Haskett, Don (Martin York)  
 LeRoy, Michel  
 Lussier, Pierre  
 Norbert, Henri  
 Sunbrock, Larry, and his Rodeo Show  
 Vic's Restaurant  
**POINTE-CLAIRE:**  
 Oliver, William  
**QUEBEC:**  
 Sunbrock, Larry, and his Rodeo Show  
**QUEBEC CITY:**  
 LaChadac, Mr.

**SASKATCHEWAN**

**KENOSEE LAKE:**  
 Kenosee Gardens, H. Clarke, owner  
**REGINA:**  
 Judith Enterprises, and G. W. Haddad

**CUBA**

**HAVANA:**  
 Sans Souci, M. Triay

**ALASKA**

**ANCHORAGE:**  
 Copper, Keith  
**FAIRBANKS:**  
 Cass Blanca, and A. G. Muldon  
 Glen A. Elder (Glen Alvin)  
 Swing Club, and Benny Johnson

**HAWAII**

**HONOLULU:**  
 Kennison, Mrs. Ruth, Owner  
 Pango Pango Club  
 Thomas Puna Lake  
**WAIKIKI:**  
 Walker, Jimmie, and Marine Restaurant at Hotel Del Mar

**SOUTH AMERICA**

**BRAZIL**

**SAO PAULO:**  
 Alvarez, Baltasar

**MISCELLANEOUS**

Abernathy, George  
 Alberts, Joe  
 Al-Dancer Circus, F. D. Freeland  
 Andros, George D.  
 Anthnc, John  
 Arwood, Ross  
 Augler, J. H.,  
 Augler Bros. Stock Co.  
 Bacon, Paul, Sports Enterprises, Inc., and Paul Bacon  
 Ball, Ray, Owner All Star Hit Parade  
 Baugh, Mrs. Mary  
 Bert Smith Revue  
 Blumenfeld, Nate  
 Bologhino, Dominick  
 Bosserman, Herbert (Tiny)  
 Brandhorst, E.  
 Braunstein, B. Frank  
 Bruce, Howard, Manager "Crazy Hollywood Co."  
 Brydon, Ray Marsh, of the Dan Rice J Ring Circus  
 Buffalo Ranch Wild West Circus, Art Mix, R. C. (Bob) Grooms, Owners and Managers  
 Burns, L. L., and Partners  
 Bur-Ton, John  
 Carlson, Ernest  
 Carroll, Sam  
 Cheney, Al and Lee  
 Chew, J. H.  
 Collins, Dee  
 Conway, Stewart  
 Dale Bros. Circus  
 Davis, Clarence  
 Davis, Oscar  
 deLys, William  
 Deviller, Donald  
 DiCarlo, Ray  
 Drake, Jack B.  
 Echhart, Robert  
 Edwards, James, of James Edwards Productions  
 Finklestine, Harry  
 Feehan, Gordon F.  
 Ferris, Mickey, Owner and Mgr. "American Beauties on Parade"  
 Forrest, Thomas  
 Fox, Jesse Lee

Friendship League of America, and A. L. Nelson  
 Freich, Joe C.  
 Gibbs, Charles  
 Gilbert, Paul and Paula (Raye)  
 Goldberg (Garrett), Samuel  
 Goodenough, Johnny  
 Gurnes, C. M.  
 George, Wally  
 Gould, Hal  
 Guture, John A., Manager Rodeo Show, connected with Grand National of Muskogee, Okla.  
 Hewlett, Ralph J.  
 Hoffman, Edward F.,  
 Hoffman's 3-Ring Circus  
 Hollander, Frank,  
 J. C. Restaurant Corp.  
 Horan, Irish  
 Horn, O. B.  
 Hoskins, Jack  
 Howard, LeRoy  
 Howe's Famous Hippodrome  
 Circus, Arthur and Hymon Sturmak  
 Huga, James  
 International Ice Revue, Robert White, Jerry Rayfield and J. J. Walsh  
 Johnson, Sandy  
 Johnston, Clifford  
 Jones, Charles  
 Kay, Bert  
 Kelton, Wallace  
 Kimball, Edna (or Romaine)  
 Kirk, Edwin  
 Kosman, Hyman  
 Larson, Norman J.  
 Law, Edward  
 Leveson, Charles  
 Levin, Harry  
 Lew Leslie and his "Blackbirds"  
 Mack, Bee  
 McCarthy, E. J.  
 McCaw, E. E., Owner  
 Horse Follies of 1946  
 McGowan, Everett  
 Magee, Floyd  
 Magen, Roy  
 Mann, Paul  
 Markham, Dewey "Pigmeat"  
 Matthews, John  
 Maurice, Ralph  
 Meeks, D. C.  
 Merry Widow Company, Eugene Haskell, Raymond E. Mauro, and Ralph Paunessa, Managers  
 Miller, George E., Jr., former Bookers License 1129  
 Ken Miller Productions, and Ken Miller  
 Miquelon, V.  
 Moutalvo, Santos  
 N. Edward Beck, Employer  
 Rhapsody on Ice  
 New York Ice Fantasy Co., Scott Chalfant, James Blizzard and Henry Robinson, Owners  
 Olsen, Buddy  
 Osburn, Theodore  
 O'Toole, J. T., Promoter  
 Otto, Jim  
 Ouellette, Louis  
 Patterson, Charles  
 Peth, Iron N.  
 Plau, William H.  
 Pinter, Frank  
 Pope, Marion  
 Rayburn, Charles  
 Rayfield, Jerry  
 Rea, John  
 Redd, Murray  
 Reid, R. B.  
 Rhapsody on Ice, and N. Edw. Beck, Employer  
 Roberts, Harry E. (Hap Roberts or Doc Mel Roy)  
 Robertson, T. E.,  
 Robertson Rodeo, Inc.  
 Ross, Hal J., Enterprises  
 Salzmann, Arthur (Art Heary)  
 Sargent, Selwyn G.  
 Scott, Nelson  
 Shuster, Harold  
 Shuster, H. H.  
 Singer, Leo, Singer's Midgents  
 Six Brothers Circus, and George McCall  
 Smith, Ora T.  
 Specialty Productions  
 Stevens Bros. Circus, and Robert A. Stevens, Manager  
 Stone, Louis, Promoter  
 Stover, William  
 Straus, George  
 Summerlin, Jerry (Matts)  
 Sunbrock, Larry, and his Rodeo Show  
 Tabar, Jacob W.  
 Taylor, R. J.  
 Thomas, Mac  
 Travers, Albert A.  
 Walters, Marie, Promoter  
 Ward, W. W.  
 Watson, N. C.  
 Weills, Charles  
 White, Robert  
 Williams, Bill  
 Williams, Cargile  
 Williams, Frederick  
 Wilson, Ray  
 Young, Robert

# UNFAIR LIST of the American Federation of Musicians

## INDIVIDUALS, CLUBS, HOTELS, Etc.

This List is alphabetically arranged in States, Canada and Miscellaneous

### ALABAMA

**MOBILE:** Cargyle, Lee, and his Orchestra Club Manor, and Arnold Parks Gordon, Curtis and his Band

### ARIZONA

**DUNCAN:** Apache Grove  
**PHOENIX:** Plantation Ballroom  
**TUCSON:** Gerrard, Edward Barron Hula Hut

### ARKANSAS

**HOT SPRINGS:** Forest Club, and Haskell Hardage, Prop.  
**LITTLE ROCK:** Marion Hotel

### CALIFORNIA

**BAKERSFIELD:** Jurez Salon, and George Boston  
**BEVERLY HILLS:** White, William B.  
**BIG BEAR LAKE:** Creaman, Harry E.  
**BOULDER CREEK:** Brookdale Lodge. Barney Morrow, Manager  
**CULVER CITY:** Mardi Gras Ballroom  
**LONG BEACH:** Cinderella Ballroom, John A. Burley and Jack P. Merrick, Proprietors  
**LOS ANGELES:** Arcarez, Luis  
Fouca Enterprises, and Million Dollar Theatre and Mayan Theatre  
Norris, Jorge  
**OCEANSIDE:** Town House Cafe, and James Cuenzo, Owner  
**PINOLE:** Pinole Brass Band, and Frank E. Lewis, Director  
**PITTSBURG:** Liirents, Beanie (Tlay)  
**SACRAMENTO:** Capps, Roy, Orchestra  
**SAN DIEGO:** Cobra Cafe, and Jerome O'Connor, Owner  
**SAN FRANCISCO:** Kelly, Noel  
Fretas, Carl (also known as Anthony Carl)  
Jones, Cliff  
**SAN LUIS OBISPO:** Seaton, Don  
**SAN PABLO:** Backstage Club  
**SANTA CRUZ:** Aloha Club  
**SANTA ROSA, LAKE COUNTY:** Rendezvous  
**TULARE:** T D E S Hall

### COLORADO

**Denver:** Fraternal Order of Eagles, Acree 2063  
**LOVELAND:** Westgate Ballroom  
**RIFLE:** Wilky, Leland

### CONNECTICUT

**DANIELSON:** Pine House  
**GROTON:** Swiss Villa  
**HARTFORD:** Buck's Tavern, Frank S. DeLuco, Prop.  
**MOOSUP:** American Legion Club 91

**DELAWARE**

**NORWICH:** Polish Veteran's Club  
Wander Bar, and Hager A. Bernier, Owner

### FLORIDA

**WILMINGTON:** Brandywine Post No. 12, American Legion  
Cousin Lee and his Hill Billy Band

**CLEARWATER:** Crystal Bar  
Musical Bar  
Sea Horse Grill and Bar

**CLEARWATER BEACH:** Sandbar  
**DAYTONA BEACH:** Moose Lodge  
Tic Toc Bar & Grill

**HALLANDALE:** Ben's Place, Charles Dreiman  
**JACKSONVILLE:** Standor Bar and Cocktail Lounge

**KEY WEST:** Cecil's Bar  
Duffy's Tavern, and Mr. Stern, owner  
Jack and Bonnie's Starlight Bar

**NEW SMYRNA BEACH:** New Smyrna Beach Yacht Club  
**ORLANDO:** El Patio Club, and Arthur Karst, Owner

**SARASOTA:** "400" Club  
**TAMPA:** Grand Oregon, Oscar Lann, Manager

### GEORGIA

**Macon:** Jay, A. Wingate  
Lowe, Al  
Weather, Jim

**SAVANNAH:** Sportsman's Club, Ben J. Alexander

### IDAHO

**BOISE:** Simmons, Mr. and Mrs. James L. (known as Chico and Connie)

**LEWISTON:** Bollinger Hotel, and Sportmans Club  
Lewiston Country Club

**MOUNTAIN HOME:** Hi-Way 30 Club  
Manhattan Club

**TWIN FALLS:** Radio Rendezvous

### ILLINOIS

**CAIRO:** The Spot, Al Dennis, Prop.  
**CHICAGO:** Krel, Bohumir, and his Symphony Orchestra  
Samczyk, Casimir, Orchestra  
Jones, Cliff

**GALESBURG:** Carson's Orchestra  
Mecker's Orchestra  
Townsend Club No. 2

**JACKSONVILLE:** Chalet Taverna, in the Illinois Hotel  
**MARISSA:** Tridenbach Brothers Orchestra

**OLIVE BRANCH:** 41 Club, and Harold Babb  
**ONEIDA:** Rova Amvet Hall

**STERLING:** Bowman, John E.  
Signan, Arlie

### INDIANA

**ANDERSON:** Adams Taverna, John Adams  
Owner  
Romany Grill

**MUNCIE:** Delaware County Fair  
Musical Fair Association

**SOUTH BEND:** Downtowner Cafe, and Richard Cogan and Glen Lutes, Owners  
Morris Park Country Club

**WHITING:** Whiting Lodge 1189, Loyal Order of Moose

### IOWA

**BOONE:** Miner's Hall  
**CEDAR FALLS:** Armory Ballroom  
Women's Club

**COUNCIL BLUFFS:** Smoky Mountain Rangers  
**DUBUQUE:** Holy Trinity School

**FILLMORE:** Fillmore School Hall  
**KEY WEST:** Ray Hanten Orchestra

**POSTA:** Postea Hall  
**SIOUX CITY:** Eagles Club  
**WEBSTER CITY:** Loyal Order of Moose Lodge 735, J. E. Black

**ZWINGLE:** Zwingle Hall

### KANSAS

**ARKANSAS CITY:** Twilight Dance Club  
**CHENEY:** Sedgwick County Fair

**EL DORADO:** Loc Mor Club  
**TOPEKA:** Boley, Don, Orchestra  
Downs, Red, Orchestra  
Vinewood Dance Pavilion

**WICHITA:** KFB1 Ranch Boys  
Osborn, Joe (Uncle Joe and his Stars of Tomorrow)

### KENTUCKY

**ASHLAND:** Amvets Post No. 11, and Carl (Red) Collins, Manager  
**BOWLING GREEN:** Jackman, Joe  
Wade, Golden G.

**MAYFIELD:** Fancy Farms Picnic, W. L. Cash  
**PADUCAH:** Cupa Cabana Club, and Red Thrasher, Proprietor

### LOUISIANA

**NEW ORLEANS:** Opera House Bar  
Five O'Clock Club  
Forte, Frank  
418 Bar and Lounge, and Al Brennan, Prop.  
Fun Bar  
Gunga Den, Larry LaMarca, Prop.  
Happy Landing Club  
Treasure Chest Lounge

**SHREVEPORT:** Capitol Theatre  
Majestic Theatre  
Strand Theatre

### MARYLAND

**BALTIMORE:** Blue Room, of the Mayfair Hotel  
Knowles, Nolan P. (Actna Music Corp.)  
State Theatre  
Summit

**BLADENSBURG:** America on Wheels  
**EASTON:** Startt, Lou and his Orchestra

### MASSACHUSETTS

**FALL RIVER:** Durfee Theatre  
**GARDNER:** Florence Rangers Band  
Heywood/Waterfield Band

**GLOUCESTER:** Youth Council, YMCA, and Floyd J. (Chuck) Farrar, Secretary  
**HOLYOKE:** Welch's Inn  
**LYNN:** Millrose Ballroom, and Mrs. Marie Hegarty, Operator  
Peinstein, Gary  
Plaines Bar, and Irene Boleski Whitney, John B.

**METHUEN:** Central Cafe, and Messrs. Yankonis, Driscoll and Gagnon, Owners and Managers  
**NEW BEDFORD:** Polks, The, and Louis Garston, Owner

**SPENCER:** Spencer Fair, and Bernard Reardon  
**WEST WARREN:** Quabog Hotel, Viola Dudek, Operator

**WILLIMANSETTE:** Cavalier Restaurant  
**WORCESTER:** Gedymin, Walter  
Theatre-in-the-Round, and Alan Gray Holmes

### MICHIGAN

**HOUGHTON LAKE:** Johnson Cocktail Lounge  
Johnson's Rustic Dance Palace  
**INTERLOCHEN:** National Music Camp

**ISHPEMING:** Congress Bar, and Guido Bonetti, Proprietor  
**MUSKOGON:** Circle S. Ranch, and Theodore (Ted) Schmidt

**MARQUETTE:** Johnson, Martin M.  
**MIDLAND:** Young, Buddy, Orchestra  
**NEGAUNEE:** Bianchi Bros. Orchestra, and Peter Bianchi

### MINNESOTA

**BRainerd:** 210 Taverna  
**DEER RIVER:** Hi-Hat Club  
**DULUTH:** Dahl, Don  
**MINNEAPOLIS:** Miller, C. C.  
Twin City Amusement Co., and Frank W. Patterson

**ST. PAUL:** Burt, Jay  
Twin City Amusement Co., and Frank W. Patterson

### MISSISSIPPI

**JACKSON:** Patio Club, and Jimmy Skinner, Operator

### MISSOURI

**KANSAS CITY:** Coates, Lou, Orchestra  
El Capitan Tavern, Marvin King, Owner  
Gay Fad Club, and Johnny Young, Owner and Prop.  
Green, Charles A.  
Mell-O-Lane Ballroom, and Leonard (Mell-O-Lane) Robinson  
Playhouse, and Mike Manzella, Proprietor

**POPLAR BLUFF:** Lee, Duke Doyle, and his Orchestra "The Brown Bombers"  
**ST. JOSEPH:** Rock Island Hall

### MONTANA

**GREAT FALLS:** Civic Center Theatre, and Clarence Golder  
**HAVRE:** Havre Theatre, Emil Don Tigay  
**SHELBY:** Alibi Club, and Alan Turk

### NEBRASKA

**HASTINGS:** Brick Pile  
**KEARNEY:** American Legion Club  
Fraternal Order of Eagles  
**LINCOLN:** Dance-Mor  
**OMAHA:** Bachman, Ray  
Benson Legion Post Club  
Eagles Club  
Famous Bar, and Max Deltrough, Proprietor  
Foch, Frank  
Marh, Al  
Melody Ballroom  
Millrose Ballroom, and Mrs. Marie Hegarty, Operator  
Peinstein, Gary  
Plaines Bar, and Irene Boleski Whitney, John B.

### NEVADA

**ELI:** Little Casino Bar, and Frank Puse

### NEW HAMPSHIRE

**BOSCAWEN:** Colby's Orchestra, Myron Colby, Leader  
**PITTSFIELD:** Community Band,  
George Freese, Leader

**WARNER:** Flanders' Orchestra, Hugh Flanders, Leader

### NEW JERSEY

**ATLANTIC CITY:** Clock Bar  
Mossman Cafe  
Surf Bar  
**BAYONNE:** Sonny's Hall, and Sonny Montanex  
Stark, John and his Orchestra

**CAMDEN:** Polish American Citizens Club  
St. Lucius Choir of St. Joseph's Parish  
**CLIFTON:** Boeckmann, Jacob

**DENVILLE:** Young, Buddy, Orchestra  
**EATONTOWN:** Phil's Turf Club  
**ELIZABETH:** Coral Lounge, Mrs. Agresta, Owner

**HACKETTSTOWN:** Hackettstown Fireman's Band  
**JERSEY CITY:** Band Box Agency, Vince Giacomini, Director  
**LAKEWOOD:** Morgan, Jerry  
**MAPLEWOOD:** Maplewood Theatre  
**MONTCLAIR:** Montclair Theatre  
**MORRISTOWN:** Community Theatre  
Jersey Theatre  
Palace Theatre  
Park Theatre

**NETCONG:** Kiernan's Restaurant, and Frank Kiernan, Prop.  
**NEWARK:** House of Bricks  
**OAK RIDGE:** Van Brundt, Stanley, Orchestra

**PASSAIC:** Blue Room, and Mr. Jaffe  
La Tauraine Club  
**WANAMASSA:** Stage Coach and Lou Vaccaro

### NEW MEXICO

**CARLSBAD:** Lobby Club  
**RUIDOSO:** Davis Bar

### NEW YORK

**BRONX:** Aloha Inn, Pete Mancuso Proprietor and Carl Ranford, Manager  
Revolving Bar, and Mr. Alexander, Prop.  
**BROOKLYN:** All Ireland Ballroom, Mrs. Paddy Griffen and Mr. Patrick Gillespie  
**BUFFALO:** Hall, Art  
Jesse Clipper Post No. 430,  
American Legion  
Lafayette Theatre  
Wells, Jack  
Williams, Buddy  
Williams, Ossian

**CANANDAIGUA:** Century Club  
Yacht Club  
**CATSKILL:** Jones, Stevie, and his Orchestra  
**COHOES:** Grenadiers Bugle and Drum Corps  
Sports Arena, and Charles Gup-till

**COLLEGE POINT, L. I.:** Muehler's Hall  
**ELMIRA:** Hollywood Restaurant  
**ENDICOTT:** The Casino  
**GENEVA:** Atom Bar  
**HARRISVILLE:** Chessman, Virgil

**HUDSON:** New York Villa Restaurant, and Hazel Unson, Proprietor  
**JEFFERSON VALLEY:** Nino's Italian Cuisine

**KENMORE:** Basil Bros. Theatres Circuit, including Colvin Theatre  
**KINGSTON:** Killmer, Paul, and his Orchestra (Lester Marks)

**MAMARONECK:** Seven Pines Restaurant  
**MECHANICVILLE:** Cole, Harold  
**MOHAWK:** Hardie, Leslie, and Vineyard Dance Hall

**NEW YORK CITY:** Disc Company of America (Asch Recordings)  
Embassy Club, and Martin Nofale, Vice-Pres., East 57th St. Amusement Corp.  
Manor Record Co., and Irving N. Berman  
Morales, Cruz  
Richman, William L.  
Solidaires (Eddy Gold and Jerry Isaacson)  
Traemer's Restaurant  
Willis, Stanley

**NORFOLK:** Joe's Bar and Grill, and Joseph Briggs, Prop.  
**OLEAN:** Pulaski Club  
**PEEKSKILLS:** Washington Tavern, and Barney D'Amato, Proprietor

**PORTCHESTER:** Zetola, Robert  
**RAVENA:** VFW Ravenna Band  
**ROCHESTER:** Mack, Henry, and City Hall Cafe, and Wheel Cafe

**SALAMANCA:** Lime Lake Grill  
State Restaurant  
**SCHENECTADY:** Polish Community Home (PNA Hall)  
**SYRACUSE:** Miller, Gene

**UTICA:** Russell Ross Trio, and Salvatore Coriale, leader, Frank Ficarra, Angelo Ficarra  
Scharf, Roger, and his Orchestra  
Ventura's Restaurant, and Ruben Ventura

**NORTH CAROLINA**

**ASHEVILLE:** Propec, Fitzbough Lee  
**KINSTON:** Parker, David  
**WILMINGTON:** Village Barn, and K. A. Lehn, Owner

### OHIO

**AKRON:** German-American Club  
Ghent Road Inn  
**ALLIANCE:** Lexington Grange Hall  
**AUSTINBURG:** Jewell's Dance Hall

**CANTON:** Palace Theatre  
**CINCINNATI:** Cincinnati Country Club  
Highland Country Club  
Steamer Avalon  
Summit Hills Country Club  
Twin Oaks Country Club

**COLUMBUS:** Fraternal Order of Eagles, Acree 297  
**DAYTON:** The Ring, Maura Paul, Op.  
**ELYRIA:** Palladium Ballroom  
**GENEVA:** Blue Bird Orchestra, and Larry Parks  
Municipal Building

**HARRISBURG:** Harrisburg Inn  
Hubba-Hubba Night Club  
**IRONTON:** Club Riviera  
Colonial Inn, and Dustin E. Corn

**JEFFERSON:** Larko's Circle L Ranch



**LDIA:**  
Bilger, Lucille

**LEBON:**  
Eggle's Club, and Felix Butch

**MASILLON:**  
VFW

**MILON:**  
Aady's, Ralph Ackerman Mgr.

**PIEZPONT:**  
Labe, Danny, Orchestra

**RAVENNA:**  
Ravenna Theatre

**RUSSEL'S POINT:**  
Indian Lake Roller Rink, and Harry Lawrence, Owner

**VAN WERT:**  
B. P. O. Elks  
Underwood, Don, and his Orchestra

**YONGSTOWN:**  
Barnock Grille Night Club, and Joe Stuphar

**OKLAHOMA**

**OKLAHOMA CITY:**  
Bass, Al, Orchestra  
Ellis, Harry B., Orchestra  
Hughes, Jimmy, Orchestra  
Palladium Ballroom, and Irvin Parker  
Orwig, William, Booking Agent

**VINITA:**  
Rodeo Association

**OREGON**

**GRANTS PASS:**  
Fruit Dale Grange

**MMS VALLEY:**  
Sant Valley Grange, Mr. Pelecy, Grange Master

**PENNSYLVANIA**

**AMBRIDGE:**  
Loyal Order of Moose No. 77  
VFW Post 165

**ANNVILLE:**  
Washington Band

**ASHLAND:**  
Eagles Club  
VFW Home Association,  
Post 7654

**BARTONSVILLE:**  
Hotel Bartonsville

**BEAVER FALLS:**  
VFW Post No. 48  
White Township Inn

**SHADFORD:**  
Evan's Roller Rink, and John Evan

**CARBONDALE:**  
Lofus Playground Drum Corps,  
and Max Levine, President

**FALLSTON:**  
Valley Hotel

**FORD CITY:**  
Atlantic City Inn

**FREEDOM:**  
Sully's Inn

**GEARDVILLE:**  
St. Vincent's Church Hall

**HERSEY SHORE:**  
Riverview Ranch

**NEW CASTLE:**  
Gables Hotel, and Frank Giannarino

**NEW KENSINGTON:**  
Gable Inn

**PHILADELPHIA:**  
Dugre, Hiram

**PITTSBURGH:**  
Club 22  
New Penn Inn, Louis, Alex and Jim Passarella, Props.

**READING:**  
Bacr, Stephen S., Orchestra

**ROCHESTER:**  
Loyal Order of Moose No. 331

**ROULETTE:**  
Brewer, Edgar, Roulette House

**SUNBURY:**  
Shamokin Dam Fire Co.

**WILKINSBURG:**  
Lant, Grace

**RHODE ISLAND**

**NEWPORT:**  
Frank Simmons and his Orchestra

**WOONSOCKET:**  
Jacob, Valmore

**SOUTH CAROLINA**

**CHARLESTON:**  
Five O'Clock Club, and Mose Sabel

**FOLLY BEACH:**  
Folly Pier

**SOUTH DAKOTA**

**SCOTLAND:**  
Scotland Commercial Club

**WATERTOWN, Lake Kampeska:**  
Schmeling, John, and Casson Ballroom

**TENNESSEE**

**BRISTOL:**  
Knights of Templar

**CHATTANOOGA:**  
Alhambra Shrine

**NASHVILLE:**  
Hippodrome Roller Rink

**TEXAS**

**BEEVILLE:**  
Beville Country Club

**COPUS CHRISTI:**  
Al Hardy and Band  
The Lighthouse  
Santikos, Jimmie

**FORT WORTH:**  
Crystal Springs Pavilion, H. H. Cunnigham

**FORT ARTHUR:**  
DeGrasse, Lenore

**HOUSTON:**  
Grand Oaks, and John Jefferson, owner

**SAN ANGELO:**  
Club Acapulco

**SAN ANTONIO:**  
Rodriguez, Oscar

**VIRGINIA**

**ALEXANDRIA:**  
America on Wheels  
Nightingale Club, and Geo. Davis, Prop., Jas. Davis, Manager

**BRISTOL:**  
Knights of Templar

**NEWPORT NEWS:**  
Heath, Robert  
Off Beat Club  
Victory Supper Club

**NORFOLK:**  
Holiday Inn, and Les Hoggard, operator

**RICHMOND:**  
Starlight Club, and William Eddleton, Owner and Operator

**ROANOKE:**  
Kriech, Adolph

**WASHINGTON**

**SEATTLE:**  
Tuzeado Club, C. Battee, Owner

**WEST VIRGINIA**

**CHARLESTON:**  
Savoy Club, "Flopp" Thompson and Louie Risk, Operators

**FAIRMONT:**  
Amvets, Post No. 1  
Gay Spot, and Adda Davis and Howard Weekly  
West End Tavern, and A. B. Ullom

**KEYSTONE:**  
Calloway, Franklin

**PARKERSBURG:**  
Hillery, R. D.

**WISCONSIN**

**ARKANSAW:**  
Arkansas Recreation Dance Hall, George W. Bauer, Manager

**BEAVER DAM:**  
Beaver Dam American Legion Band, Frederick A. Paffrey

**BLOOMINGTON:**  
McLane, Jack, Orchestra

**BOSCOBEL:**  
Miller, Earl  
Peckham, Harley  
Sid Earl Orchestra

**COTTAGE GROVE:**  
Cottage Grove Town Hall, John Galvin, Operator

**CUSTER:**  
People's Tavern and Dance Hall, and Mrs. Truda  
North Star Ballroom, and John Bembenek

**DURAND:**  
Weiss Orchestra

**EAU CLAIRE:**  
Conley's Nite Club  
Wildwood Nite Club, and John Stone, Manager

**KENOSHA:**  
Julius Bloadorf Tavern

**NORTH FREEDOM:**  
American Legion Hall

**MANITOWOC:**  
Herb's Bar, and Herbert Duvalle, Owner

**MENASHA:**  
Trader's Tavern, and Herb Trader, Owner

**MINERAL POINT:**  
Midway Tavern and Hall, Al Lavery, Proprietor

**OREGON:**  
Village Hall

**PARDEEVILLE:**  
Fox River Valley Boys Orchestra

**BEWY:**  
High School  
Towa Hall

**ROSHOLT:**  
Flambeau Ballroom, and Stanley Okusita

**SOLDIER'S GROVE:**  
Gorman, Ken, Band

**STOUGHTON:**  
Stoughton Country Club, Dr. O. A. Gregerson, Pres.

**TREYOR:**  
Stork Club, and Mr. Aide

**TWO RIVERS:**  
Club 42, and Mr. Gauger, Mgr.  
Timms Hall and Tavern

**WESTFIELD:**  
O'Neil, Kermit and Ray, Orchestra

**WISCONSIN RAPIDS:**  
Frank Najcski School of Music

**DISTRICT OF COLUMBIA**

**WASHINGTON:**  
America on Wheels  
Club Nightingale  
20th Century Theatrical Agency, and Robert B. Miller, Jr.  
Rustic Cabin  
Star Dust Club, Frank Moore, Proprietor  
Wells, Jack

**HAWAII**

**HONOLULU:**  
49th State Recording Co.  
Kewalo Inn

**CANADA ALBERTA**

**CALGARY:**  
400 Club, and Mr. James, Mgr.

**MANITOBA**

**BRANDON:**  
Palladium Dance Hall

**ONTARIO**

**AYR:**  
Ayr Community Theatre  
Hayseed Orchestra

**CUMBERLAND:**  
Maple Leaf Hall

**GREEN VALLEY:**  
Green Valley Pavilion, Leo Lajoie, Prop.

**KINGSVILLE:**  
Lakeshore Terrace Gardens, and Messrs. S. McManus and V. Barrie

**NIAGARA FALLS:**  
Niagara Falls Memorial Bugle (or Trumpet) Band  
Radio Station CHVC, Howard Bedford, President and Owner

**SARNIA:**  
Polish Hall  
Polymer Cafeteria  
Sarnia Golf Club

**TORONTO:**  
Miford, Bert  
Echo Recording Co., and Clement Hamburg  
Three Hundred Club

**WOODSTOCK:**  
Capitol Theatre, and Thomas Naylor, Manager

**QUEBEC**

**BERTHER:**  
Chateau Berthelet

**BERTHIERVILLE:**  
Manoir Berthier, and Bruce Cady, Manager

**MONTREAL:**  
Burns-Goulet, Teddy  
Village Barn, and O. Gaucher and L. Gagnon

**QUEBEC:**  
Canadian and American Booking Agency

**SHERBROOKE:**  
Sherbrooke Arena

**MEXICO**

**MEXICO CITY:**  
Marin, Pablo, and his Tipica Orchestra

**MISCELLANEOUS**

Kryl, Bohumir and his Symphon Orchestra  
Marvin, Eddie  
Wells, Jack

**FALL CONFERENCE OF KANSAS MUSICIANS**

The Fall 1953 meeting of the Kansas Conference of Musicians will be held on Sunday, October 4, 1953, at 12:00 noon, at the VFW Hall in Parsons, Kansas. President Newton E. Jerome of Lawrence, will preside. AFM Treasurer Harry J. Steeper has been delegated to attend by AFM President James C. Petrillo. Delegates are requested to make reservations with Cliff D. Miller, Secretary of Local 250, AFM, 419 South 18th Street, Parsons, Kansas.

**SUSPENSIONS—EXPULSIONS ERABIONS**

(Continued from page thirty-seven)

Memphis, Tenn., Local 71—George Bugbee, C. F. Coleman, Raymond Mourfield.

Niagara Falls, Ont., Can., Local 298—Inman Houston, Gordon Overend, Miles Thompson, Fred E. Staunton.

Niagara Falls, N. Y., Local 106—William Adams, Samuel A. Colavecchia, John J. Dee, Leon Gelman, Herman Luchier, John R. Myers, Jos. R. McDonnell, Leon H. Page, Walter R. Woodward, Orlando, Fla., Local 389—Ray L. Hock, Artus W. Gunn, Charles Kallenbach.

Plainfield, N. J., Local 746—Peter Billias, Richard Gonzalez, Ernest Naylor, John P. Voelker, Thomas Fiermonte, Larry Gambino, Chris Lau, Warwick Brown, Geo. Weiss.

Peoria, Ill., Local 26—Jessie Gingery, Richard D. Hanshaw, Evangeline M. Hawthorne, Ralph A. Howard, Jr., Oliver F. Hughes, Albert B. Lilly, Oliver G. Mahrt, Jack T. Phillips, Archie H. Simmons, Etsel G. Skelton, Robert E. Vann, Robert L. Wilson, Thomas W. Wood, Auzier W. Wright.

Omaha, Neb., Local 70—Maryllyn R. Anderson, Harold L. Black, Arthur E. Buhl, Robert W. Burr, Augustus Cogliano, James Cohen, Gloria Jean Dunbar, Thomas G. Gibson, Carl E. Haden, Paul A. Leeper, Rosemary Madison, George P. McClure, Wm. Clayton Miller, Gus Fiore, Ralph G. Mullenix, Donald E. Roarty, George Turley, Lee B. Wilson.

Sioux Falls, S. Dakota, Local 114—George H. Benjamin, Valborg Floren Brewer, Charles E. Burr, Russell W. Cox, Johnny Cox, (H. F. J.) Duane A. Dafeo, Robert M. Dahl, Zele Martin Edinger, Orlando F. Erickson, Ray Gann, Wade N. Hartson, Alfred A. Harrison, Delmar W. Jibbin, Robt. D. Johnson, Desmond H. Kittelson, Donald C. Larson, Vance G. Lester, E. M. "Bud" Lindgren, Joyce Maseman, Hobson O. Mason, Wm. J. Miesenholler, Beatrice A. Nustad, Vera O'Brien, Eugene P. Pierce, Benjamin Poppenga, Ira Pyles, Dave Rogers, Leo Schiferl, Lillian Schiferl, Dona A. Thompson, Virgil C. Weiss, Reiner Poppenga.

Sault Ste. Marie, Ont., Canada, Local 276—Andy Barker, A. Golding, A. Nardi, W. O. PUNCH, John Vincent, Mrs. L. Christie, P. Krivoy, J. Pizamalli, Sam Smith, Mrs. M. Walton.

Toronto, Ont., Canada, Local 149—Ken Adamson, Norman Allen, Greg Antonacci, Eddie Barnuk, Nicholas F. Bolikova, Donald Brassour, Larry Brook, E. Campbell, John Carr, Robert Carr, Neville Clement, Kenneth Cocklin, Francis Cormier, Laurie Cormier, J. (Jimmy) Cos, Dick Crowe, (Transfer), Jas. W. Davidson, W. Deacon Paul L. DeReke, Roy Dickinson, Mrs. Winnifred Dowell, Freda (Frances Wright) Edmiston, Emil First, Frank Glynn, Bill Goddard, Richard (Ge) Gottesman, Gordon Graham, David Hammer, Bert Hawthorne, Stan. F. Henshaw, William James Heron, Leonard Hiscock, Orville Hoover, Harvey Hurst, John D. Knott, Miss Beverly Hussey, Douglas R. Jensen, John D. Johnson, Carl Joss, Miss V. Dugg, Stephen Kondakis, Ivan C. Langdon, Raymond LeGasse, Grenville McFarlane, Miss Alexandra McGavin, Jack McKay, John Mandar, Donald Mayo, Mrs. Ethel M. Mehi, Eddie Mehler, Al Melnyk, Lorraine Muter, Chas. Nuttall, James Patterson, (Transfer), Irene Quinlan, W. W. Reid, Geo. Robb, Morton Ross, W. Allan Scott, Solly Sherman, Alyce (Wills) Sherratt, D. Sherratt, Gino Sily, Albert (Al) Spina, Rudy Spratt, Roman Stecura, (Transfer), A. Stone, Bill Stratton, Ronald Sullivan, David Swartz, Patrick Volpe, Peter (Walker) Walcher, Helen Wasjiawa, Jack Watkins, A. A. (Barney) Wetzstein, Alfred White, Walter E. Willatt, Tom Young.

Wheeling, W. Va., Local 142—Jos. H. Barker, Olga A. Battistelli, Harold W. Bishopprigs, H. W. Brokaw, Alfred D. Busby, Joseph Canaan, Chas. A. Carroll Jr., Nick F. Conti, Jos. DeNichis, Simon Favis, Harold Fety, Bradford Hammond, Howard W. Hatcher, James Hill, Lucille Jackson, John J. Jorivic, John S. Kubalak, Charles Kindle, Valentino Konysa, Paul J. Kozel, Joseph Kubick, Jr., Herman G. Lemley, Irvin D. Little, Alonzo M. McDonald, Frank Mele, Walter Norris, Joseph L. O'Malley, A. J. O'Neill, Bower Philip Potts, Benjamin Powell, William Schane, John E. Smith, Frank J. Sochan, Malcolm W. Stephens, Edward E. Violet, Michael Wodaryk, Jr., Donald O. Vaas.

Worcester, Mass., Local 143—Edgar R. Arsenault, Edw. R. Atwood, Anthony X. Belino, Arthur Beauregard, Maurice Carguillo, John R. Cutler, Daniel R. Casale, Henry C. Hopewell, Chas. W. King, Robt. C. Powers, Mary M. Saulenas, Austin G. Seaver, Virginia G. Shankel, (Rittenhouse), Burton Silverman.

**ERASURS**

Auburn, N. Y., Local 239—John Christensen.

Albert Lea, Minn., Local 567—Jos. J. Myran.

Baton Rouge, La., Local 538—Wayne Cleveland Baker, Ralph D. Bount, Jr., Henry B. Bruster, Lee B. Cook, Aurel G. deBessonnet, Chas. Oscar Lipicomb, Joe A. Lucia, Joe. Valman Jos. Meyers, Junius Percell, Jos. A. Percy, Wm. F. Sibley, James G. Tatman, Emerson Ventres.

Bluffield, W. Va., Local 419—Don Moyer, Jack Dishman.

Casper, Wyo., Local 381—Roland Bacus, Hershel Burke, Ronnie Doscher, Clifford Fisher, David Gillispie, N. D. Larson, Mary Masterson, Kenneth Mills, Chas. Morris, Dale S. Plaster.

Clatskanie, Iowa, Local 289—H. Hoddick, Chas. Straight, Charles Prewitt, James Imlay.

El Paso Tex., Local 466—O'Dell Ester, Romco D. Cervini.

Greenville, S. C., Local 694—Rommy Sousebec, Dawsey Goudelock.

Grand Island, Neb., Local 777—Joe Cecrle, Sam Donaly, Guy Hite, Ellis Frazier, Jimmy Waugh.

Indianapolis, Ind., Local 3—Howard C. Amell, Ina Mildred Coleman, Don Erwin, Marilyn Mulvihill, Robert J. Shafer, David R. Shookman, Richard F. Swisher, Dennis Thompson.

Los Angeles, Calif., Local 47—Hadda Brooks, John E. "Jack" Joyce, Carlos Molina, Sally Moore, Jon C. O'Day, T. Texas Tyler, Lloyd Calder, George A. James.

Marinette, Wis., Menominee, Mich., Local 39—Richard Doubeck, Obrey Olsen.

Mattoon, Ill., Local 224—Burton V. Barnes, John Ensign, Lester Godwin, Florence Hillsbeck, Billie McElwee, George R. O'Dell, Geraldine Pardick, Robert Poynter, A. Ross Richards, Clarence Ritter, James E. Rowland, Richard P. Shafer, Virgil T. Shafer, Kenneth Smith, C. C. Storm, Forest Sycot, Patay Ann Thudium.

New York, N. Y., Local 802—John J. Barney, William R. Dixon, Irving Himeberg, Allien Lair, Calvin Love, Frank Newton, Ramon F. Niever, Milton H. Bernard, Peter Dina, Arnold David, Walter N. Johnson, Elton L. Prescott, Walter F. Stock, Murray Zelinkofsky, Marie Dumont, B. Braunstein, Lee Brown, Stan Feldman, Samuel Most, Ludwig Proskauer, Franklin Skeete, Charles R. Tirado, Jr., Nathan Woodley, Hector L. Vidal, Humberto Morales, Charles D. Davis, Hernandez Gomez, Dana L. Lutz, Sterling C. Malone, Granville H. McChee, Louis Terrasi.

Niagara Falls, Ont., Canada, Local 298—Morley W. Devereux.

Omaha, Neb., Local 70—Hal H. Kennedy, Roger D. Kiel, John R. McBride, John Walter Nelson, Jr., Dwayne Beckentbaker, (Rez Perry), Stewart Rousin Fischer.

Pontiac, Mich., Local 784—Dimson Haskins, Samuel Lesper, Hubert Johnson, Gordon Taylor, Alyce Shotwell, Harold Russ, John L. Dundas, Charles Clauser, Bernard Adams, Clifford Gilbert, Lawrence Heath.

Rochester, N. Y., Local 66—Walter Ash, Peter Borgivanni, P.-J., Geo. C. Green, Michael T. Lategiola, Robert J. Madison, Adrian Mancuso, Wm. Olmsted, Jr., Stuart Perkins, Melvin C. Thomas, Jeanette Walkinshaw, John J. Weber, Guy Young.

Stockton, Calif., Local 109—Emory Robinson, Jack Rollins, Elmer Olsen, Wayne Pryce, Paul Milligan, Arlie Morgan, Earl Krueger, Ernest Gaetke, Robert Stocking, Al Martinelli, Sam Johnston, George McCann, Harold O'Brian.

Sua Leandro, Calif., Local 510—Frederick Altman, Rebt. Carl Banke, Frank Benvides, Donald F. Dumas, Abe Celado, Peter N. DeAngelo, Jack DeMello, John Fontes, David Laren, Henry Buddy Lewis, Joe Marques, Al P. Osnlin, Julie Rose, Alfred Silva, Geo. Swindle, Chas. Swindle, Aubrey Treat, John C. Williams.

San Jose, Calif., Local 153—Richard Tomacci, J. G. Gamez, Edw. "Bussy" Halley, Claren Sommer.

San Juan, P. R., Local 468—Jorge L. Acevedo, Rafael Angulo, Miguel Besosa, Rafael Dieppa, Eddie Wm. Fejnon, Gladys C. Franceschi, Julio C. Montalvo, Ricardo Morla, Mario O. Rodriguez, Ramon F. Perez, Tomas C. Perez, Eddie Pripps, Miguel A. Rodriguez, Victor R. Tirado, Felipe Albaroz, Santiago Arce, Juan R. Relatoroa, Juan San Francisco, Calif., Local 6—Frank Arellanes, Guzman, Helfield L. Cleveland.

Sr. James P. Halloran, William P. Davis, Lloyd J. Camara, Mel Almeida, Eddie Baranski, L. Benjamin, M. Betancourt, Daryl Boardman, James Campana, Alvin Chavez, Fred Cole, John Coletti, Clifford Cummins, Madeleine Darbey, William De Mello, Robert J. Emmett, Lupe Estrada, Andrew Frary, Wallace G. Aitchison, William Albrecht, Harold D. Atkinson, W. A. Athey, Thomas M. Bridgeford, Franklin K. Brown, Dave E. Burke, Walter Casazza, Jack C. Chapman, Sylvia Cortesi, W. Russell Doxars, Eddie Duke, J. Malcolm Dunn, Buddy (Jack Earle) Ekstrom, Roy Erickson, Edward P. Furlong, Harry Gaver, Alfred Ted Giusti, C. Grover Hamby, Manuel Fresc, Johnny Gomez, Mary A. Hein, Henry Hobbs, David R. Hopkins, Eddie G. Johnson, Marvin Kelly, Jack Killan, Rosemary Kilpin, Paul Kubischek, John Leitch, Charles F. March, Owen Boyd McKay, Marvin McKinney, M. L. Morrison, Alena Older, Charles H. Heintzel, Hendrickson, Derry Hernandez, Elmer A. Hoim, Albert Homoki, Kenneth Hosck, Ralph W. Freeman, Earl Jones, John L. Jude, Jack Kelly, M. L. Kelly, Melvin M. Kernan, Clarence V. Lizenis, Cliff Lockwood, Urban J. Louis, Leland K. Miller, David D. Moore, Earl Gene Moran, Curtis Parker, Raymond Payne, Russell Petersen, George Porter, Jr., Hal (Halroyd) Richards, Simone Sacco, Louis Sacramento, Preston Siroche, Roy Swan, P. L. Tarleton, William R. Tassett, Carl Vogt, Robert A. White, F. Howard Williamson, Julian Zavalia, Carlo Moreno, Glenn McClelland, Roy W. McCleod, Ernest F. Nichols, Arnold Oren, Clifford Oarridge, Wm. Bill Pooock, William Post, Bernard Powers, II, Leon Rouse, Jack Robert Smith, John

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St. Paul, Minn., Local 30—Bruce W. Boyer, Howard Brown, Elbert S. Colvard, Paul J. Fishkowsky, Jr., Jaroslav Patch, Jos. P. Tieso, Roy E. Whaley, Irvin G. Williams, Warren J. Alm, Carmen O. Cruz, Elmer Eberhardt, Richard A. Herrala, Wm. A. Knapp, Jos. H. Quady, Jr.; Norman J. Ravich, Leon H. Wilson, Lawrence A. Vilekner, John D. Skelly.  
Sioux Falls, S. D., Local 114—Marshall De Camp, Washington, D. C., Local 161—John R. Keys.

## Official Business

(Continued from page seven)

### DEFAULTERS

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

George Curtner, Bakersfield, Calif., \$990.00.

Vogue Records, and Johnny Ann, owner, and Bob Stevens, F. L. Harper, Hollywood, Calif., \$1,709.50

Wheel Club and George Duros, owner, Oceanside, Calif., \$33.33.

New Orleans Swing Club, San Francisco, Calif., \$1,538.30.

E. B. Club and Don Ambuell (Medford, Ore.), Ukiah, Calif., \$16.50.

Silhouette Club and Joe Saletta, Chicago, Ill., \$500.00.

James (Buster) Facen, Decatur and Springfield, Ill., \$160.00.

Club Winchester and Betty Gray and Buck Willingham, Mound City, Ill., \$390.00.

Palais Royale Ballroom, and Eddie Makar, South Bend, Ind., \$700.00.

Old Orchard Beach Playhouse and Edward Gould, Biddeford, Me., \$250.00.

Speedorama, Inc., and E. A. Jones and Gene Jensen, officers, Minneapolis, Minn., \$200.00.

Drexel Hardin, Cleveland, Miss., \$1,025.00.

Jim S. Fisher, Kosciusko, Miss., \$60.00.

J. D. Suchart, Omaha, Neb., \$10.00.

Tico Tico Club, and Gene Di-Virgilio, owner, Passaic, N. J., \$50.00.

Bachelor's Club of America and John A. Talbot, Jr., and Leonard Karzmar, New York, N. Y., \$1,307.12.

Canfield Productions, and Spizzie Canfield, New York, N. Y., \$272.00.

Silvers Hotel (formerly Blue Eagle Hotel), and Abraham Silvers, S. Fallsburg, N. Y., \$264.00.

Club Ebony and M. C. Styls, employer, Cleveland, Ohio, \$260.00.

Love's Cocktail Lounge, and Clarence Love, Tulsa, Okla., \$146.66.

James E. Clemons, Fort Worth, Tex., \$550.00.

Joe and Rudy Valadez, San Angelo, Tex., \$60.00.

Kenossee Gardens, H. Clarke, owner, Kenossee Lake, Sask., Canada (no amt. given).

Swing Club and Benny Johnson, Fairbanks, Alaska, \$70.00.

## WANTED

WANTED—Gibson six-pedal, eight-string electric harp, manufactured about 1942; state all details Bob Schy, 22052 Runnymede, Canoga Park, Calif.

WANTED—Bb straight soprano sax. Write to J. Wertz, Box 104, R. D. 1, South Park, Pa.

WANTED—Girl pianist, experienced, for small combo, Florida and Maine. Miss Babe Sutherland, Old Orchard Beach, Maine.

WANTED—Brilliant pianist, female, who sings ballads, popular, to join female violinist with view to getting engagements in lounges, clubs, etc.. 25-35. Eileen Starling, 14 Lewis Place, Brooklyn, N. Y.

WANTED—A guitar or sax player who can sing well and would be willing to join vocal-comedy traveling trio. Anyone interested should contact Donny Conn, 25 Girard Ave., Waterbury, Conn.

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