M119,584 international musician

KEEP MUSIC ALIVE - INSIST ON LIVE MUSICIANS

DESICIAL JOURNAL OF THE AMERICAN FEDERATION (I) MULTICIAN) OF THE INITIO STATES AND CAMADO



Rickenbacker

OUTSTANDING QUALITY SINCE 1931

Presents TWO NEW STARS

Console 300

You asked for it! The Rickenbacker ten string pickup with additional necks . . . designed to make playing easier, more comfortable . . . and styled to thrill the player-please the audience. A greater chord combination-fuller chords and harmony than ever before. Lightweightadjustable to sitting or standing position. See the exciting new Console 300 models by Rickenbacker today!

Combo 800

The wide tone variations, excellent pickup and styling that only 23 years of electric guitar specilization could bring! Tone control circuit has nine tone combinations—treble and bass pickup have individual volume control . . . contoured body design in modern blond finish . . . just a few of the features of this brand new series.

> Distributed by Wholesale Music Division RADIO AND TELEVISION EQUIPMENT CO.

207 OAK STREET, SANTA ANA, CALIFORNIA

The Model 98 High Fidelity Amplifier another Rickenbacker Star.

See the New Rickenbacker Models at the MUSIC INDUSTRY TRADE SHOW

ROOM 748, PALMER HOUSE, CHICAGO, JULY 12 THRU 15 OR WRITE FOR FULL INFORMATION

• MUSICIANS • FREE CATALOG

369-PLAY POPULAR PIANO BY
CHORDS. The sensational
Walter Stuert system of piano
Instruction without bass clef.
Complete "18 lesson—40 song
course" teaches playing from
lead sheets. For semi-ed-
vanced planists and music
teachers. Formerly \$5.95,
now only\$1.2
,

FOR PIANO
Cet. Ne. 364—LEFT HAND IDEAS FOR MOD- ERN PIANISTS and how to apply them
346—HOW TO ACCOMPANY VOCAL- ISTS on the piene, Six effective styles of piene eccompaniments clearly Illustrated
903—HOW TO USE 11th and 13th CHORDS. Examples of modern chords applied to popular songs
901—PROGRESSIVE PIANO PATTERNS, Modern style jazz phreses in all popular keys
88-MODERN BLOCK CHORD PRO- GRESSIONS. Examples and exercises for the progressive pianist
80—THE BLOCK CHORD STYLE. Full explanation and examples of this modern piano style, including a block chord harmony chari\$1.08
49—DESCENDING PIANO RUNS. For the right hand. Modern runs to fit the most used chord com- binations.
904—ASCENDING PIANO RUNS. For the right hand, In all popular keys
Progressive style Intros, Breaks and endings for Standard Hits. Melodies Not Included
932-SELECTION "A." Stardust, Tea For Two, Talk of the Town, Ain't Misbehavin'
933-SELECTION "B." Body and Soul, All of Me, I Surrender Dear, If I Had You
934—SELECTION Embraceable You, Honeysuckle Rose, Out of Nowhere, The Sunny Side of the Street
935-SELECTION "D." I'm in the Mood for Love, These Foolish

—SELECTION "E." April Showers, How High the Moon, I Only Have Eyes for You, You Were Meent for Me

SELECTION "G." Leure, September in the Rain, Night and Day, The Very Thought of You....

927-SELECTION "F." Dencing in the Dark, My Blue Heaven, Five Foot Two, Once in a While

FOR PIANO

IONTIANO	
Cat. No. 940—NEW CHORDS FOR STANDARD MITS. Excling, different hermo- nizations of all the best known all-time bits.	1.0
IS3—SINGLE NOTE IMPROVISATIONS FOR PIANO. Ad-lib jazz phrases to fit the most used chord pro- gressions	.50
FOR PIANO	.50

rhythi	to appl na to the instruc American	y over	30 La	tin in-
914-11th	CHORD	IMVERSI	OMS	A

914-11th CHORD INVERSIONS. modern chord study for the gressive planist. showing 300 positions of 11th chord	Dro-	
89-MODERN PIANO INTRO	DUC-	

TIONS,	in	all	popular	k	8ys	\$
68-PIANO						
CD-0-054120		adia	and In	all.	-	nolos

		acounteran				-
7	I-MODE	LATIONS	. 2 and	4 m	easure	
	bridge	s leading	from	and	to all	
	DODUJA	e keve -				3.4

10-MODERN	PIANO	RUNS, 180	pro-
fessional	DUDS ON	all chord	\$1.00

49-PIANO	BASS PATTERNS. A
	left-hand figures on all
chords _	

48—11th CHORD ARPEGGIOS. 132 11th chord runs, the modern sub- stitute for 7th chords
100-MODERN JAZZ ACCOMPANI- MENTS. How to play off-best

bop piano backgrounds	-50
912-CHORDS BUILT BY FOURTH IN-	
TERVALS. A chart of ultra-	
modern 3, 4, 5 and 6 note chords	
and how to substitute them for	
conventional chords	.00

45-MODERN PARALLEL CHORD PRO-
GRESSIONS. The harmonic back-
ground for modern pieno styles.
How to create the "New Sound"
In harmonials having soules

64-NEW CHORD STRUCTURES.	
chart shows the basis for	
unorthodox modern chard a	
tures that can be used in p	
of conventional chords	

915-DICTIONARY OF 13th CHORDS.
A chart of 132 extremely mod-
em 7-pert chords

ESSIONS IN 13th
Examples and exercises
ell variations of 13th

66-PROGRESSIVE PIANO HARMO-
NIZATIONS. The modern way of
harmonizing any malody note
using unconventional chord
formations

354-MODERN CHORD	
How to use four	
11th and 13th ch	
jazz plane styling	***************************************

FOR ORGAN

.75

OB-EFFECTIVE HAMMOND ORGAN COMBINATIONS, chart of special sound effects and novel tone combinations	.50
30—HAMMOND NOVELTY EFFECTS, a collection of amusing trick imitations for "entertaining" organists	J5
33—COMPLETE DICTIONARY OF HAMMOND STOPS, correct inter- pretation of organ sounds	.75

			-		
906-	-POPU	LAR	ORGAN	STY	LING.
	How to				
	music 1				
	voicing,	contre	sting st	yles of	play-
	ing, etc.		mond (Organ	regis-
	tration	-	***	****	******

FOR ALL INSTRUMENTS

Cat. No.	I Cet. No.
365-AD-LIB JAZZ PHRASES, 1.728 modern Iwo-measure jazz phrases to fit ell chords	263-THE 12 TONE SYSTEM. Explana- tion and illustrations of the mod- ern atonal music style
64—MODERN CHORD SUBSTITU- TIONS, chart of chords that may be used in place of any regular major, miner, and 7th chords	348—SYNCOPATED JAZZ ACCENTS. How to place "aff-beet" accents in modern jazz styling
67-MODERN BREAKS. Up-to-date breaks in all popular keys. (For all treble clef instruments)	E2—HOW TO HARMONIZE MELO- DIES. The principles of impro- vising correct harmonic progres- sions for any melody
87-NOW TO MEMORIZE MUSIC. A scientific method with exercises that develop and improve the capacity for memorizing music	41—HOW TO TRANSPOSE MUSIC, including special exercises to practice transposing at sight
PS9—SIGHT READING TECHNIQUE. A tested practical method that will improve your sight reading .50	43-CHORD CONSTRUCTION AND ANALYSIS. How to use chords as fill-ins, background for correct improvising, etc
16-HOW TO PLAY BE-SOP. Full analysis, theory and many examples:\$1.50	05-TRANSPOSING CHART, chang- ing music to all keys
792-PROGRESSIVE JAZZ PASSAGES. Typical Be-bop exemples in all popular keys	FOR GUITAR
01-CHORD CHART, 132 popular sheet music chords	347-UNUSUAL CHORD POSITIONS
907—HOW TO REHARMONIZE SONGS. Instructions in finding more modern substitute chords for conventional sheet music	FOR GUITAR. 744 chords in diagram and notation (by Norman Elliott)
58-BASS IMPROVISING BY CHORDS.	242-GUITAR RUNS. Modern technique for improvisation on all chords
How to find the correct bass notes from popular sheet music diagrams	358-GUITAR STYLING IN TENTHS. An unlimited new source of interesting effects
13.—180 MODERN NEW SCALES. An unlimited source of new ideas for modern progressive improvisation, beyond the scope of traditional scales.	946—OCTAVE UNISON STYLIZING FOR GUITAR. Modern double and triple string sale sechnique and how to apply it
47-IMPROVISING and HOT PLAY- ING. Hundreds of improvisation patterns shown on all chords. A	355-NOVEL GUITAR ACCOMPANI- MENTS. New, different guitar rhythms for Interesting small combo effects
chord index locates many jezz phrases for any chord combina- tions	344-117N CHORDS FOR GUITAR and how to use them. 660 modern
66-TWO-PART HARMONIZING BY CHORDS. The chord system for	thords, diagrams, fingerings, no-

TWO GREAT MONTHLY PUBLICATIONS

Over 1,000 Professional Planis' Get "Modern Plane Trends" Every Month! Do You?

Learn modern Ad-Lib playing - practical, instructive ideas for instrumentalists.

982—GUITAR INTRODUCTIONS. Pro-

Modern Plano Irenas
An Instructive Monthly Publication
for Progressive Musicians
Modern Chard Progressions
New Harmonizations of Standard Hits
Introductions, Breaks, Endings
Original Progressive Soles . New
Harmonic Devices & Ideas for
Modern Improvisation
- STRICTLY PROFESSIONAL -

rent Issue Subscript 70 Cents \$2.50 IMPROVISATION •

for Musicians	
Counter-Melodies	
Melody Writing • For All Trable Cli Instruments • Strictly Modern • Six Munths	

rent Jasus Subscriptio D Cents \$2.00

MONEY BACK GUARANTEE ON EVERYTHING I

WALTER STUART music	studio	1227-A MORRIS AVENUE, UNION, NEW JERSEY
Enclosed you will find \$	☐ Send	C.O.D. (except Canada)
Please send (list by number).		
		Free Catalog
PLEASE PRINT		☐ Modern Pieno Trendi:
NAME.		
STREET.		
CITYSTATI		TE



international musician

Vol. LIII

JULY, 1954

No. 1

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

Entered as Second Class Matter July 28, 1922, at the Post Office at Newark, N. J. "Accepted for mailing at special rate of postage provided fer in Section 1103, Acr of October 3, 1917, authorized July 28, 1922."

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

LEO CLUESMANN, Editor and Publisher HOPE STODDARD, Associate Editor

Subscription Price

ADVERTISING RATES

Apply to LEO CLUESMANN, Publisher 39 Division Street, Newark 2. N. J.

OFFICERS OF THE FEDERATION

JAMES C. PETRILLO President
570 Lexington Avenue,
New York 22, N. Y.

175 West Washington Street, Chicago 2, Illinois

LEO CLUESMANN Secretary
220 Mt. Pleasant Ave., Newark 4, N. J.

Executive Committee

HERMAN D. KENIN359 South West Morrison St., Portland 4, Oregon

GEORGE V. CLANCY5562 Second Blvd. Detroit 2, Michigen STANLEY BALLARD32 Glenwood Ave.

Minneapolis 3, Minnesota

WILLIAM J. HARRIS1918 Live Ook St. Dallas 1, Texas

WALTER M. MURDOCH _____279 Yonge St. Toronto 1, Ontario, Canada

CONTENTS

Cover photographs—see article on	
Music in Pannsylvania	. 8
Electrical Transcriptions Notice	5
New Laws and Changes	6
Recording Companies Signed	7
Music in Ponnsylvania	8
Bands March on in Pennsylvania	15
Where They are Playing	16
Key Bands in Pennsylvania	17
Technique of Percussion-Stens	18
Violin: Views and Roviews-Babitz	20
Summer Symphony	22
Trumpet Talk-Petzlaff	26
Local Highlights	28
It's in the News!	30
Closing Chord	34
Amusement Tex-Babitz	35
Official Business	36
Bookers' Licenses Revoked	39
Defaulters List	41
Unfair List	45

Affairs of the Federation

NOTICE

to all locals and members relating to

Electrical Transcriptions

The President's office of the Federation has negotiated new agreements with manufacturers of electrical transcriptions which embody the Federation's policy with regard to the recording of all electrical transcriptions during the period January 1, 1954 - December 31, 1958. Copies of the Electrical Transcription Labor Agreement and of the Electrical Transcription Trust Agreement are available at the President's office and are being sent to all locals of the Federation so that their terms and conditions may become known to all interested persons. On and after August 1, 1954, no engagements for electrical transcription work may be performed unless in conformity with this policy, and unless the employer has become a party to such agreements.

Electrical transcriptions, other than library service transcriptions, made under the terms of these new agreements may not be used for television broadcasts unless additional agreements for Television Film Jingles and Spot Announcments are executed with the American Federation of Musicians and the Music Performance Trust Fund. In such case, musicians are to be paid additional wages in conformity with these Television Film Jingle and Spot Announcement Labor Agreements and payments will also be due to the Trustee under the Trust Agreement.

Your attention is directed to the following brief summary of some of the principal features of the new agreements relating to electrical transcriptions:

WAGES, Etc.

Transcriptions other than Jingles and Spots:

For each fifteen (15) minutes of recorded music with or without continuity, the rehearing and recording of which does not exceed one (1) hour, per man...... \$27.00

Each additional five (5) minutes of recorded music, the rehearsing and recording of which does not exceed twenty (20) minutes, per man

Rehearsal overtime, for each fifteen (15) minutes 4.50

9.00

Leader, or single musician, double.

Jingles and Spots:

Single session, consisting of one (1) hour or less, during which no more than three (3) jingles or spots, each of no more than one (1) minute's duration may be made, per man \$27.00

Overtime, 20 minutes or less, during which one (1) additional jingle or spot may be made, per man 9.00

Rehearsal overtime, per 15 minutes, per man 4.50

Leader, or single musician, double.

No jingles or spots advertising products of more than one sponsor may be made during any one session or overtime session.

PAYMENTS TO MUSIC PERFORMANCE TRUST FUND:

Each producer of electrical transcriptions agrees to make the following contributions to the Music Performance Trust Funds:

(a) Library Service Transcriptions and Open End Transcriptions:

("Library Service Transcription" is a transcription the content of which is entirely musical and has no advertising material incorporated therein. "Open End Transcription" is a transcription intended to be and actually broadcast more than once in any city, the content of which is designed for broadcast by different sponsors and which contains no advertising material relating to any particular sponsor.)

3.225 per cent of producers' gross revenues derived from the exploitation of the transcription if the transcription is recorded after January 1, 1954, and is first released on or before December 31, 1955.

3.45 per cent of such revenues if the transcription is recorded after January 1, 1954, and first released on or after January 1, 1956.

(b) Closed End Transcriptions:

("Closed End Transcription" is a transcription produced according to the specifications of a single sponsor and intended for use by that sponsor only.)

First run-no payment;

Each subsequent run—50 per cent of the musicians' wages, computed at scale, for each run.

(c) Jingles and Spot Announcements:

("Jingle or Spot Announcement" transcription is a transcription produced according to the specifications of a particular sponsor and intended to be used by that sponsor only, the playing time of which does not exceed two minutes.)

A single payment of \$100 for each Jingle or Spot Announcement used.

(d) Transcriptions Made for a Single Non-Repetitive Use:

No payment is due for a single usage of a transcription.

NEW LAWS AND CHANGES

The following actions were taken by the 1954 Convention in Milwaukee, Wisconsin. Those which constitute new laws or changes in the Constitution and By-laws will become effective September 15, 1954, unless otherwise specified. Members are directed to govern themselves accordingly.

Contracts Between Employers and Members for an Indefinite Period Can Be Cancelled By Either Party Giving Two Weeks Written Notice to the Other After the Engagement Commences.

A section to be known as Section 16 in Article 16, to read as follows:

"All contracts between employers and members performing alone or as leaders of orchestras and bands wherein a specified number of weeks is not named, can be cancelled by either party giving two weeks' written notice to the other, after the engagement commences.'

Locals to Be Furnished Each Week With Weekly Reports Regarding "Bookers' Li-censes Revoked," "Defaulters List" and "Unfair List."

The locals are to be furnished with current weekly correction sheets which will include all additions and deletions in the "Bookers' Licenses Revoked," "Defaulters List" and "Unfair List."

Section 10 of Article 23 Regarding Personal Appearances is Revised.

The first sentence is left unchanged. The balance of the section has been revised and is set forth in italic type:

"Members or leaders, whether traveling or local, who desire to make personal appearances including radio and/or television appearances, must first obtain permission from the local in whose jurisdiction the appearance is to occur. Recorded interviews are per-mitted only if the local in whose jurisdiction the broadcast of the recording is to originate,

IMPORTANT NOTICE FOR LOCAL SECRETARIES

The International Executive Board has instructed the attorneys for the Federation to prepare a new draft of the Form B Contract in order to more fully protect our members and to comply with the action of our 1954 Convention.

These contracts will be available on or about September 15, 1954. It is suggested that Secretaries do not increase their supply of the present forms to exceed their needs beyond that date. approves. A local is not empowered to with-hold its approval if said local permits its own members to broadcast over the originating station or has a working agreement with same. Neither members nor leaders are permitted to use their recorded interviews in connection with disc jockey or similar shows, unless such recordings are prefaced with the words 'the following is transcribed' and if these recordings are for general distribution to radio and television stations in localities where the artist is not scheduled to appear, unless permission of each local is first obtained."

There Has Never Been a Provision in the Bylaws Covering Mergers of Locals. For this Reason the Following Resolution Was

WHEREAS, at the pesent time there is no provision in the Federation By-laws covering

mergers of locals, therefore,
BE IT RESOLVED, That if, in the opinion of the International Executive Board, it will be in the best interest of the locals and the Federation, two or more locals may merge under such conditions as may be recommended by the International Executive Board.

Section 3 of Article 14 Is Amended to Provide That in Addition to Notifying Secretaries of Home Locals When a Transfer Membership Has Been Issued, the Secretary Must Also Notify the Home Local When the Transfer Membership Is Withdrawn or Revoked and When Full Membership is Bestowed on the Transfer Member. The section will read:

"Section 3. The Secretary of the local where the member has applied for transfer membership, must immediately notify the Secretary of the local in which the member holds full membership, upon:

(a) Issuing a transfer membership;

(b) The transfer membership being withdrawn or revoked; and

(c) Full membership being bestowed on the transfer member."

An Extra Line to be Placed on Form B-1 Contracts to Indicate the Kind or Nature of the Engagement to be Performed.

This will provide that the contract indicate whether it is for a dance, banquet, floor show, stage show, etc. This will be included in the new Form B-1 contracts which are being prepared, and will contain some other revisions which are referred to in this issue in a special notice to all secretaries.

Section 7 of Article 9 is Amended by Adding to Subsection "A" a New Subdivision, a Strengthening of the By-laws, by Providing that the International Executive Board Shall Have Authority to Adjudicate and Determine Grievances Between Members and Employers and Members and Booking Agents, etc.

"(4) The failure to perform (or the breach of any other type) of any contract or agreement, between such member and such employer or purchaser of services, or between such member and such booking agent, or between such employer or purchaser of services and such booking agent, by any party to such contract or agreement shall not have the effect of terminating the obligations, under the provisions of this Section 7, of such party or of any adverse party or of any other party to such contract or agreement. Such failure to perform or such breach of any other type. since it is included within the definition of grievance,' shall be heard, adjudicated and determined as provided in this Section 7 upon the request or demand of any party."

Section 7 (A) of Article 9 is Amended in Accordance with the Recommendation of Our Attorneys, Strengthening the Authority of the International Executive Board in Connection with Contracts Between Members and Employers; Members and Booking Agents, and Two or more Booking Agents,

"(A) Every claim, dispute, controversy or difference (all of which are herein called grievance') arising out of, dealing with, relating to, or affecting the interpretation or application of this contract or the violation or breach or threatened violation or breach thereof, whether between (1) an employee who is a member of the American Federation of Musicians (herein called 'Federation') and the emloyer or purchaser of services hereunder, (2) such member and the booking agent of the engagement provided for hereunder, (3) such employer or purchaser and such booking agent, or (4) two or more booking agents shall be heard, adjudicated and determined as follows:"

Article 28, Section 6 "A" of the By-laws is Rescinded.

This law provided that the delegates be furnished with coat lapel tags to be worn going to and from conventions. These badges were forwarded to the secretaries with their credentials. Through the rescinding of this By-law, this will no longer be done.

The 1957 Convention to be Held in Denver, Colorado.

The International Executive Board recommended to the Convention that Denver, Colorado, be selected as the Convention City for 1957. The recommendation was adopted.

Convention Urges Passage in Congress of House Bill Known as H.R. No. 7185, Introduced by Congressman Howell of New Jersey, and Senate Bill Known as S. No. 1109, Introduced by Senator Murray of Montana.

WHEREAS, There has been introduced in the House of Representatives a bill sponsored by Congressman Charles R. Howell (D., N. J.). known as H. R. No. 7185; and a bill No. 1109 (Continued on page seven)

Additional Recording Companies That Have Signed Agreements with the American Federation of Musicians

The following companies have executed recording agreements with the Federation, and members are now permitted to render service for these companies. This list, combined with the list in the June, 1954, issue of the International Musician, contains the names of all companies up to and including June 25. Do not record for any companies not listed herein, and if you are in doubt as to whether or not a company is in good standing with the Federation, please contact the President's office. We will publish names of additional signatories each month.

local 2-St. Louis, Missouri Delmar Records

Local 5—Detroit, Michigan Edgewater Records

Local 6-San Francisco, California Circle Recording Company

Local 10-Chicago, Illinois

Carlton Recording

Aristocrat Record Corporation Voice Seren Record Company Heartbeat Records Tele Tone Music, Inc. Klick Record Company Star Maid Records

Local 16-Newark, New Jersey
Waldorf Record Corporation

Local 34—Kenses City, Missouri Blasco Music, Inc.

Local 38-Larchment, New York Hobart Mitchell Local 47:-Los Angeles, Californis

The Clover Record Co.
Rhythms Productions
Crown Records
Orbit Publishing Company
Stepping Tones
Della Records
Aladdin Records
Nu-Art Recording Company
Hit Records
Fabor Robison Productions
Abbott Records, Inc.
Ekko Records
Phoenix

Local 60-Pittsburgh, Pennsylvania Roger Wolfe

lecal 65-Houston, Texas Peacock Records, Inc. Duke Records

Local 77—Philadelphia, Pennsylvania Guyden Record Company Palda Record Company

Local 86-Youngstown, Ohio Carl H. Fry.

Local 145-Vancouver, B. C., Cenada

Aragon Recordings Velve-Tone Recordings

Local 149-Toronto. Ontario, Canada Hallmark Recordings Ltd.

tecal 153—San Jose, California Bella Records, Inc.

total 154-Colorado Springs, Colorado Home Spun Recordings

Local 248-Paterson, New Jersey Camm Records, Inc.

Local 309—Fond Du Lac. Wisconsin Potter Music Co.

Lecal 311-Wilmington, Delaware
Blue Hen Record Company

Local 324—Gloucester-Manchester, Mass. Majesty Records

Local 325—San Diege, California Bowery Records Local 569 Quakertown, Pennsylvania Bucks County Sound & Recording Laboratory

Local 586-Phoenix, Arizona Liberty Bell Record Company

Local 802-New York, New York Westminster Recording Company Fiesta Record Company Brewster Record Co. Fleetwin Music Co. Commodore Record Co., Inc. Dawn Productions Pic Records, Inc. RMP Record Co. Corinthian Records Cavalcade Records Benida Record Company, Inc. Debut Records, Inc. Songcraft, Inc.
Taff Records Company
Statler Record Co.
United Research Laboratories Octave Records. Inc. Heritage Productions G-Note Records Alexander Record Company Pyramid Records Quality Record Corporation Pavilon Record Company Book-of-the-Month Club, Inc. Henry William Wiese

NEW LAWS AND CHANGES

(Continued from page six)

similarly introduced in the Senate of the United States by Senator Murray and others, and

WHEREAS, These bills were carefully studied and analyzed by the undersigned, and the New Jersey State Conference of the A. F. of M., and

WHEREAS, These bills contain measures very beneficial to the future of live music and musicians, and

WHEREAS, The enactment of these bills into law would also put our great country in the top limelight as a leader of the Arts of the World.

BE IT THEREFORE RESOLVED, That this 57th Annual Convention of the American Federation of Musicians go on record to-wit:

- 1. It heartily urges passage of these bills, and
- 2. That each local within the American Federation of Musicians will urge passage of these bills with their respective Senators and Congressmen at the earliest possible moment.
- It is Recommended that a Drive Should be Made Through Congress and the President of the United States to Have the 20 Per Cent Amusement Tax Removed or Re-

duced. The Drive Calls for Assistance of All Locals, Central Labor Councils and Kindred Organizations.

WHEREAS, Work conditions in all locals is slowing down, and

WHEREAS, We all know the twenty per cent tax (amusement) has a lot to do with this situation, and

WHEREAS, Our President has done his utmost to help eliminate this tax, and WHEREAS, The Federation has spent

WHEREAS, The Federation has spent thousands of dollars in this effort, and

WHEREAS. The twenty per cent tax has not been changed to help the work possibilities

THE LESTER PETRILLO MEMORIAL FUND IS A PERMANENT AND CONTINUING FUND FOR THE BENEFIT OF DISABLED MEMBERS OF THE FEDERATION.

Its main source of revenue is the voluntary contributions by locals and members of the Federation. However, its effectiveness can only be maintained by their whole-hearted support. of the musicians and those who employ them, therefore,

BE IT RESOLVED, A continued drive should be extended through Congress and the President of the United States to fight this tax so as to remove or reduce this evil, and

BE IT FURTHER RESOLVED, A planned campaign to be started by the Federation, incorporating the help of all locals; all Central Labor Councils throughout each state; all Affiliated Crafts of each Council; all State Federations of Labor; the American Federation of Labor, and all Union members in the entire Labor movement. Also the general public, if deemed necessary.

The Committee report is favorable but calls attention to the fact that the matter has been in part taken care of by the President.

The report is adopted.

"Civil Rights in the American Foderation of Musicians" to be Printed Serially in the International Musician.

It is decided that "Civil Rights in the American Federation of Musicians," by William P. Steeper, be printed serially in the International Musician, thereby enabling all members in the A. F. of M. to enjoy and profit by the subject matter.



Pennsylvania

PENNSYLVANIA in its past has had three points of special musical distinction: as the birthplace of the earliest American composer (Francis Hopkinson) and of the most popular American composer (Stephen Collins Foster), and as the locale of the earliest American symphony orchestra. In the present it can boast at least two musical achievements of an unusual calibre: the Philadelphia Orchestra and the Bethlehem Bach Festival. Another point of distinction: it is the reliquary of the musical instrument most closely associated with our independence. At Independence Hall, Philadelphia, where on July 4, 1776, the Declaration of Independence was signed, now rests the Liberty Bell.

Philadelphian Francis Hopkinson, famous as one of the signers of the Declaration of Independence, measures high in the musical world also, as the composer of the first American work, "My Days Have Been So Wondrous Free," various songs and psalms, and an "allegorical-political" opera The Temple of Minerva, first performed in 1781. "by a company of gentlemen and ladies in the hotel of the minister of France in the presence of His Excellency General Washington and his

lady." This is held by many to be the first American opera, though credit for this usually goes rather to *Leonora by*. William Fry, another Philadelphian.

Pre-Revolutionary Orchestra

The first symphony orchestra in our country was formed in Bethlehem, Pennsylvania, a fact realized by few of the thousands of music lovers who annually in May converge on that town at the fork of the Delaware. At its formation in the middle eighteenth century this orchestra included fourteen instruments (Haydn's contemporary orchestra had about thirty-five) — two first violins, two second violins, two violas, one cello. one double bass, two flutes, two trumpets, two French horns. Since, as quickly as new instruments were added in Europe, Bethlehem procured them-trombones arrived in 1754. the bassoon in 1800, and, in 1806, a contrabass purchased for the then enormous sum of by the nineteenth century the orchestra had reached what for the time was full symphonic proportions. Trombones speedily began to augment the musical life of the community in other than orchestral ways. They played to welcome distinguished visitors to the community: Governor Hamilton on July 13, 1752, Benjamin Franklin in 1756, and His Excellency General Washington on July 25, 1782. They formed a thrilling chorale on Easter morning, for the delectation of villagers as well as to the amazement of Indians lurking in the forests.

by ar in

of

Ce

for

Instruments were scarce, and their players perforce limited. All the settlers, however, sang at church, at work and at play. In the choral field, therefore, was realized their greatest achievement. When the score of Haydn's The Creation reached the community in 1810 (Haydn had been dead but a year then), they had singers ready to learn it. It was given the following year with the accompaniment of fifteen orchestra players, this one of the earliest performances of a complete oratorio on our shores. When in 1822 the Musical Fund Society of Philadelphia gave the same work, trombonists Jedediah and Timothy Weiss, asked down to that city to fill out the orchestra, aroused much curiosity since this instrument was until then unknown in the Quaker City.

INTERNATIONAL MUSICIAN

Bethlehem held good its head start in music. In 1834 and 1835, Haydn's The Seasons was given, half one year and half the next, this under the auspices of the Philharmonic Society, a body of singers and players who bound themselves to pay twenty-five cents admission fee, a yearly contribution of fifty cents and a fine of twelve and a half cents for non-attendance. At the second performance of Haydn's The Creation on May 18, 1823, a chorus of seventy, plus orchestra, was heard; at the third, on May 20, 1839, 125 participated. Through seventy years this Society presented programs of high standard, with William H. Graber its conductor from 1869. Then in the early eighties, the chorus dropped away, leaving the field to the orchestra.

This choral hiatus was intolerable to J. Frederick Wolle, nineteen-year-old grandson of the same Jedediah Weiss who had jaunted down to Philadelphia some sixty years before to help out with his trombone. Now in 1882 he organized the Bethlehem Choral Union. Two years later, hearing Bach sung by a large chorus in Munich-he was studying in that city at the time—he resolved to devote his life to the development of the Bach tradition in Bethlehem. During his directorship of the Bethlehem Choral Union (1882-1892), he included American premieres of the St. John Passion (June 5, 1888), and the St. Matthew Passion (April, 1892). When, however, he suggested as a possible third offering the Mass in B Minor, the Choral Union, after examining the difficult score, did a quiet fadeout. The adamant Dr. Wolle, however, by the Fall of 1898 had gathered together another chorus and had begun coaching them in the work. His efforts culminated in the presentation, on March 27, 1900, of the first Bach Festival, and in the formal organization of the Bach Choir on April 2, 1900, a peculiarly fitting year since it was the one hundred and fiftieth anniversary of the death of Bach. From that time to the present—with the exception of a seven-year period (1905-12) when Dr. Wolle was in California as head of the Department of Music at the University of that State, the Bach Festivals have been an annual event, with the Mass in B Minor scheduled for the second day each year. On Dr. Wolle's death in 1933, Bruce Carey became the director, an office taken over by Ifor Jones in 1940. The accompanying orchestra is derived largely from the Philadelphia Orchestra.

Interesting in this context are the multiple musical uses Philadelphia Orchestra members are put to. Besides assisting at the Bach

Festival, they go over almost to a man into the Robin Hood Dell Orchestra in Summer. They also split up into smaller ensemble groups: the Philadelphia Chamber String Simfonietta, conducted by Fabien Sevitzky (founded in 1925) which gives around three public concerts and one children's program annually; the Arco-Arte Sinfonietta, an ensemble of eighteen string players under the baton of Norman Black; and the Philadelphia Woodwind Quintet which currently is concertizing in Iceland, at the invitation of that nation's government.

All this activity is supplementary to one of the fullest and richest concert seasons in the whole annals of symphonic ensembles—twenty-eight pairs of Friday afternoon and Saturday evening concerts, ten Monday evenings, four Student Concerts, and five Saturday morning Children's Concerts; ten concerts in New York, eight in Washington, six in Baltimore, six each at the festivals in Worcester and Ann Arbor, one or two concerts each in a number of other cities and a mid-winter tour of several cities in the South. Besides, there are a pension concert and four free concerts in Convention Hall (compliments of the city).

This orchestra is quite as unusual in its history as in its present scope of achievement. Born at the turn of the century, it is the twice removed offspring of the oldest musical organization in continuous existence in this country, the Musical Fund Society, founded in 1820 "for the relief and support of decayed musicians and their families and the cultivation of skill and diffusion of taste in music." By standing sponsor at various times to the predecessors of the Philadelphia Orchestra, this Musical Fund Society indirectly made the Philadelphia Orchestra possible.

Heritage of Good-Will

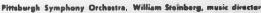
Another hoary institution, the Germania Orchestra, which dominated matters musical in Philadelphia from 1856 to 1895 gave indirect support to the Philadelphia Orchestra; for by passing on its membership to the Henry Gordon Thunder Orchestra (1896-1899) which in turn passed on many of its members to the Philadelphia Orchestra, the Germania helped recruit the latter organization. Still another parent of the Philadelphia Orchestra, the Philadelphia Symphony Society (1893-1900), though an amateur organization, had an excellent library, which it donated to the Philadelphia Orchestra, together with a set of music stands and kettle drums.



Maurico M. Lord, conductor, Moadvillo Symphony

For many seasons Philadelphians had been brooding over the idea of starting a really professional orchestra. When Theodore Thomas was called to Chicago in 1891 as the permanent conductor there, many felt they had missed a real opportunity. A few inconsolables turned their backs on the whole enterprise. However, when Fritz Scheel arrived from the West Coast in 1899 to conduct summer concerts at Woodside Park, the quality of his performances so aroused the admiration of Philadelphia's citizenry that the Symphony Society engaged him to direct their three concerts after having agreed to his stipulation that he be given a quota of professionals to conduct in the Spring. Come Spring, Scheel asked for his orchestra.

Now Philadelphians resorted to a ruse. They knew that the citizenry would not rise to support a symphony orchestra but that they would turn out to a man for a "worthy cause, be it flood victims, homeless waifs, Greek destitutes or maltreated cats. So, just as eighty years before, the Musical Fund Society had got its start with a benefit concert ("decayed musicians") so on March 29, 1900, this concert given for the "Relief of the Families of the Nation's Heroes killed in the Philippines," was such a success that immediate plans were made for a permanent orchestra. A fund of \$15,000 was raised, and November 16, 1900, announced as the date of the first concert of the Philadelphia Orchestra of eighty-five musicians conducted by Scheel. In 1902 and 1904 tours were undertaken to New York and Boston, daring moves in those days, but, as it turned out, successful ones. By 1905 Scheel was not only touring the middle Atlantic States, and of course giving the regular concerts in Philadelphia, but was conducting chamber music programs and lead-







ing an opera class as well. His death in 1907, at the age of fifty-five, was said to have been due to overwork.

A Women's Committee for the Philadelphia Orchestra was organized in 1904—over the protests of a large segment of the citizenry, since women in those days were expected to sponsor benefits, but not build orchestrasand has, throughout the ensuing half-century, played a vital part in the success of the organisation. (Philanthropists Alexander Van Rensselaer and Edward Bok have tided the orchestra over in various of its crises.) After 1907, Carl Pohlig took over for a five-year period, resigning because of difficulties with the management, to make way for Leopold Stokowski, engaged, sight unseen, on the basis of reports of his work in Cincinnati. During the twentynine years (1912-1941) of his conductorship, the Philadelphia Orchestra rose from a community ensemble to a position of a worldrenowned instrument, famous for its forays into new fields of musical literature as well as for its virtuoso level of musicianship. In 1916 alone he introduced ten major symphonic works for the first tme in America, among them Mahler's Eighth which he repeated eight times in Philadelphia and also presented in New York to that city's vast satisfaction. He conducted these premieres, as well as most of his other programs, to full houses. (Scheel was wont to say he was glad he stood with his back to the audience, so that he could forget how few came.) Graphic of gesture, intense of feeling, he held the members, and he held the audiences. It is hoped that the magnetism he displayed will not be among the forgotten matters of history.

Tradition Extended

Eugene Ormandy began as co-conductor with Stokowski in 1936, and in 1938 was appointed music director. Few could have followed Stokowski and still have established themselves as personalities. Ormandy not only did this but even increased the prestige of the orchestra.

Postscript: the benefit idea is still sure-fire in Philadelphia. The orchestra's Pension Foundation, established in 1944, has been most successful in accumulating a fund for retirement and death benefits for members.

Philadelphia has long been a center for cultivation of music by Negroes. As early as 1815 a Negro band (The Washington Guards, Company Three Band) led by trumpeter and composer Francis Johnson, was playing for key events—in 1825 for a grand ball for General Lafayette. It toured Europe in 1837, one of the first American musical organizations to do this. Currently functioning in the city is the Philadelphia Concert Orchestra, founded in 1931 by Raymond L. Smith out of monies acquired from his bonus funds of World War I, and at first named the E. Gilbert Anderson Memorial Orchestra, in memory of the leader of an orchestra which flourished in the city from 1905 to 1916. The orchestra now comprises sixty-five musi-

cians, gives four concerts each year.

Pittsburgh, in 1783 a town of sixty or so wooden houses and cabins in which lived something over one hundred families, is now one of the great steel centers of the world, famous for the manufacture of glass, clay products, electrical devices, air brakes, cork, white lead, pickles, preserves and radium products. It is also famous as the birthplace of America's folk composer, Stephen Collins Foster, born in Lawrenceville (now part of Pittsburgh) on July 4, 1826, enrolled as a student at the academy at Tioga Point, at Athens, Pennsylvania, at the age of thirteen, and living fourteen years of his adult life in Allegheny, today a suburb of Pittsburgh. It was in Pittsburgh and its environs that he brought forth his best work—"Oh, Susanna,"
"Uncle Ned," "Old Folks at Home," "Massa's in the Cold, Cold Ground," "My Old Kentucky Home," "Jeanie with the Light Brown Hair"; and it was back to Pittsburgh his body was taken after his death in the charity ward of the Bellevue Hospital in New York City in 1864 at the age of thirty-eight. In Pittsburgh, they say, a fine funeral was given him at

Trinity Church and a brass band played "Old Folks at Home" at his grave.

But to come back to present-day Pittsburgh and to its present-day musical scene.

The Pittsburgh Symphony Orchestra has had two separate and distinct existences. Or, to put it more precisely, two separate and distinct Pittsburgh symphony orchestras have functioned in that city. The first lived from 1896 to 1910; the second was born in 1927

fc

gi A

N to

th

of

K

of

lt

to

T

sic

rel

the

on

to

COI

sea

inc

vei

cer

"pı

exi

Th

ma

wit

orc

pai

Art

eac

one

visi

gro

pri

bef

soc

and is still going strong.

The first Pittsburgh Symphony, conducted successively by Frederick Archer, Victor Herbert and Émil Paur, built up quite a name for itself, especially during its six years (1898-1904) under Herbert. This composer of vivacious operettas had already had quite a career behind him: as cellist in the orchestras of Theodore Thomas, Anton Seidl and the Metropolitan Opera; as associate conductor of the Worcester Festival (for which he wrote an oratorio, The Captive) and as bandmaster of the famous 22nd Regiment Band, succeeding in this capacity the famous Patrick Sarsfield Gilmore.

While he was on the podium at Pittsburgh, his The Fortune Teller, and his Babes in Toyland hit Broadway with such impact that he decided to make a career out of composing, and relinquished his orchestral post-a very good thing, no doubt, for operatic history— The Red Mill, Naughty Marietta and Sweethearts were still to spurt from his pen—but a very sad thing for Pittsburgh Symphony Orchestra No. 1. For during the next six years, from an expertly trained and widely toured group of seventy men, it dwindled into an esoteric coterie of specialists who finally passed from the scene from sheer lack of audience support.

The present Pittsburgh Symphony, formed in 1927 and conducted successively in its first stage by Elias Breeskin and Antonio Modarelli, was in 1937 brought to major symphony likeness by Otto Klemperer who took. for this retouch job, a season's time off from his post as conductor of the Los Angeles Philharmonic. In 1938 the orchestra's direction was taken over by Fritz Reiner-his work with the Cincinnati Orchestra had already earned him high respect—and it looked like clear sailing ahead, had not an economyminded management, deciding to curtail both season and personnel, come square up against the artistic integrity of said Dr. Reiner. After the latter's resignation, the orchestra subsisted for four years on guest conductors.

Steel as Sponsor

In 1952, William Steinberg mounted the podium, to begin an era of brave enterprise, one result of which has been a cooperative arrangement in 1953 between industry and music, novel in the annals of ochestra concert-giving: the "hiring" of an orchestra—in this case the Pittsburgh Symphony complete—by the Union Steelworkers of America, C.I.O., to play to the workers in steel towns in the area. Communities serviced so far have been Braddock, McKeesport, Johnstown, Bethlehem, New Castle, Brackenridge, Weirton, Canton and Pittsburgh. Two policies rule these concerts: general admission (no reserved seats), and one ticket price, namely \$1.50. Wherever the orchestra plays, all civic organizations are asked to-and do-cooperate, thus bringing about public relations of a particu-

larly salutary sort. In the 1954-55 season the concerts will grow to nine, three of which will be played on the orchestra's tour to Carnegie Hall, New York, namely, in Newark, Bethlehem, and Scranton.

Like the Philadelphia Orchestra, the Pittsburgh Symphony has chamber music offshoots, for instance, the Gatto String Ensemble which gives emphasis to string music in the schools. Angelo Gatto is the leader of its twenty-two

If the following descriptions of other symphonic* enterprises in the State seems abbreviated, the apology must be lack of space. No one issue of any magazine could no justice to the great wealth of symphonic effort in the Keystone State.

The Erie Philharmonic derives from a group of musicians who were rehearsed by Franz Koehler in a room over the entrance to Shea's Theatre around 1910. In 1920, with the help of Local 17, Erie's first paid orchestra came into being, Henry B. Vincent its conductor. It succumbed after six years of concert-giving to that common complaint, lack of money. Then in 1930 a group of twenty-two professional musicians invited John R. Metcalf to rehearse them. By May of that year the group had grown to sixty; and by the Fall of 1931 the Erie Philharmonic Society had embarked on its career. In the season of 1946-47, having increased its resources, it called Fritz Mahler to the podium and offered a full schedule of concerts. When Mr. Mahler resigned in 1953, James Sample took over. During the past season seven pairs of concerts were presented, including a Messiah performance, a concert version of Madame Butterfly, two youth concerts, a Twilight concert and a post-seasonal "pops."

The Scranton Philharmonic has been in existence sixteen years, for twelve of which Dr. Frieder Weissman has been at the helm. Three youth concerts and three adult concerts make up each season's schedule. Cooperation with other local art groups is a policy of the orchestra, for instance. an exhibition of oil paintings by the members of the Scranton Artists Group in the concert hall lobby at each concert during the past four years. On one occasion the members of the Artists Group painted their impressions over television, as the music played in the background. Another feature is the reasonably priced "Dutch Treat" buffet suppers held before concerts, and affording a relaxed and social hour for music lovers.

The Reading Symphony, organized fortytwo years ago, for ten years now has been under the conductorship of Alexander Hilsberg. Its four concerts a season are presented with eminent soloists.

The Harrisburg Symphony in its twentyfive-year history has had two conductors, George King Raudenbush, from 1930 to 1950; and Edwin McArthur from 1950 up to the present. As is usual with budding orchestras. it faced, in 1939, just about every difficulty possible: little money, little community interest, few facilities. Then the newspapers publicized its story; Walter Damrosch lent it a library; and, after the orchestra's first concert in April, 1931, the Women's Committee was organized to promote it.

Via the orchestra's youth concerts, thousands of school children of the Central Pennsylvania region, many of them brought by bus from as far as a hundred miles, have been reached. In 1936, through a private gift, a choir was established to function with the orchestra. (In 1939 the choir was made an independent organization.) In 1937 was evolved a novel plan by which the Harrisburg Orchestra and a major symphony — in this case the Philadelphia Orchestra - could be heard on the same subscription series. During the 1954-55 series, the ninety-member Harrisburg Symphony under Edwin McArthur will present four concerts, and the Philadelphia Orchestra under Ormandy, two. Another instance of reciprocity: many members of the

Williamsport Symphony Orchestra, Osborna Housel, conductor



York Symphony Orchestra, George Hurst, conductor



Scranton Philhermonic Orchestra, Frieder Weisemann, conductor



For operatic activities in Pennsylvania, readers are referred to the March, 1954, issue, page 11; and to the May issue, page 35



Erio Philharmonic Orchestre, Jemes Sample, music director



Philadelphia Concert Orchestra, Raymond L. Smith, conductor

Harrisburg Orchestra study with the firstchair men of the Philadelphia Orchestra.

The York Symphony, starting its twenty-third season next Fall, has functioned under three conductors: Sylvan Levin for the first three years; Louis Vyner for the next four-teen; and George Hurst, formerly assistant conductor of the Royal Conservatory Symphony and now instructor in composition and conducting at Peabody in Baltimore, for the next four.

The Allentown Symphony, all of three years old, is conducted in its three concerts a year by home-boy-who-made-good Dr. Donald Voorhees of "Telephone Hour" fame. It not only brings great artists to Allentown but also gives free children's concerts under the sponsorship of the MPTF of the Recording Industry. In addition, a training orchestra builds players toward symphony status.

An Artistic Success

The Columbia Symphony, started in 1944 by Bernard Siple—he resigned in 1948 because of ill health—has during the past six years been conducted at first by Leigh Wittell, and, as of the present, Power Middletown. In spite of chronic financial difficulties, it has been the means of offering Columbia some very good music and some very fine soloists.

The Williamsport Symphony Society, incorporated in the Summer of 1948, came about as the result of a survey conducted by the Williamsport School District in 1946. Since this proved that there were a sufficient number of persons interested in the project, the first rehearsal was held on February 24, 1947, under the direction of Osborne Housel as a feature of the Adult Education Program. The Society sponsors five concerts each season and one of its aims is to raise funds for attendance and scholarship awards to members of the orchestra.

The Meadville Symphony is celebrating its fortieth anniversary this Fall. After being discontinued during World War I, it was reestablished in 1930 by local musicians headed by Maurice M. Lord, who has since conducted it. The fifty-member orchestra has for one of its purposes the training of talented young students.

The Roxborough Symphony began its career in 1932, developed from a smaller organization, which had existed since 1910. From 1935 Leonard DeMaria has been its conductor.

The Germantown Orchestra, formed in March, 1936, is conducted by Arthur Cohn.

The Pittsburgh Civic Symphony, a noncompetitive organization, founded by Harvey B. Gaul and now under the direction of Angelo Gatto, exists for the relaxation of people of many different employments.

The Lancaster and Main Line orchestras are both conducted by Louis Vynor, the Altoona by Donald Johanos, the Butler County, by Edward Roncone.

Through a Century

To know a nation's history, look to its bands. This is particularly true of Pennsylvania where seemingly even Presidents of the United States get elected better and stay elected longer if bands are on hand. When William Henry Harrison visited Allentown in 1836 as Whig candidate for the Presidency,

and again when President Martin Van Buren came in 1839, the Allentown Band highlighted the occasion. One of the first engagements of the Repasz Band of Williamsport was at the 1841 Convention that nominated Henry Clay for President. Later this band took part in the inauguration of Theodore Roosevelt and William Taft. The Pottstown Band played at the birthday party for President Eisenhower at Hershey, Pennsylvania, October 13, 1953.

Bands have made war's hardships more endurable and their victories more triumphant. The Grand Army Band of Pittsburgh traveled to G. A. R. encampments in the Civil War. "Our Band" of Shamokin made a proud showing when it played in Philadelphia for Admiral Dewey's victorious sailors, following the close of the Spanish-American War. The Ringgold Band of Reading was the first of volunteer organizations of that kind to arrive in Washington, D. C., during the Civil War. It also played at the Battle of Bunker Hill Centennial Celebration in Boston in 1875.

Ji

la li_l

hi

in

D

ur

its

an

no

ch

Ba

pa

sel

an

Ra

Ba

lor

vei

pa

Sp. W

the

res

Bu

its

ute

acc

Off to the Fire!

In the old days bands were as much a supplement to fire stations as the dappled coach dogs that followed the red wagons. The Shamokin Band started out as the Rescue Band of the Rescue Hose Company of that city, and conducted its first rehearsals in the fire station -just in case-with wheels, hose, poles and kerosene lamps used for music stands. The first firemen's parade at Allentown in 1843 went forward to the strains of the Allentown Band. In Columbia, the members of a fire company started The Shawnee Band in 1936, winning the State Championship at the Fireman's Convention in 1947. New Kensington has two bands with fire-fighting traditions: the New Kensington Firemen's Band, directed by Frank Oliver, and the Arnold Firemen's Band, directed by Joseph Farinelli. Both have been in existence for at least twenty-five years.

Though most towns of any size in the State have had more or less continual service of bands for a century and a half, the only constant factors through the years have been a nucleus of hardy trombone and cornet and flute players who have remained on hand, ready to join up with whatever group has been playing about town at the time, but severing their connections when the current conductor, or management, or audience has for one reason or another gone into a slump.

Ropesz Band, Williamsport, E. Hart Bugboo, conductor



A few tenacious bands, however, can present not only a consecutive history far back into the nineteenth century but a recorded one as well: the Allentown (formed in 1828), the Repasz (Williamsport, 1831), the Ringgold (Reading, 1852), the Spring Garden (York, 1861), "Our Band" (Shamokin, 1875), the Grand Army Band (Pittsburgh, 1875), the Keystone (Lebanon, 1888), the Pioneer Band (Allentown, 1890), the Bainbridge (Columbia, 1896), and the Pottstown (1904).

The Allentown, which has been called the oldest civilian band in the United States—we welcome word from contenders to the title—came into being with a bang at a Fourth of July celebration in 1828, and has been used continually since then for gracing civic events, laying cornerstones, welcoming visitors, highlighting parades. Since 1926, its conductor has been Albertus L. Meyers, who has built it up to full concert strength of seventy-five players. It gives winter concerts in the Lyric Theatre of Allentown and goes on tour through Pennsylvania in the summer, averaging four engagements a week from Memorial Day through Labor Day.

Allentown has two other long-established units: the Pioneer Band, organized in 1888, its present conductor G. J. "Jerry" Reinsmith, and the Marine Band, organized in 1903 and now under the leadership of Albert P. Marchetto. These, together with the Municipal Band under Harry R. Newhard, play in city parks and playgrounds, financed by the \$5,000 set aside yearly by the city for band music and summer opera. Nearby Catasauqua has a band organized in 1873, its present director

Ralph A. Daubert.

Veteran of Many Wars

Next to the Allentown Band the Repasz Band of Williamsport takes the honors for longevity, since it celebrates its 123rd anniversary this October. It has figured, in one capacity or another, in four wars: the Civil, the Spanish-American and the First and Second World Wars. When it lost all its materiel in the Lycoming Opera House fire in 1915, the residents of the city raised a fund to put it back on its feet. Its conductor is E. Hart Bugbee.

The Ringgold Band of Reading formulated its constitution and began keeping the minutes of its meetings on June 28, 1852, but, according to an item appearing in the Mont-



Allentown Band, Albertus L. Meyers, conductor

gomery Daily Advertiser of November 26, 1853—"A delightful concert was given by the superb Ringgold Band of Reading, one of the finest and oldest bands in the country"—it was a going concern long before that. It probably found its earliest traces in the "Town Band" first assembled there in 1813 and in 1814 established under the name of the Reading Brass Band. Incidentally, a clause in the band's constitution points up a practice of the day, namely the leader serving also as a playing member. "It shall be the duty," reads the statute, "of the leader to play the leading parts with an instrument called the E-flat bugle."

The Ringgold Band reached the dignity of full instrumentation around the turn of the century, and, with the engagement as conductor of Monroe A. Althouse, took on a distinctly modern air. Recognizing the calibre of its programs. Sousa frequently included Althouse marches on his own programs. Another connection with Sousa: the Ringgold Band was the last unit Sousa ever conducted. A few hours after he had rehearsed it in "Stars and Stripes Forever," on a guest conductorship there in March, 1932, he passed away. Every year since, the band has held a Sousa Memorial Concert.

York, Pennsylvania—called "Tune Town, U. S. A."—boasts as not the least of its musical organizations The Spring Garden Band, in existence since 1861, with a present roster of 150 musicians, all members of Local 472 of that city. Besides this, it has twenty-seven high school and junior high school bands, sixteen community bands, at least fifty excellent choirs and glee clubs, with several chamber

groups and smaller ensembles. The city council sets a budget for music played in the parks—in 1953, \$3,500.

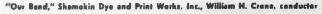
Born in 1875, the Grand Army Band of Pittsburgh appeared at the St. Louis World Fair in 1902 as the honor guest of the Guard Republic Band of Paris. Since 1915, it has been under the directorship of Alois Hrabak.

From its very beginning on October 10, 1888, the family Stambaugh has been closely connected with the Keystone Band of Lebanon. One of its founders and its solo cornetist for many years, H. C. Stambaugh, is the father of the present conductor, John L. Stambaugh. On May 15, 1954, it led the parade of the Pennsylvania Bandmasters Association held in Carlisle, at their annual convention.

The Bainbridge Band of Columbia dates from 1896, and thus is just forty years older than the Shawnee Band of that city. Both engage in concert and parade work.

At the turn of the century two bands—the Citizens Band of Quakertown (1902) and the Pottstown Band (1904) had their start, the former at the corner of West Broad and Main Street on a bench located at the side of Charles T. Leitch's drug store, when a social chat turned toward music, and the latter with a regular drawing up of papers and an incorporation. William F. Lam, the Pottstown's conductor, features soloists on each program. The band has also a Glee Club, eight girls and eight boys.

Other bands deserve more than the brief mention we are limited to giving them: the Eagles Band of Mahanoy City, its director, Sterling Litwhiler; the American Legion Band of the same city, directed by William C.





Becker; the Meadville Concert Band under joint sponsorship of the City of Meadville and the MPTF and under the joint directorship of Paul Inglefield and M. M. Lord; the All Veterans Band of the New Kensington Musical Society, directed by Arthur De Simone; the American Legion 40 and 8 of Oil City which have been national champions for the past six years; the Cetta Band of Scranton, conducted by Madea Cetta (he is also president of Local 120); the Shenanco Valley Concert Band, conducted by Dr. Jack B. Anderson; the Brown and Lynch American Legion Band of Easton, led by Anthony Luc-chetti; the Interstate Municipal Band of the same town, led by Charles D. Knecht; the Lyric Band of Hanover, directed by H. W. Swartzbaugh. (It owns its own building!)

An industrial state, Pennsylvania offers numerous examples of industry-fostered bands: the Shamokin Dye and Print Works Band (otherwise known as "Our Band," conductor, William H. Crone); the Lukens Steel Band, made up of forty employees of that Coatesville company, and conducted by Charles Gates; the Chester Elks Band, which, though now a fraternal band, in one of its metamorphoses appeared as the American Viscose Company Band of Marcus Hook.

Thus in typically Pennsylvania fashion, industry, municipalities, fire companies and just plain people have had a hand in the creation of hands.

The racy folk-songs of Pennsylvania are another instance of people-inspired music. Gone are the days, however, when pay-day on the railroads was excuse for the section gangs

going off on giant jamborees, with roaring choruses and feet stomping to accordion music; when in the lumber camps—long since departed to Michigan, Minnesota, and Wisconsin—the lumberjacks sat around the smudgy fires and sang loud enough to make the hills roar back; when coal miners made ballads about cave-ins, and strikes and "Cole



Robin Hood Doll, Philadelphia

King"; when troubadours went roaming through the Soho district of Pittsburgh singing current music-hall hits, Old World songs and ballads built around recent events, verse after verse spun out, now by the bard, now by the habitues of the saloons.

Gone are the days when train engineers perfected the art of "quilling"—playing tunes on their locomotive whistles. W. H. "Whistling Bill" Wardoff, a Reading engineer, could play "Home, Sweet Home" on the whistle of his old camel-back engine to start the tears to one's eyes. In fact, it so upset the rookies stationed at Cape May in World War I that the commanding officer had to ask the rail-

road management to tell Bill to lay off the whistle as he passed the Cape.

Where people play at music they also work at it. Hence the long list of truly estimable singers the State has produced: David Bispham, Paul Althouse, Henry Thacker Burleigh, Dusolina Giannini, Louise Homer, Marian Anderson.

Greatest glory of the State, however, is its composers. Besides the ones that offered "firsts" in the song and opera field, there have been Ethelbert Nevin. Charles Wakefield Cadman, William W. Gilchrist, Frances McCollin (she was presented the Distinguished Daughters of Pennsylvania Award in 1951), Samuel Barber, Vittorio Giannini, Peter Mennin, Paul Nordoff, Alex North. Powell Weaver, Marc Blitzstein, and Louis Gesensway. Pride in his adopted city, Philadelphia, led Mr. Gesensway, in fact, to choose as the theme of his symphony, "The Four Squares of Philadelphia," the prayer of William Penn that this great city be a "greene countrie towne." The music traces through the history of the city from the time when colonial street criers hawked their wares with tuneful melodies to the present when the city's mighty roar of traffic comes out with ultra-modern fortissimo.

So still today the people of Pennsylvania themselves are behind the production of even the most serious music. As Francis Hopkinson, formulator of carefree songs, was also the sober signer of the Declaration of Independence, so today Pennsylvanians know how to mingle art with life, how to make their State speak simultaneously in accents of freedom and of beauty.

—Hope Stoddard.







Ralph Feldser Memorial Band Shell, Harrisburg

Cetta Band, Scranton, Madea Cetta, conductor



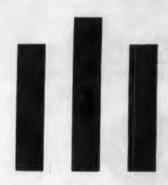
The Lyric Band, Hanover, H. W. Swartzbaugh, director



Bainbridge Band, Seltzer H. Lindley, conductor



PENNSYLVANIA



Ringgold Band, Reading, Fred Cardin, directo



Interstate Municipal Band, Easton, Charles D. Knecht, director



Eagles Band, Makanoy City, Sterling Litwhiler, conductor



JULY, 1954



EAST

Jay Gore's fourteen-piece orchestra is on tour of Pennsylvania, New Jersey, Delaware and Virginia.

The Ralph Como Combo opened at the "Inn on the Green" in Long Island, N. Y., the latter part of June. The group consists of Arnold Fishkind, Al Vannata. Jim LaMarr and Ralph Como . . . Accordionist Frank Ramoni and his Orchestra ensconced at Henry Perkins Hotel in Riverhead, Long Island, until September 11 . . . "The Merrymen" (Charlie Theisinger, sax; Eddie Kovarik, drums; Ernie DePasquale, bass: Mike Russoniello, piano) are playing their fourth year at Henry's Bay View Inn, Bronx, N. Y. . . . The Herb Rainey Trio is appearing at the Elegante Supper Club in the Silhouette Lounge. Brooklyn, N. Y. . . . Anthony Francis and Orchestra, active in and around Brooklyn and New York City for the past two years, now on location at the Crystal Lake Restaurant, Newburgh, N. Y. The personnel includes Hal Lewin, piano; Pete Bennett, drums: Anthony Francis. toy trumpet, trumpet and vocal . . . Frank Fitch and his Orchestra have been performing single engagements in and around the Hudson and Albany, N. Y., areas for the past four years ... Al Postal and his Music are the attraction at the Toro Hill Lodge in Monroe, N. Y., for the eighth consecutive Summer... Lee Conna engaged at Mamaroneck Beach, N. Y., Cabana

1. The piene and song stylings of ART GILMET at the Old Forge, Miami Beach, Fle., going on four years.

2. Swing organist SYLVIA ANDERSON is playing for dancing at the Sun Baltroom in Chicago, III.

3. Accordional TONY LOMBARDO has been at the Palamine Club in Tucson, Ariz., since 1946.

4. MOXIE WHITNEY opened his ninth season at the Bauff Springs Hetel on May 28.

S. Pionist TRUDY BAER began an indefinite engagement at the Belmant-Plaza Motel cectail leunge in New York City recently.

6. IRVING FIELDS is the attraction at the Hotel Sahara in Las Vegas, Novada, until September 6. He then opens at the Park Sharaton Hotel in New York City for his seventh year.

7. HERB FLEMMING, frombonist, is appearing at jozz concerts at Control Plaza Hall, New York City.

and Yacht Club for the second summer season. Harold Ferrin's Orchestra has been furnishing music at Chalfont-Haddon Hall Hotel, Atlantic City, N. J., for the past six years. Members are Harold Ferrin, leader; Mary Holly, songstress and mistress of ceremonies; David Hoffman, violinist; Irving Shapiro, drums; Bill Bullock, baritone sax; Earl Baker, trumpet; Vincent Albano, bass . . . Dinney Dinofer and his Orchestra started their fifth season on July 2 at the Sains Hotel, Mount Freedom, N. J. . . . Eddie King and his Music at the Asbury Main Tavern, Asbury Park, N. J., 'for their fourth consecutive year. The trio includes Bill Avdoulos, drums; Myron Lee Bove, saxophone; Eddie King, piano . . . The Amp-Aires (Joe Palmucci, steel guitar;

Lou Tobie, accordion; Frank Cook, drums; Joe Aldi, guitar) have been doing club dates in and around Newark, N. J., for the past three years... Hammond organ stylist Helen D. Jungfer is signed with Mohawk Inn, Lake Mohawk, N. J., until September 15.

A quesh th na

ing na clu

Bu

thi

EA

dan

Joh

Arc

hote

Orc

and

Exle

lar

colle

ELW

who

band

Tea

gage

ERIE

OIL

nigh

in the chest Orch chest Cehr

JUI

Ba

F

L

Jack Still and his Orchestra opened their tenth summer season at Pleasure Beach Park, Bridgeport, Conn. . . . Ollie Page and his Orchestra have been appearing for the last six years at Armando's Restaurant, Bethel. Conn. Personnel includes John Cappellano, Frank Tokarchik, Rudy Antidormi and Ollie Page . . The Wall Gamache Trio (Walt Gamache, Larry Kniveton and Mike Rucci) in their tenth year at Oak Manor, Tiverton, R. f.

Charlie Carroll at The Beacon, Hyannis (on Cape Cod), Mass., for the eighth consecutive year, July 1 to Labor Day inclusive... The Two J's, Jay Smith on piano and Joe Merlino on bass, are playing for their sixth year at the Surf Club in North Weymouth. Mass.... Kemp Read, who features songs. piano and solovox, opened at "The Red Fox" Restaurant and Lounge, Buzzards Bay, Mass., on June 22 for the Summer.

Keyboard artist Jackie Lee appeared for the week of June 14 at Scialla's in Philadelphia. Pa... Organist Herb Conrad is the summer's attraction at Gorley's Lake Hotel near Uniontown, Pa.

(Continued on page thirty-three)

INTERNATIONAL MUSICIAN

14

KEY BANDS IN PENNSYLVANIA

Photographs of many of the bands mentioned herein are shown on pages twenty-four and twenty-five.

ALLENTOWN

Allentown, in the heart of the Lehigh Valley, contains a wealth of musical organizations. Matt Gillespie's fourteen piece band has been performing as a unit in the bailroom dance field for the past seventeen years, Bud Rader's Orchestra for twenty-four, the Reinsmith-Kulowitsch Orchestra, with G. J. "Jerry" Reinsmith and Herman Kulowitsch in command, somewhat less in years but strong in spirit.

ALTOONA

The six-months-old unit, The 3 D's, is building a reputation within a hundred-mile radius of Altoona, playing for dances, banquets, private parties, kiddie shows, picnics, night club dates, theater engagements and fraternal organizations.

BANGOR-STROUDSBURG

Many orchestra groups ranging from three to nine men originate in this territory, which includes the beautiful Poconos.

CARBONDALE

For the past fifteen years the Buddy Howe Dance Orchestra has been featured for socials in this area.

EASTON

One of Lehigh Valley's oldest dance bands (organized in 1925), Johnny Fenstermacher and his Arcadians play dates at leading hotels and night spots in the region. Mark Hilburn and the Orchestra entertain for college and university functions as well as at other social activities. Bob Exley and his Stylists play popular local and out-of-town clubs, colleges and universities.

ELWOOD CITY

Louis Lordi and Joseph Fera, who have both played with name bands such as Harry James, Jack Teagarden and others, fill engagements in this area.

ERIE

Flip Bilotti and his Combo are regulars at "The Village."

OIL CITY

Bands currently appearing at night clubs and establishments in this area are Phil Runzo Orchestra, Carl Brozeski Orchestra, Tommy Owens Trio, Bob Ford Orchestra, Bruno Wolozyn Orchestra, Paul McKenzie, Myron Gehr's Dixieland Band, Medora Henry Trio, Roy Wolfe Orchestra, Ron Firster Orchestra, Anson Jacobs, Bud Ames Square Dance Orchestra, and Smokey and the Cactus Kids,

PITTSBURGH

Bill LeRoy and his Orchestra, who played their first job in March of 1928, specialize in college dates in the tri-state district. Walt Harper's Society Band, organized for over ten years, also performs at many college proms.

Herman Middleman and his Orchestra opened at the Colonial Manor on May 31. The Hurricane Music Bar has as its attraction the Ruby Young Trio. "Three of a Kind" (Bud Richards, Eddie Kulok and Al Snyder) are currently featured at The Regency Lounge. Organized five years ago, the Larry Faith Orchestra is the house band at the Horizon Room except when touring. The orchestra of Red Barr entertains mostly at the Athletic Club, University Club and at country clubs. Morry Allen and his Orchestra has highlighted many a well-known night club, society affair, country club or house party. Nick Covato is presently playing and doing comedy songs, bits and skits every night at the Liberty Cafe with his "Playboys." Matty Shiner has played theaters, radio, television, operettas, ice shows, band concerts and the circus. At present he is a member of the faculty at Duquesne University.

READING

The Bob Di Maio Combo is in its eighth year, performing in and around Reading.

TYRONE

Tyrone, home town of Fred Waring, is the base of operations for The Serenaders, a group of Local 660 musicians who have played together continually for the past eight years. Buddy Kyler and the Serenaders are at present engaged at the American Legion Home in Alexandria.

WILLIAMSPORT

August and his "Just for Fun Band," organized in 1931, in the boiler room of a theater while the boys were playing vaudeville in the pit, appears at many prominent spots. Johnny Nicolosi and his Orchestra entertains for many private parties, country club and college dates.

Like Lovable DOROTHY COLLINS and RAYMOND SCOTT



the MINSHALL easy-to-play
HOME ORGAN

features amazing new



twin sound sources coupled for dimensional

Tone-arama. Traditionally, the Missball Organ is one of the world's finest—now, with the addition of DUETONE Speakers, hear for yoursel why a's built for better fistening.





A limited number of Minshall franchises are now available in various areas. Write for complete information.

minshall-estey organ, inc.
BRATTLEBORO, VERMONT

THERE'S MORE MUSIC IN A MINSHall

IMONE



THE SWRETEST RELE TONE IN MUSIC"

Portable, Four Octaves, Custom-Built — Backed by Factory Guarantee.

SOME USERS OF THE SIMONE CELESTE ARE:

AMERICAN BROADCASTING COMPANY NATIONAL BROADCASTING COMPANY COLUMBIA BROADCASTING COMPANY WOR MUTUAL BROADCASTING SYSTEM MUZAE WIRED MUSIC SERVICE PHILADELPHIA ORCHESTRA
PRANK SINATRA
LAWESPICE WELE und till Chempager Orchestra
RAY BLOCE in Mis Recording of "Calento," etc.

BECONDITIONED AND USED CELESTES AVAILABLE Phone: Philadelphia PU 1-1140 See Your Local Dealer or Write to:

SIMONE BROTHERS

Colesta Manufacturers

1818 SOUTH EIGHTEENTH STREET

PHILADELPHIA 45. PENNSYLVANIA



NOT EXPENSIVE All Folding Models, Portable, Bars Do Not Corne Off.

3 OCTAVE MODELS-F 10 F-

JoN-Co-Largest Producer of Vibes
in the World Today.
Also, makers of Marimbas-Chimes-Xylophones.

JeN-Co-DECATUR. ILL., U. S. A.

The Haynes Flute



SOLID SILVER FLUTES PICCOLOS

Made by WILLIAM S. HAYNES CO.

Shops: 12 Piedmont Street, Boston 16, Massachusetts Branch: Wm. S. Haynes Studio, 33 West 51st Street, New York 19, N. Y.

TECHNIQUE OF PERCUSSION





m

50

en

bo its

Af

Th

tou

ha

wil

and

res

fin

bel

bes

wel

ins

ste

adv

at a

the effe

par

eınj

By GEORGE LAWRENCE STONE

Ouite a few questions received during the past month. Consequently I might as well get down to business and at least partly clear the agenda. First comes a letter from a Missouri high schooler who. looking ahead, asks about future prospects in the professional field for a good musician—a good musician.

This question is so often asked that it may well be considered a standard, and, as such, there is a standard answer for it.

Yes, there is indeed opportunity for a good musician, provided he has something on the ball, and a little luck in making the right connections. In other words, there are prospects for him if he has a fair share of the goods plus the breaks.

But many a youngster whose area of activity is limited to a small community thinks he is of potential professional calibre — and his friends tell him so - whereas he still has a lot to learn. He may not realize the amount of time, study and energy it takes to make the

grade in a big way.

I encounter many kids who are devoting too much time to too many activities to excel in any one; basketball for instance, baseball, football, debating team, school play, and perhaps working Saturdays at the neighborhood grocery store. If one expects to become a topflight professional musician he must concentrate on music, even if it involves throwing some less important activities overboard. If, on the other hand, he aspires to become an athlete, movie star or something else, that is another matter.

First thing the young man in question should do is to make up his mind, definitely and finally, what he intends to do, then drop some of the extra curricular activities and seriously pursue his chosen course. He will have all he can do to become the musician he aspires to be without spreading his talents over too large a field.

Sight-Reading Sidelights

Comes now a letter from Concert Band Drummer, who wails over the fact that after years of professional playing he still experiences difficulty in sight-reading, and asks if I can suggest any way to improve the situation.

Well, C. B. D., this really leads me up a blind alley, for you have given me no idea as to your training, background or experience. Therefore, unless or until you give me more specific information, the best I can do is to generalize. It is possible that you are trying to force your eyes to travel through measures and groups at too rapid a speed. If so, slower reading and plenty of it, with a completely relaxed attitude, might help.

In the meantime, since you state you have been collecting my articles for your scrap-book for lo, these many years, you might refer



to the one which appeared in the September, 1950, issue, entitled Sight Reading, followed by Forcing in Sight Reading. Further, you might re-study note values, and especially the values of rests. I encounter many percussionists who seem to have no difficulty in reading and comprehending note values, but who take chances on the rests, sometimes with disastrous results. The inability to read rests as easily as notes may in part be the cause of your difficulty.

Bull in a China Shop

Anent concert band drummers, I recollect once listening to a concert in which the drummer's handling of a tambourine in one of the semi-classics was not exactly a work of art. This gentleman apparently didn't realize that there is nothing confidential about a tambourine while in motion. Consequently every time our hero picked it up preparatory to playing it, each little jingle loudly proclaimed its joyful message to the world measures before the proper entrances. After its last note in each movement, BANG! went the tambo as it was carelessly dropped, not on a convenient drum cover or padded surface, but on the hard and resounding surface of a bare chair-seat. Thus the tambo furnished not only the notes scored, but some gratuitous ones of its own.

The sleighbell set is another of the drum family that must be handled with caution and finesse, for it is a similarly unconfidential member. One can't even transport this gadget to and from a job without its ubiquitous tinkle spiraling out of a well-packed drum case and into the curious ears of a bystanding public. On the job, the experienced sleighbellist will pick this little babbler up from its padded resting surface as its first note is played, and drop it thereupon on its final note. Otherwise an audience will be treated to sleighbell embellishments never dreamed of by the composer.

Many a triangle roll is unconsciously started ahead of its notated beat by a nervous player who is anxious to get going. The same applies to a drum or tympani roll. Exactitude in both attack and release of a roll on any percussion instrument is a must and should be carefully observed, lest a sloppy rendition result.

The player who handles the maracas in modern combos might well take heed to the remarks above on careful handling; for these instruments, too, start to rattle at the slightest touch.

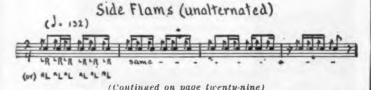
Best Rudimental Cadence

The official marching cadence of the United States Army is 120 steps to the minute, Jay Bee, Springfield, Illinois. It is at this cadence (tempo) that you can show off your rudimental drum solos to best advantage. Yes, to be sure, an expert can execute this kind of solo at a faster tempo, but at too high a tempo the drummistic swing—the lilt—is lost. It is not how fast one can play here, but how effectively.

If you really want to hear how a fast tempo can botch up a drum part, listen to the drummers in some of the school bands maneuvering on a football field and trying to play their part at a cadence of 144.

Practical Versus Ideal

Answering a Californian brother, I believe it perfectly proper to employ side (unalternated) flams when a high rate of speed prohibits their ideal effect when played alternately.



By GEORGE LAWRENCE STONE DODGE DRUM SCHOOL Elementary and Advanced STICK CONTROL Instructor ... For the practicing drummer\$2.50 DODGE DRUM CHART 400 Measures Analyzed and MALLET CONTROL Fingered .. For the practicing vibe player.....\$2.50 Postpaid - Cash with Order MILITARY DRUM BEATS GFORGE B. STONE & SON, INC. For Schools and Drum Corps.......\$1.00 47-61 Hanavar St., Boston 13, Massachweetts





BASIC PROBLEMS OF DOUBLE-STOP INTONATION

It is well known in violin study that intervals of sixths and octaves are easier to play in tune than thirds and fourths. There are various reasons for this and in probing some of them, light may be cast on certain aspects of performance which do not appear to have been analyzed by previous writers on the subject.

Before going into this matter I should remind the reader that playing "in tune" is a process whereby the violinist corrects with lightning-like rapidity the finger placement which is often slightly imperfect. In the performance of double-stops the problem of intonation correction is somewhat different from that in playing single notes, inasmuch as the violinist cannot hear the two notes separately, and even if he could, any attempt to correct both fingers simultaneously would create serious physical difficulties.

Playing double-stops in tune is nevertheless not doubly difficult, because if the two notes sound in tune in relation to one another they will create the effect of good intonation even though they are both

slightly sharp or flat. The skillful violinist therefore learns intuitively to gauge the interval from one finger which acts as a guide to the other which makes the adjustment, thus obviating the problem of correcting both fingers. Fritz Kreisler was a good example of a player who had developed the knack of interval correction to such a fine point that although his single notes sometimes sounded out of tune, these same notes when used in conjunction with another note formed so perfect an interval that his double-stops always sounded impeccable.

Because good double-stop intonation is so much a matter of illusion, composers have learned to avoid any but the simplest in their orchestral parts. Nothing could possibly sound worse than a conglomeration of thirds, for example, which the players can hear neither quickly nor adequately because of the surrounding noise and which he therefore cannot correct. Even in a section of excellent artists where the intervals were likely to be correct, their relative pitch would be of such a variety as to make the effect bad. Violinists are well aware of this situation and no player will trust himself to test a string with thirds or octaves. Only fifths—those played with one finger—are a dependable test. Manufacturers advertise strings as "perfect in fifths" but never as "perfect in thirds," even though they are obviously as perfect in one as in the other.

th

in

no

in

do

аг

do wi

DI

pla

10

sor

and gui

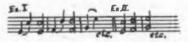
The

ing

The ideal double-stop is that in which both notes would sound in tune if played separately. This is an ideal impossible to attain with any consistency; but with careful practice based on an understanding of the problem improvement is possible.

How to Listen to Double-Stops

Good instruction books start double-stop instruction by deriving it from single-note playing:



In playing Examples I and II the intonation problem can be simplified if the student thinks of the lower note as the one to which he will direct his attention first—listening to it carefully even in the



case of Example II as though it were being played alone. In order to accomplish this he will have to pretend that he is playing a C major scale starting on E with a C in the upper accompaniment. This is difficult to do because one's instinct is to think of the C scale as starting with the C. Nevertheless one must select the note played by the lower finger as the one which will guide the scale acoustically, because the lower finger is the stronger and basic one and it is in relation to that one that the upper finger can most easily adjust the interval. Using the upper finger as the basic one will result in difficulties when adjustments are needed.

It will be seen in Examples I and II that the lower basic finger is on the lower string while the upper adjusting finger is on the higher string. This is the simplest arrangement physically because the fingers tend to fall into this position naturally.

The Problem of Inverted Finger Placement

In Example III "A" shows the natural and simple four-finger placement with the lowest finger on the lowest string and the other fingers on each of the neighboring strings in ascending order; "B" shows the unnatural and complex finger placement with the lowest finger on the highest string:



Because of the inverted nature of Example III B, double-stops in which the lower finger is on the lower string are considered as normal double-stops (sixths, sevenths, octaves, etc.), whereas those in which the upper finger is on the lower string are termed inverted double-stops (thirds, fourths, seconds and unisons). As a class the normal double-stops are easier to play in tune largely because of their arrangement of the fingers.

In playing the following G major scale in tune the violinist would do well to consider it as a G major scale starting not on G but on B with a lower G accompaniment. As in the case of the sixth this may prove awkward at first but nevertheless by using the lower finger as the guide he will have a better chance of playing in tune than the other way around.



A Note on Multiple Stops

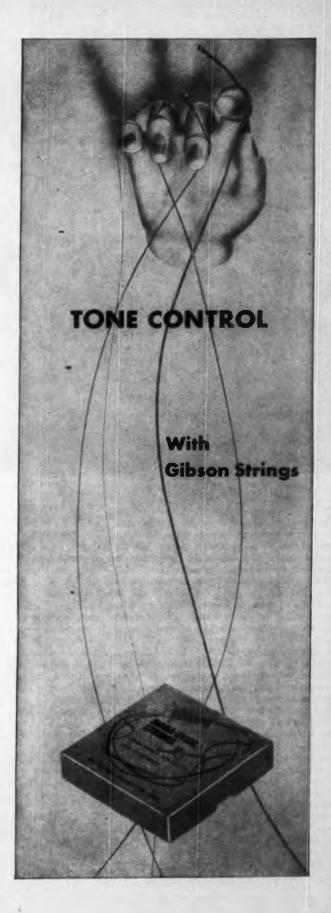
If the violinist wishes to play the inverted chord, Example III B, quickly without preparation, he will find that if he consciously places the first finger on the string first followed by the others, there will be no technical difficulty in seizing the chord, whereas if he tries to place all the fingers on the strings simultaneously, or starts with some other fingers, difficulties will undoubtedly arise. Thus it can be stated axiomatically that all multiple stops are easier to execute and easier to execute in tune if the lower finger acts as the leader and guide technically and acoustically, i.e., to the ear of the player.

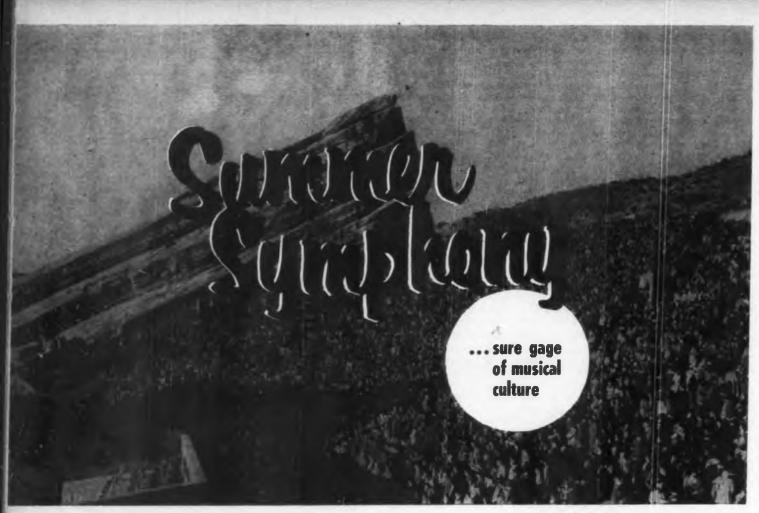
Footnote to March Vibrato Article

Gregory Aller, successful teacher of the cello in Los Angeles, told me, after reading my article on vibrato, that he has his own method of teaching it which seems to work as a rule, at least on the cello. The teacher places his hand behind that of the pupil as he plays and vibrates while in contact with the pupil's hand, thus literally imparting the first vibrato motions not with words but by sensation.



Charley Tremain Band, Elmira, N. Y., playing club dates and on radio. Left to right: Larry Draper, Louis Caporiccio, Doug Gary, Sam Pinnell, Charley Tremain.





Red Rocks Theater, Denver

Cel

the

Pa

Ca

(H

(C

SUMMER music keeps alive community interest in the local symphony orchestra, proves a solution to the population's increased leisure, is a new lease on life for orchestra members, makes the difference between a temporary and a permanent orchestra. Of all these reasons its lift to orchestra members is most pertinent. The average pay of members of a major symphony in the winter season (22.4 weeks) is around \$81. (Secondary orchestras pay less.) Spread out over the year, this comes to about \$40 weekly-not enough nowadays to keep the children in cornflakes, let alone sending them to college. Summerless symphonists, therefore, eke out a living by scattering to camps, resorts, and more music-loving cities. Some of the instrumentalists, finding niches elsewhere, do not come back in the Fall. In the end, it is the city which makes year-round provision for its symphony orchestra members which attracts and holds musicians.

For all its recent sproutings, the summer series is no new shoot on the orchestral branch. Small orchestras were playing for summer audiences already in the eighteenth century—witness the open-air concert (followed by "a small firework") given in 1760 at Ranelagh Gardens in New York City and the series of summer concerts put on by the Pennsylvania Coffee House in Philadelphia in 1786, and at Gray's Gardens there in 1789. In fact, the first really professional symphony orchestra in America was a summer orchestra.

From May, 1868, to October, 1875, the Theodore Thomas Orchestra played 1,127 concerts in New York City in Central Park Garden, a hall with a small plaza in front of it in which potted plants were arranged around a plashing fountain and tables were spread with beer and light refreshments. Thomas granted two intermissions in a sort of bargain with the audience members—plenty of time to drink, smoke and promenade in return for full concentration on the music. This was the first orchestra in the United States to give its members regular rehearsals plus regular salaries, and a fair likelihood of continuance.

Other summer orchestras patterned after the Thomas group soon sprang up. By 1880 Denver was putting aside \$2,500 a year for summer concerts in the parks. The Boston Symphony started giving summer concerts when it was only four years old, that is, in 1885— "promenade" concerts they were called, famous equally for their spirited music, their stimulating intermission conversation, and their excellent beer. Now they have developed into the "Pops" with their season May and June, their home a hall scattered with tables and cheerful with color, their audiences relaxed, leisurely, their conductor of twenty-five years, Arthur Fiedler, who believes that summer programs should be made up of good music which is easy to take.

Trolley cars, which came into wider use (replacing horse-drawn cars) in the 1890's, gave a boost to summer music. The Danz

Orchestra of Minneapolis — Danz had been concert master in the Thomas Orchestra—got itself out of the doldrums by starting a summer series on Lake Harriet, to which trolleyriders and bicyclists came in droves. Milwaukee, revelling in its new electric trolley system, discovered its parks; and the Milwaukee Electric Railway and Light Company, with an eye to business as well as with an ear for music, instituted free concerts therein. The Rapid Transit Company in Philadelphia, quick to realize the importance to their trade of summer concerts, built a huge open-air auditorium in Willow Grove Park and engaged famous orchestras and bands as early as 1896. After the turn of the century these Willow Grove concerts became so famous that Philadelphia was called the summer capital of American music. Another Philadelphia summer series, this in Woodside Park. conducted by Fritz Scheel in 1899, led to his being chosen the following year as the leader of the newly formed Philadelphia Orchestra.

During the early part of the century there was a lag in summer music, at least of the symphonic variety. During the 1930's and 1940's, however, when the debacle in Europe had turned America's attention to her own artistic resources and when dozens of symphony orchestras were seeking strenuously to establish themselves on a permanent basis, summer series began to start up in good earnest. Among the earliest of these was the New York City popular-priced summer sym-

phony concerts inaugurated at the Lewisohn Stadium in 1918. Though from the beginning they have been under separate management from the winter series, they have none the less used New York Philharmonic members almost entirely.

'Symphonies under the Stars" in Hollywood Bowl was first presented July 11, 1922, also with local symphony players. The Los Angeles Philharmonic's then conductor, Alfred Hertz, was, in fact, one of the pioneer stadium symphony directors, willing to brave the great open spaces in a day when hazards of wind and rain were looked on much more seriously than they are today. His faith in California weather seems to have been justified. Of the 1,001 Hollywood Bowl concerts which have been given to date only two have had to be postponed on account of rain!

In 1929, the Esplanade Concerts were founded in Boston by Mr. Fiedler, still their conductor today. He in fact waged a successful one-man campaign to convince the city fathers that the funds bequeathed by Edwin M. Hatch to provide that city with good summer music would be put to best use by the erection of an orchestral shell. The Edwin Hatch Memorial, standing on the Charles River Esplanade, is a most substantial monument to his persuasiveness and his persistency.

Twin of the Boston Esplanade Concerts, in age, at least, is the Chautauqua Orchestra founded at the School-plus-Festival on Lake Chautauqua in New York, by Albert Stoessel, and made up of the cream of the summer crop of instrumentalists from major orchestras. A third orchestra to emerge in this year 1929 was the summer series of the Wheeling (West Virginia) Symphony.

Robin Hood Dell Concerts came into being in 1930, as outlet for Philadelphia Orchestra players. In 1934, summer orchestras in Buffalo, St. Louis and Chicago (Grant Park) came into being, the latter under the sponsor-

ship of Local 10.

Now every year a new series came popping up: the Watergate concerts in Washington, D. C., in 1935; the Chicago Symphony in Ravinia Park in 1936; Milwaukee's Concerts Under the Stars and the St. Paul Pop concerts, both in 1937; the Cleveland Summer Orchestra in 1938. In 1941 the Houston summer series was instituted as a public service by Hubert Roussel, music editor of the Houston Post; in 1944, the Burbank (California) series; in 1945 the Atlanta (Georgia) Pops, founded by its present director, Albert Coleman; in 1946, the El Paso Symphony; in 1947, the Red Rocks Music Festival, using the Denver Symphony; in 1949, the Rockford (Illinois) Symphony; in 1950, the Waterbury (Connecticut) Civic Orchestra; in 1951 the Little Symphony of Worcester (Massachu-

Festivals*, pops, little symphony series. all bers often find summer employment en masse: witness the fifty-member orchestras of the Cincinnati Zoo Opera and the St. Louis Mu-

nicipal Opera, both culled from the local symphony orchestras, the Civic Light Opera Association of Greater Pittsburgh, the Summer Opera of Kansas City and the Baton Rouge Civic Opera. The San Francisco Opera Company, in placing its schedule in the early Fall, does a real service for the San Francisco Symphony since it employs a large number of its personnel.

Lake, mountain, ravine and river are natural settings for summer symphony. "This is the greatest open-air theater I have ever seen!" exclaimed Dame Nellie Melba fifty years ago, as she stood in what is now Red Rocks Theater near Denver and gazed at the backdrop panorama of the Great Plains, and at the 167-

foot natural stage.

"Here is where the Burbank Symphony will have summer concerts!" said conductor Leo Damiani, suddenly rounding a bend in a mountain road and seeing a bowl site, with perfect floor, and shell with monoliths to mark the sides, with a vast valley extending away in all directions. Just so, mountain-hovering Aspen in Colorado, the tranquil valley of Ojai in California, or Oregon's Hood River with its towering snow-capped Mt. Hood as a backdrop are naturals for symphonic music series.

Boston Symphony scouts must have come to such a conclusion when they made their first venture into the Berkshire Hills in 1936. At any rate, the site once chosen, the season was given impetus by two gifts: the parcel of serenely beautiful countryside, Tanglewood, and the Music Shed, holding 6,000. - Now in a single summer, July 7 to August 15, 100,000 music-lovers journey to this region in the Berkshires to hear the orchestra play. With its "pops" (May and June), its Esplanade (July) and its Berkshire Festival (July-August), the Boston Symphony takes its proud place as one of the few all-year-round orchestras in the United States.

Another such is the Louisville (Kentucky) Orchestra, the Saturday series of which runs for forty-six weeks in the year.

Scenic effects serve as publicity agents also for the Brevard Music Festival in North Carolina; the Bach festivals in Carmel, California, and Bethlehem, Pennsylvania: the Yaddo Festival in New York; and the Cape Cod Summer Symphony which is currently being revived—it had a satisfying if brief career in the early '40's — in that Massachusetts summer resort.

The length of the summer symphony season is (as a rule) six, seven, or eight weeks, and June and July are the favored months. In its six-week season, New York's Lewisohn Stadium presents thirty concerts; Chicago's Ravinia and Boston's Esplanade, each twentyfour; Robin Hood Deli, twenty-one; Denver, twelve; San Francisco, eight to ten; and Vancouver, six. In eight weeks Chicago's Grant Park puts on thirty-two concerts; the Holly-wood Bowl, twenty-four; and St. Paul's Pops, twenty-four. In a ten-week period Houston gives twenty one concerts; Cleveland, twenty; Buffalo, ten; and Miami, ten. Detroit puts on thirty-six concerts in twelve weeks. The seasonal grist for the National Symphony at Washington, D. C., is nine concerts; for Burbank, eight; for the St. Louis, Kansas City, Rockford and Wheeling, each six; for the El Paso, five: for the Little Symphony of Worcester, and the Dayton, Ohio, four to six; for the Babylon, four; the Rhode Island and Newport, each three: and the Waterbury, two.

Some orchestras, if they cannot maneuver a whole season, manage at least to give one toe-in-the-door concert. The Racine (Wisconsin) Symphony's single concert is sponsored by the MPTF of the Recording Industry. The New Jersey Symphony presents a June "Symphony Under the Sky" concert on the Studer estate in Montclair, sponsored by the Montclair Concert Association in conjunction with the Friends of the New Jersey Symphony Orchestra for nineteen communities.

Summer repertoire has undergone a radical change within the past few years. Programs of ten or twenty years ago were built on the assumption that only light fare was digestible in hot weather. Now it is almost universally conceded that, to assure uniformly large crowds, uniformly good music must be provided. Special features are used more often than in Winter, however: ballet groups (Buffalo, Atlanta, Burbank), local artists (Houston, Detroit, San Francisco), ice revues (St. Paul). famous soloists (Cleveland, Buffalo,

(Continued on page thirty-two)

setts) and the Lafayette (Indiana) Symphony. help the cause of summer music. In operatic seasons the cities' symphony orchestra mem-

Lack of space forbids our more than mentioning here the excellent festivals given in this country in Spring: the Cincinnati Music Festival; the Bach festivals in St. Louis, and Bethlehem, Pennsylvania; the American Music Festival at the National Gallery of Art, Washington, D. C.; the Spring Festival of the Arts in Potadam, New York; the Ann Arbor Festival; the Festival of American Music at the Eastman School in Rochester.





key bands







PENNSYLVANIA



Matt Gillespie and his Orchestra, Allentown





Bob Di Maio and his Orchestra, Reading



Johnny Nicolosi and his Orchestra, Williamspor





See page seventeen for activities of these bands

- 1. The 3 D's (Cal Gwin, Loy Appleman, Davey Rabold), Altoona
- 2. Flip Bilotti and his Combo, Erie
- 3. Left to right: Mark Hilburn, Easten; Morry Allen, Pittsburgh; Nick Covato, Pittsburgh; Lerry Faith, Pittsburgh
- 4. Matty Shiner, Pittsburgh



"Three of a Kind" Trio, Pittsburgh



Johnny Fenstermacher and his Arcadians, Easton



Ruby Young Trio, Pittsburgh



Walt Harper's Society Band, Pittsburgh



Buddy Kyler and the Serenaders, Tyrone



Bud Rader Orchestra, Allentown



Bob Exley and his Stylists, Easton



August and his "Just for Fun Band," Williamsport







· Looking back over our previous material we can not refute the facts that there are differences between cornets and trumpets, and that it is possible to exploit these differences. Then let us observe from various musical situations some of the possible advantages one way or the other.

Cornet Advantages

In concert bands: These seem to be mainly in schools now. A section of eight to twelve cornets blends nicely into a rounded sound, perhaps easier than trumpets. Beginners seem to sound smoother on the cornet as the instrument tends to have a built-in camouflage for the immaturity of tone so often found in young players. Also, young players seem to have a greater feeling of security from the fact that the cornet fits "up closer to the face." The "lesser resistance" of the cornet allows youngsters a bit easier tone production, especially at a mezso-forte. The cornet tends to sound smoother than the trumpet when the player plays alone, as he does at his weekly lesson. The same smoothness is also noted during cornet solo with piano accompaniment or a thin band accompaniment. Soft passages in the band ensemble where the desire is for a blend with the reeds into an organlike sound is another cornet specialty. Here the instrument sacrifices individuality to create a mixture tone.

In dance orchestras: The use of a single cornetist can be very effective. The recordings of Bobby Hackett set a high standard of heautiful big cornet tone in solo passages. Dixieland style bands have long demonstrated the deeper color a dark, melancholy cornet tone gives a performance of "the blues." Hotel and commercial bands who want anything but brilliant open brass sounds, effectively use a complete section of three cornets to achieve a rounder and richer blend with the usual three tenor saxes. The soft open cornet tone is certainly a better sound than the muffled trumpet "in a hat."

In brass ensembles: A large brass choir, as is popular in most music schools, can take advantage of differences between cornets and trumpets just as it can between trombones and baritones. Careful rehearsal and preparation and special compositions or arrangements are essential, however. A brass quartet of cornet, trumpet, horn, and trombone has possibilities for four distinct (though related) sounds, something like the woodwind quartet of flute, oboe, clarinet,

and bassoon—but hardly with quite that much contrast in tone color.

In symphony orchestras: I am sorry to report here that I have not yet seen or heard a cornet in a symphonic performance, not even in Petrouchka. It has not been my good fortune to be present at any concerts, anywhere, where the cornet was used; so I cannot give any report on its "advantages." Nor have I met or talked with any other player who has described his symphonic performance on cornet and his evaluation of same. Reports only drift in "through the grapevine." From these I can only deduce that the use of the cornet in the modern symphony is quite unique and novel—even on parts that originally were written for the instrument.

This seems a logical place to mention that music history tells us that the cornet came into vogue immediately after the invention of the valve system about one hundred years ago. Valves were at first more successfully adapted to the bugle (cornet) than to the trumpet. The resulting cornet in B-flat was a much more flexible and agile instrument than the contemporary cumbersome trumpet in F. Military bands used both-to good, but separated advantage. Composers in France and Italy soon transferred these advantages from military to symphonic and operatic compositions. So for a time an effective difference was made. Florid moving melodic parts demanding valve technique were assigned to the cornets. Flashy rhythmic calls demand-

ing brilliant tonguing remained with the more awkward trumpets. It seems the more logical conclusion that it was the cornet's technical possibilities, not its tone, that first gained the instrument's acceptance

into the symphony orchestra.

The death knell that sounded the exit of the cornet is traced to the performers' discard of the old F-trumpet in favor of the improved B-flat valve trumpet that gave much greater security in the rendition of the high register passages that were getting ever more popular. It is important to note that all through periods of music history the trumpet has undergone changes, refinements, and improvements—often incorporating into it virtues first held by other instruments. When improved manufacture transferred some of the tone and valve dexterity of the cornet over to the trumpet, the cornet became symphonically obsolete. I have not heard of any modern, effective and successful revival. Have you?

Disadvantages of the Cornet

The larger bore of the cornet takes more breath when producing a full tone in a forte or fortissimo passage. Hence it is no help to the endurance or the high register or the heavy blowing required on most modern professional engagements. The cornet's "lesser resistance" is an aid to a sensitive player's lip adjustments for better intonation. This can also in part explain the yesteryear's preference of the cornet to the trumpet by the great solo virtuosi. But this same advantage becomes a detriment to accurate intonation among average players, especially in louder passages. The tendency of the cornet is to go flat. This does not work out so well in an era when most of the players vie with one another to see who can play the sharpest without being caught. These are some of the reasons for the cornet's conspicuous absence on the professional scene.

The other night I read a book by Meredith Willson. Then I had a dream. There was a rehearsal of a big orchestra. Choice job. The fiddles were scraping and the basses were sawing; piccolos trilled while drums thundered. The conductor pointed to me to sound out

the bold bugle call—and there I sat with my little cornet.

If the cornet's tone is a more blending one, the blending tone has a more limited use than a projecting one. It is the usual service of the soprano voice of any choir of instruments to play the melody. There are but few places where musical sense can be made with "the tune" inaudible. In the full tutti or ensemble, the cornet tone often gets lost among the competing sounds. About the only place this can be an asset would be in delicate chamber music—a rather limited future for a good horn blower. The cornet does not compete well with trumpets and trombones. For over one hundred years it has been the duty of one "lead trumpet" to project the melody through the din of sound made by anywhere from fifteen to one hundred and fifteen players going full volume. The trumpet must top the biggest of climaxes with a thrilling and brilliant sound. The cornet's handicap at performing these ensemble functions so necessary will always relegate it to subordinate, solo, and special roles. I seriously doubt the day of "lead cornet."

During the last war when player personnel in name bands fluctuated constantly, I remember hearing a brass section that had two trumpets and one cornet (on the third part). The cornetist was one of the finest players in the business and except for this one occasion has always been soloist with his own group. Fine player though the man was, he could not keep up to the other two powerhouse trumpeters. The cornet was weak even as the third part. It definitely suffered in competition with healthy solid trumpeting. Several years later I met the above mentioned cornetist and asked him how he felt about this situation. He agreed that the blend didn't work. It made him uncomfortable, the trumpeters uncomfortable, the leader uncomfortable. So by mutual agreement the association was soon dissolved. The

The Sereneders, Tyrone, Pennsylvania

replacement was not another cornet, but a trumpet.



Thank you for waiting for the finest trumpet ever made...

The magnificent, meticulously hand-crafted F. BESSON (Paris) trumpets are again available to American professional artists.



Today, as always, the F. Besson trumpet is made by hand in the 120-year Besson tradition of matchless artistry. Because it is handmade—not mass produced—supply will probably never equal demand. Therefore, if your dealer does not yet have the F. Besson, write to us. We'll do our utmost to make one available to him for you.



C. BRUNO & SON, INC., 460 W. 34th STREET, NEW YORK 1, NEW YORK . 1100 BROADWAY, SAN ANTONIO 6, TEXAS

Canadian Distributors: BOOSEY and HAWKES (Canada) LTD. • Toronto, Canada



NEW- greater depth and fullness NEW- acoustic baffle with 15" speaker ADDITIONAL—undistorted power

Whatever your price range There's a Premier Amp for You!

ask your	SORKIN MUSIC COMPANY INC.
music dealer	359 Avenue of the Americas 10-754 New York 11, N. Y. Send me your new free catalog showing the Peemier Amplifer and giving complete specifications and prices. Send same of Freezier
or	desier nezent me.
4	Name
Write 1	Allen
Jall	ChyState
today.	L



LOCAL

AWARD TO ERIE PUPILS

The establishment of a Music Achievement Award in Erie secondary schools has been announced by Local 17 of that city.

By the terms of this Award, in each of five schools, one graduating student who has been judged the outstanding instrumentalist within his school will be presented with a \$25 U. S. Savings Bond, together with a certificate of achievement.

The award, according to Oscar L. Nutter, president of the local, is being made in memory of four Erie musicians who lost their lives in World War II: Angelo Raineri, Donald Hawes, George C. Shay and Charles Chiamardas.

OUT-OF-CONDITION PIANOS

Thomas H. Fleming, Secretary of Local 14. writes in the "Mail-hag" department of the Knickerbocker News of May 13, 1954:

"The Metropolitan Museum of Art has announced that a display of 150 ancient musical instruments in a summer-long exhibition will mark the opening of its new auditorium, an air-conditioned hall for concerts, lectures and motion pictures.

"If the Metropolitan's Department of Music has a field representative who is searching for ancient pianos, this particular area would be a fertile field to cover. The representative would have to go no farther than the dining rooms or the banquet rooms of our private clubs and most commercial establishments, and he would find enough museum pieces to fill the new auditorium of the Metropolitan Museum of Art, an auditorium that seats 708 people.

"It is part of our cultural environment to have music with our meals, and the customer has the right to expect good music. The mystery is how any supper club manager or any proprietor of a dining establishment can hope or expect to hear good music come out of a



One hundred and Rity delegates to the seventeenth sensel convention of the Northwest Conference of Musicians on April 25, 26, 27 at Notel Boise in Boise, Idaho, elected Nampa's L. J. Koutnik. right, as new President. The outpoing President, Howard Rich, Portland, is on his right. Seated at the plane is Herry L. Roed, Seattle, re-elected Secretary-Treasurer. At left are two of four new Vice-Presidents: William Barber, Yakima, left, and Chatha. Remove Coally, Vice-Presidents: William Barber, Yakima, left, and Chester Ramage, Seattle. The other Vice-Presidents are Charles Wagner, Olympia, Washington, and William Hamilton, Eugene, Oregon.

INTERNATIONAL MUSICIAN

and knock a lon

Jim (

rhyth thin he p Iweer five-a

again

JUL

moth-eaten, termite-infested, beer-stained woodpile that hasn't been

tuned since the Treaty of Ghent was signed.

"The horrible evil of expecting one man to produce pleasing sounds from this mahogany monster is doubly horrendous when and where an orchestra is employed to play. All the musicians have to tune their instruments to the piano, so-called, and when they hear what is supposed to be an A-440 (Standard International Pitch), they know

the pangs of complete frustration.

"For the benefit and enjoyment of those who are dancing, eating, or listening, it would seem imperative that any proprietor who insists en a clean kitchen, good food, and courteous service include in the fixed assets of his establishment a good piano that is always in tune.

THOMAS H. FLEMING.

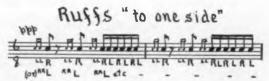


Members of Local 175, Trenton, Illinois, who took part in the opening of the Weinheimer Memorial Building at Highland, Illineis, on May 2, through a grant of the MPTF of the Recording Industry. Left to right: Erwin Dollinger, Bob Martin, Darwin "Shorty" Schmitt, Nelson Helfmann, Arthur Clark, President of Local 175; Edgar Hagnauer, Secretary of Local 175; F. M. "Boots" Willhauk, Vice-President of Local 175; V. B. Brown, Frank Moore, Gene Adams and Gue Bode

TECHNIQUE OF PERCUSSION

(Continued from page nineteen)

Similarly, there are instances in which ruffs "to one side" may be deemed expedient.



The Trible Ratamacue - traditional LIRLAL

That Morello Boy

Former pupil Joe Morello, currently playing in New York spots and on TV, writes me a four-page letter. Coming from him this knocks me out, for Joe is a very busy boy and seldom do I get such a long letter from him.

Joe has been recording with the McPartland and Gil Mille outfits, teaching a bit, still practicing, and working occasionally with Jim Chapin, ace co-ordinationist. All this in twenty-four hours a day!

To date there have appeared in this column several examples of rhythmic co-ordination thought up, worked out or pulled out of the thin air by this Morello person; and last time he was in to see me he promised to send me another example. Where is it, Joe? Between you and Jim, I should get a corker—something perhaps like five-and-a-half beats against six with the feet, coupled with seven against eleven with the hands.



LIFTON CASES ARE MADE FOR ALL INSTRUMENTS Insist on the LIFTON Trademark - Your Guarantee of Satisfaction



OVER THE RAINBOW

DON'T BLAME ME COQUETTE AGAIN

YOU WERE MEANT FOR ME I'M IN THE MOOD FOR LOVE I'LL NEVER BE THE SAME THANKS A MILLION FOR ALL WE KNOW TRY A LITTLE TENDERNESS

Contents of Book No. 1 | Contents of Book No. 2

LAURA THAT OLD FEELING I'LL SEE YOU IN MY DREAMS EVERYTHING I HAVE IS YOURS RAMONA

ONCE IN A WHILE SWEET AND LOVELY SPRING IS HERE STREET OF DREAMS HOW ABOUT YOU

Price \$1.25 each book

l enclos	• \$			Send	the !	followin	gı "Gl	ORGE S	HEARING
INTERPR	ETATIO	ONS FO	R PIANO	o "		Book No	p.	Bo	sk No. 2
Name							***********		
Address.									

Learn to Be a Professional

Piano Tuner and Technician Splendid Reld; demand for competent

Perinsis reid; demans for component Nechnicians succeeds supply.

DR. WILLIAM BRAID WHITE, world-famous piano tuner, technician and teacher, whose work is endorsed and approved by Steinway & Sons, W. W. Kimball Company, Baldwin Plano Company, and other famous piano menufecturers.

WILL TEACH YOU THE ART AND THE TECHNIQUE.

For Free Information, Address

DR. WILLIAM BRAID WHITE 5149 West Agatite Ave., Chicago 30, III.

The Best in

SHEEDIS

Dance and vocal arrangements as ayed by Perez Prado, L. Arcaraz, etc.

ASK FOR FREE CATALOGUE

MAX URBAN & CO., INC. 651 Cosmo St. Hollywood 28, Call.



First again in the field of amplified music . . . the thrilling new "Stratocaster" by Fender! Years ahead in design—unequaled in performance . . . a flick of the wrist means live, tremolo action—perfect pitch.

Everything is new in this revolutionary instrument. Three separate pick-ups, special tone control circuit . . . and "comfort contoured" body design all mean there's a new thrill in store when you play the "Stratocaster."



COLLAR JACK



ADDRESS.

Fine, full-bodied, all-year-round rayon gabardines. HAND-STITCHED edges, fully lined. Sizes 34-46 long and up. Smart-cool-good looking. Gustanteed against more than 2% shrinkage.

Colors Royal Blue, Powder Blue, Grey, Gold, Rust, Lime, Beige, etc.

We have outfitted fine bands all over the U.S. A. Also SLACKS to match or contrast \$8.75

Free sample materials sent upon request.

TOWNCRAFT CLOTHES 752 Broadway, New York 3, H. Y.

POR EIGHT STRING STEEL GUITARS

Designation of the U.S. or Canada on Receipt of \$1.00 Cash or Money Order
16 PAGES OF 6THS, 7THS, 9THS, 13THS, MINORS, INVERTEDS,
COMBINATIONS, DIMINISHED, AUGMENTED

Copyright 1953 By PAUL A. BIGSBY

8114 East Phlox St., Downey, Calif.

IT'S IN THE NEWS!



Moshe Paranov, as of June 1, became the musical directer and conductor of the Brackton Orchastral Society, Brockton, Mass. He is also the Director of the Julius Hartt Musical Foundation.

Carolina Symphony played sixtyfour free concerts to some 142,000 school children, in addition to its regular forty-three programs to more than 50,000 adults.

* The Metropolitan Opera Company, "the biggest thing on wheels outside the circus," in its Spring tour traveled more than 3,000 miles to offer forty-nine performances of thirteen major works in fourteen communities.

* Fabien Sevitzky led the Indianapolis Symphony Orchestra in four world premieres during the 1953-54 season: Portrait (Fantasy in Triptych) by Leo Sowerby; Rondo by Henry Cowell; Song Over the Great Plains, by George McKay; and Concerto for Chamber Orchestra, by Jacobo Ficher.

★ ★ Important changes in the personnel of the Rochester Philharmonic Orchestra are on the schedule for next season, owing to the retirement of a number of key players. Vincent Pezzi, bassoonist, who came to Rochester from Detroit in 1932 to take the first desk post in the Rochester Orchestra and to join the teaching staff of the Eastman School of Music, is retiring from active work this year as the result of an eye ailment for of twenty, with a long list of highly

* In the past season the North which the only cure is rest. Rufus Arey, first clarinetist for almost thirty years, is retiring both as player and teacher at the end of the season. Fred Bradley, who has been second French horn player since the early days of the orchestra. as well as teacher, is retiring to devote himself to his music camp at Richmond Mills, about thirty miles south of Rochester.

> * The Eastern Connecticut Symphony, for the final concert of its 1954-55 season, gave the world premiere of Polka, a composition by the orchestra's concert master, Edward D. Gerry.

★ ★ The University of California Spring Festival (May 23-28) under the directorship of Lukas Foss, had as its purpose to show the relationship between music and the other arts, as well as the relationship between music and the

★★ An enterprising conductor and a group of expert musicians got together one afternoon last May in New York City and played through a couple of pieces perhaps never before performed in this country: works of a Spanish composer named Juan Crisostomo Arriaga, who died in 1826 at the age

INTERNATIONAL MUSICIAN

tai

or no

cia

Co

Tc

sig

per obo con

* *

eng

seas

woo

promising compositions already to his credit. For three hours the forty players and conductor David Sackson played through these works, to the great delight of a few guests and of themselves. At the end, Mr. Sackson expressed his thanks to the players, and they, in turn, applauded him, while the audience applauded everyone concerned — proof that musicians are eager for such stimulating encounters and that music has not been reduced to a matter of turning a dial or changing a record.

★ After a poll of its subscribers, the Philadelphia Orchestra ascertained that, three to one, they favored 2:00 P. M. against the former time 2:30 P. M. as Friday afternoon concert starting time.

★★ Six composers will have special evenings devoted to their works by the New York Stadium Concerts this summer: Beethoven, Tchaikovsky, Bizet, Jerome Kern, George Gershwin and Richard Rodgers.

★ Four new members have been signed by the Philadelphia Orchestra for the coming season: Harry Zaratzian, viola; Charles E. Owen, percussion; Charles M. Morris, oboe; and Samuel Gorodetzer, contrabass.

★★ Ernst Gebert has been reengaged for his sixth consecutive ing to season as conductor of the Inglewood (California) Symphony Orchestra, which he founded in 1948. Soldat.

★★ Two awards of \$150.00 each are being offered by the Northern California Harpists' Association for compositions for solo harp. For further information address Yvonne La Mothe, 687 Grizzly Peak Blvd., Berkeley 8, California.

*A contest for violinists and pianists, from which a winner will be chosen to appear as soloist with the Duluth Symphony during the 1954-55 season has been announced by the Duluth Symphony Association. The contest is open to any resident or a student attending Minnesota or Wisconsin schools between the ages of seventeen and thirty inclusive.

★ From the signal of the heralding trombones on July 19 to the presentation of the Saint Matthew Passion on Sunday, July 25, the Bach Festival in Carmel, California, is planned as a devotional as well as an entertaining review of early works. The orchestral programs of July 20 and 22 will present the Brandenburg Concertos Nos. 1 and 11, as well as some of the outstanding concertos of Bach and Handel.

* William Steinberg is the general music director of the 1954 Aspen Festival this summer. The concert on August 14 will be the festival's major operatic undertaking to date: a double bill consisting of Pergolesi's La Serva Padrona and Stravinsky's Histoire du Soldat.



When the Rochester Philhermenic Orchestra played in Carnegie Hall recently under direction of Erich Leinsderf, nine members of the orchestra recalled the first New York concert ever given by a Rochestra rechestra just thirty years before. The nine have been members of the orchestra continuously since it was established by George Essiman in April, 1923. They are, back row, left to right: Fred Bradley, French hern; William Street, tympani; Stanley Street, percussion; Maraid Paley, violin; Robert Stenzel, string bess; Edward Van Niel, viola; frent row, left to right: George Neidinger, violin; Allison MacKown, cello; Marry Scharts, violin.







EPIPHONE MASTERBILT

Mand STRINGS Made

The String with the Golden Tone and the

"GEORGE VAN EPS"
ADJUSTABLE BASS BRIDGE

EPIPHONE MUSICAL STRINGS INC.
Box 55, East Station, Yonkers 4, N.Y.

Clarinetists Attention

My new CRYSTAL CLARINET MOUTHPIECE with OB-Center Bore will amaze you with its ease of blowing, beautiful tone and perfect intension. Truly the artist's perfect clarines mouthpiece. The bore is raised one-intreeth inch nearer the seed. What a difference this makes. Highly polished lay, beautifully finished. Your money righ back if you don't keep it. OB* lay strictly legit, 3, 4, 5, 5* each more open.

No other mouthpiece with bore Off Center is made.

HARRY E. O'BRIEN & SON P. O. Box 5924, Indianapalla 20, Ind.

PIANO TUNING



ikilled Professional

o o costs nothing extra. See your phone book for local members or write to address below.

Send 3c stamp for pemphlots Plane Care and Moth Prevention

AMERICAN SOCIETY PIANO TECHNICIANS

2200 North 11th St., Milwaukee S, Wis.





"Call Me Madem," presented by the Civic Light Opera Association of Greater Pittsburgh

(Continued from page twenty-three)

Detroit, Washington, D. C.), American works (Houston, El Paso, Worcester, Lafayette, Atlanta). Viennese music has its innings in summer, and music with a humorous or gay twist, Tchaikovsky's Nutcracker Suite, or Dukas' The Sorcerer's Apprentice. But there is also room for the large and imposing works. During the 1954 Los Angeles Music Festival on the campus of the University of California the first week in June, Franz Waxman conducted the West Coast premiere of Oedipus Rex, opera-oratorio by Igor Stravinsky. For the Ojai Festival this year Lichine choreographed the Bach Suite in B minor for lute and strings. St. Louis, in keeping with its twenty-five-piece orchestra, programs mostly eighteenth century music and works written especially for it by American composers. The Tucson Orchestra features the Civic Chorus. Burbank includes a "Festival of the Nations." The Lafayette Symphony annually prepares a Requiem. At the Berkshire Festival this Summer, conductor Munch will feature the music of Hector Berlios to celebrate that composer's 150th birth-

Extra-musical enticements are often resorted to, ranging from the "Pops for Pop" concert presented on Father's Day by the New Jersey Symphony, to a device of the Lewisohn Stadium Series, "Candid Camera Night," with hundreds of fans bringing their cameras and prizes being given for the best shots of musicians, audience members, and other per-

tinent subjects.

Guest conductors are more in evidence in Summer than in Winter, are engaged, in fact, for the New York, Chicago, Philadelphia, Los Angeles, Milwaukee, Buffalo, Cleveland, St. Louis, Santa Barbara, and Vancouver orchestras. San Francisco this year will have Boston's Mr. Fiedler. In Detroit, Valter Poole, the orchestra's associate conductor, will direct thirty-four of their summer concerts, and Eduard Werner, Local 5's President, two. Conductor and assistant conductor sometimes share conducting chores in Summer: in Wheeling, Henry Mazer and William Fischer, and in Rhode Island, Francis Madeira and Martin Fischer. In Houston and Cleveland the associate conductors take over in Summer: Andor Toth in the former orchestra and Rudolph

Ringwall (sharing with guests) in the latter. "Regular" conductors, who may or may not be the winter conductors according to whether or not the two series are under the same management, are on the podiums in Atlanta (Albert Coleman), Babylon (Christos Vrionides), Cape Cod (Joseph Hawthorne), Dayton (Paul Katz), Rockford (Arthur Zack), St. Paul (Clifford Reckow), Waterbury (Mario Di Cecco), Worcester (Harry Levenson), the New Jersey Symphony (Samuel Antek), and the National Symphony in Washington, D. C. (Howard Mitchell). El Paso's conductor. Orlando Barera, Miami's John Bitter and St. Louis's Max Steindel share their podiums with guest conductors.

The summer symphony shows considerable originality in housing, or in dispensing with Parks and shells are the choice of Detroit, Chicago, Philadelphia, Milwaukee, Houston, Vancouver, Worcester, Babylon, Baltimore, Dayton, Wheeling, Lafayette and Rockford. Stadiums serve for New York, El Paso and Waterbury; bowls and natural amphitheaters for Los Angeles (Hollywood Bowl), Washington, D. C., Burbank and Denver; pavilions for the Chautauqua and the Berkshire festivals; campuses for St. Louis and Rhode Island; the lawns of a private estate for the New Jersey; an ice-skating arena for St. Paul; a "horseshoe within an arena" for Newport; and gardens of a hotel for Tucson. When summer series are held in halls and auditoriums such as those of San Francisco, Buffalo, Cleveland, Atlanta, Miami and Boston, these are decorated to give a note of informality and cheeriness, and usually they are air-cooled.

Summer symphony bills are footed by in-dustries, as in Vancouver, in Waterbury and in Worcester; by municipalities as in Houston, San Francisco, Baltimore, Milwaukee, Burbank and Lafayette; by the MPTF as in Tucson and Worcester; by associations and guarantor groups as in Cleveland, St. Louis and Rhode Island. The Detroit Symphony is financed compositely by industries, the Department of Parks and Recreation and the MPTF. A few orchestras also have several sources of support—such as the El Paso, which has four city-sponsored and one MPTF, sponsored concerts and the Miami Beach pops, which is financed jointly by the University of Miami and the City of Miami Beach.

Tickets usually run cheaper in Summer than in Winter; \$2.00 is as a rule tops, though in some localities, usually at festival sites, it reaches \$3.00. Fifty cents or even thirty cents will usually get a person a seat somewhere on lawn or bench in any of the park or stadium projects. In Dayton, El Paso. Lafayette, Philadelphia, Rockford, Water-

bury, Worcester and Vancouver you can get in Scot free. As for the others, the description of Robin Hood Dell by Robert Gerson fits them all: "The price is low. The fence is also low for those without the price—not that they need to climb it, for the music may be heard far beyond the officially seated audience."

Both wage scales and manpower undergo a slimming process in summer series. Exceptions to the member-subtracting rule are the Los Angeles Philharmonic, the Waterbury Symphony, the Rhode Island Philharmonic and the Denver Symphony (at Red Rocks) whose memberships pass over en toto into the summer series. The Burbank Symphony even adds ten men in Summer, making it a ninetypiece orehestra. Three cities, namely St. Louis. Tucson, Babylon, function in Summer on a derivative basis, as chamber groups. The San Francisco Symphony Chamber Orchestra is the unit used by the Pacific Coast Festival in

Santa Barbara.

Even if they keep going only in split-up groups and at reduced salaries, such orchestras still do their communities a real service. It needs no Gallup poll or scientific logarithm to prove why summer symphony should stay. It is simply that thousands of musicians need work and millions of Americans need music -live music, that is, not the processed variety. For city populations which keep going amid the simmer of heat and the stench of gasoline fumes, they make all the difference between living and merely drawing out an existence. The thousands that converge wherever symphonic music is offered, to sit on stadium steps, lounge on park slopes, relax in concert halls and drink in the music of Beethoven and Wagner and Mozart, are convincing proof that the best in music has come to be expected by our population as a yearround diet.





Franz Waxman Los Angeles Music

at

11

light 16

JUI

conductor



INTERNATIONAL MUSICIAN

Where They Are Playing

(Continued from page sixteen)

NEW YORK

Singing pianist Tilli Dieterle remains at the Roger Smith Hotel for an indefinite period . . . Fredric Vonn, comedy-planist, opened at the York Inn in the Sutton saxophone; Bill Abrentthy, pi-Terrace, also for an indefinite

MIDWEST

The Commanders on an extended tour of one-nighters in the Midwest, with their first date booked for a July 31 opening at the Colonial Terrace in Rochester, Ind. . . . O'Brien and Evans Duo drew a holdover until September 1 at the Redwood Room, Hotel

Elkhart, Elkhart, Ind.
The Johnny Dale Trio (Vess Bethel, Dale States and Johnny Soyer) closed a fourteen month engagement on July 4 at the Covered Wagon Inn, Detroit, Mich. . . The Jerry Magnan Strollers - Bob Snyder, guitar, Bob Beatty, accordion, Jerry Magnan, bass and leader, Jackie Soper, cocktail drums and vocalist - are now in their third year at the Cascade Hills Country Club, Grand Rapids, Mich. . Joel Nash, "The Gentleman Raconteur at the Piano," currently playing an extended summer run at Al Green's in Grosse Pointe. Mich.

Leo Peeper scheduled for a single week's engagement at Dutch Mill, Delavan, Wis., on July 25. Pianist Chet Collier has been at

Wheelers Restaurant and Lounge, St. Louis, Mo., for the past four and one-half years.

CHICAGO

Ginnie Rogers has been doing personal appearances and recently sang and played at the Drake Hotel . . . The piano duo of Gene Hoctor and Yvonne Sherman moved into their second year at La Normandie . . . Lucio Garcia and his Orchestra started on June 11 at the Edgewater Beach Hotel

Louis Armstrong began a four-weeker at the Blue Note on June 30 . . . The Gene Krupa Trio plays at the Blue Note for two weeks beginning on July 28 ... The Chet Baker Quartet remains at the Streamliner until July 13...Ralph Flanagan high-

lights the Aragon Ballroom July 16 to August 1 . . . Melody Mill features the Don Glasser Orchestra until August 4 . . . Buddy its third swing at the Holiday radio show.

Club, for a four-week period beginning August 20.

ano; Joe Burch, drums) opened at Maynard's in D. C., June 28 for a three-months period.

Jimmy Featherstone and his Orchestra completed their threeweeks engagement at the Cavalier Hotel, Virginia Beach, Va., on July 2 . . . Russ Carlyle set for a single week at the Cavalier beginning July 23, then on to the Oh Henry Ballroom in Chicago, Ill., for five weeks beginning August 4 . . . Joe Cubilla Combo-Charles Walker, tenor sax, Joe Cubilla, guitar, Will Decker, bass, Bob Swingle, drums, Virginia Lee, piano—is on location at the Moores Inn, Norfolk, Va.

Pianist - accordionist Sandra

Shaw is doing an indefinite stay at the Roosevelt Hotel Cocktail Lounge, Jacksonville, Fla. . . . Don Baker and his Music Makers have settled at the Seagull Hotel, overlooking the ocean at Miami Beach, Fla., for a summer-long

Dan Belloc Orchestra entertained at the Claridge Hotel in Memphis, Tenn., from June 25 to

Tommy Reed Orchestra re-cently at Pleasure Pier in Galveston, Tex. . . . Chuck Cabot has a two-week date at Pleasure Pier beginning July 9 . . . Hammond organist Frankie Drummy entertains at the Golden Rooster Club in Odessa, Tex. . . . The Turner Trio (Maurice Wilson, Clarence Adamietz and Bill Turner) have been performing nightly at the Palomino Cub in Austin, Tex.,

since September, 1953.
The Brad Hopkins Trio began their three-months stay at the San Diego Chib the beginning of June . . . Howard Everett opened at the Hotel Bel Mar, San Diego, on June 15 . . . Eddie Bergman also began his engagement at the Del Coronado in San Diego on June 15.

King Canam appears weekly at the Casa Lome, Toronto, and is a featured artist on "Holiday Ranch," a half-hour television Laine Orchestra is scheduled for show. Ganam also has his own





LEARN to make your OWN arrangements

Give your band or combo parsanality

The difference between modiocre outfits and those that really get to the top is the difference between stock arrangements and personal arrangements which create a style — a trademark. You can learn to make these popularity-building arrangements by studying our convenient HOME STUDY Harmony and Arranging Courses. Send today for free catalog and lessons I Check courses that interest you.

Piano, Piano, Public Public	E BAND ARRANGING Teacher's Mormal Course Student's Course School Mus.—Beginner's School Mus.—Supervisor's red Campoolities	Cheral Conducting History & Analysis of Mosle Cornet - Trumpet Professional Cornet - Trumpet Dooble Counterpoint Ear Training & Sight Singing	MARMO Quitar Mandoli Violin Clarines
Name			Age
Street	······	City	.State

PLAY TRUMPET? EMBOUCHURE WORRY?

MOUTHPIECE CONFUSION? GUESSING?

Don't guess - Make certain - Write for embouchure and mouthpiece information - it's Free.

HARRY L. JACOBS

2943 WASHINGTON BOULEVARD CHICAGO 12, ILLINOIS

JEN-Co CELESTETTE and CELESTA



Keyboard Instruments for ALL Organists and Pianists.

3 oct. CELESTETTE - Plays Full Chords, not just Single Notes. Not Electronic. Weight 34 lbs. Price \$275.00 WE ALSO MAKE

4 oct. CELESTA - Concert size. Beautiful Poorl-covered Cabinat, Weight 112 lbs. Price \$450.00

For Full Information Write JeN-Co - Docator, Ill., U. S. A.

Finest Quality Hard Rubber

Most careful workmanship. Accuracy of intonation Great variety of facings and chambers, add up to



Ask your dealer to show you these fine mouthpieces for clarinet and saxophone.

For Free Circulars Write In: O. BOX 367, NORTHPORT, N. Y.

ITALIAN MARCHES

Group of eight, Military, price, full band, \$6.38; Military and symphonic mixed; \$7.36. Other best selection, \$1.50 and \$2.00 ee. Playable. Effective. Guaranteed to setilify.

LENTINI MUSIC COMPANY 55 North Street, New Britain, Connection

STEEL GUITARISTS

For ease in fast single-note runs and all full chord backgrounds try the ALKIRE TUNING. Increases your technique by reducing left hand motion up to 90%. Used ing tert hand gotton up to 50%. Oreal processing tert hand gotton up to 50% and studies ilable. Graded courses to meet your available. Graded courses to meet your personal needs. Free advisory service. Fur-ther information on request.

Eddie Alkire School of Music SOX 488, EASTON, PA.

PIANO TUNING

LEARN AT NOME. COMPLETE COURSE IN TUNING AND REPAIRING, written by DE. WILLIAM BRAID WHITE, World's Leading Plano Technician and Teacher.

For Details Write: KARL BARTENBACH 1001 East Welle Street, Lefayette, Indiane

CLOSING CHORD

FRANK HARRING

Frank Harring, eighty-nine year old charter member and the first President of Local 237, Dover, New Jersey, passed away in April after an illness of about one year.

Born in Coaldale, Pennsylvania, Mr. Harring had lived in Dover for fifty-five years. He was a cornetist in the Baker Theater orchestra during its vaudeville days and played with several orchestras and bands in the Dover area. He directed the Old Citizens Band of Dover from 1901 to about 1930.

ANTONIO MODARELLI

Antonio Modarelli, who lifted the Charleston (West Virginia) Symphony Orchestra into national prominence, died unexpectedly on April 1. He was an honorary member both of Local 136, Charleston, and Local 60, Pittsburgh.

Mr. Modarelli was born in Braddock, Pennsylvania. After graduating from the Dana Musical Institute in Warren, Ohio, he studied in New York and then entered the Navy during World War I, serving as a bandmaster. In 1922, following his brief career as teacher, soloist, and coach in Pittsburgh, Mr. Modarelli studied in Europe under Hugo Kaun. A year later he conducted the first of many concerts throughout Europe. This period in his life brought him wide recognition, particularly in Germany and Russia.

When Mr. Modarelli returned to the States in 1930, he became conductor of the Pittsburgh Symphony, a conductorship he retained for seven years. Feeling that he could do most good to the cause of symphony orchestras by seeking out and directing a community orchestra, he gave up his post as conductor of the Pittsburgh Symphony and turned to smaller cities where he could further cultural development. First in Wheeling, West Virginia, and then in Charleston he set forth the principles which have given community orchestras their purpose, direction and goal.

in 1937 he took over the symphony in Wheeling. When the Charleston Orchestra's conductor and co-founder, William Wiant, was called to military service in 1942, Mr. Modarelli took on the conductorship of this organization also,



Antonio Moderalli

commuting between that city and Wheeling. This schedule was maintained for a period of five years until he decided to take up fulltime residence in Charleston. He was in his eleventh season as director of the Charleston Orchestra.

A composer of note, he was working on a cycle built around West Virginia themes at the time of his death. In 1939, a symphonic poem, Unto the Hills, was introduced by the Wheeling Symphony, and in 1949 the Charleston Orchestra premiered his River Saga.

FREDERICK W. ZBANEK

Frederick W. Zbanek, sixty-eightyear-old life member of Local 59, Kenosha, Wisconsin, died of a heart attack on April 11.

Known as "Sparkey" or "Zip" to his many friends, he had a varied and colorful career. Born in Cedar Rapids, Iowa, he played with the municipal band there, and upon entering the service became a member of Navy bands. Later he trouped with circuses and carnivals. He settled in Kenosha in 1922 as a member of the Simmons Company Band. Since 1928 he had been a member of the American Legion Band of Kenosha.

Mr. Zbanek served several terms as an executive board member of Local 59, of which he became a member in 1923. He had been a delegate to the International Conventions in 1951, 1952, and 1953, and had been elected a delegate to the 1954 Convention.

(Continued on next page.)







LO DUCA BROS. 2451 57 WEST NORTH AVE



******* **Buy Your EXTRA Bonds Now!** ******** INTERNATIONAL MUSICIAN wa

on W

citi

cou

fine

dar

typ

sor

you

par

hist bec who

in t

dert

The

THE AMUSEMENT TAX AND AMERICAN DANCING

By SOL BABITZ

Ever since the Amusement Tax was introduced no new dance steps of American origin have appeared on the American dance floors. Whereas in the past the succession of new steps was so fast and exciting that only the younger set could keep up with it, today you find the young "collegiate" set dancing the same old jitterbug type of step in a slowed down tired sort of way. But, what is worse, you find very few people (comparatively speaking) dancing.

What used to be throughout history the right of everyone has become the privilege of the few who can afford the high tariffs paid in those establishments which undertake to pay the amusement tax. The younger generation, which has

traditionally been the most enthusiastic section of the dancing public, is now dancing little if at all because it is precisely the young who are not well heeled and cannot afford the price today. This is unquestionably a factor in the rise of juvenile delinquency. It is pathetic to see young people standing around a juke-box squirming with the desire to dance, swaying, beating their feet, but always aware that they must not break out in dance because the proprietor of the soda establishment is afraid of Federal prosecution for permitting dancing without paying the tax. This natural physical outlet is completely thwarted and the results are far from good.

As for the decline of dancing

to the point where no new steps are being invented, this is directly due to the enforced prevention of dancing by the younger generation. Even if the young people, who have always been the inventors of new steps, were permitted to dance to the juke box, the necessary ingredient for new steps would not exist. The most important ingredient is the mutual inspiration which the movements of the dancers exert upon the musicians and which the music exerts on the

This interplay between musician and the young dancer has been practically eliminated in American life. These two practically never see one another. Thus we have become completely non-creative in the dance field, have become entirely dependent on Latin America where there is no governmental wall separating the musician and

dancer and new steps like samba and mambo are being created all

The rise of neurotic and "crazy" bop music is a direct result of the artificial situation in this country. Since the young are not permitted to dance, they just sit around while the musicians try to entertain them with new sounds which will make sitting less boring. Instead of "having a ball," they have a "con-

This is certainly interesting from the musicological viewpoint, and experiments in popular music should not be underrated. But the enforced introspective music is certainly no substitute for a solid beat and physical response through dancing which has been eliminated. The situation is socially unhealthy.

The cure? Repeal the Tax! Let the musicians play for the dancers as they used to in the past.

Portstown, Ponnsylvania, Band, William F. Lamb, Jr., director



Spring Garden Band, York, Pennsylvania, Martin L Keller, conductor



New Kensington, Pennsylvania, Firemen's Band, Frank Oliver, director



CLOSING CHORD

RALPH W. WRIGHT

Ralph W. Wright, only charter member of Local 727, Bloomsburg, Pennsylvania, who was still active in the local, died on May 17 of a heart attack while working in his motorcycle shop, at the age of sixtyfour. Mr. Wright joined the local in 1919 and held, at various times, the offices of Vice-President, Sergeant-at-Arms, and Trustee. In addition to playing tenor sax in the Bloomsburg Elks Band and the Shrine Band at Wilkes-Barre, Pennsylvania, Mr. Wright had his own very fine dance orchestra for many years, playing numerous engagements in this and surrounding locals.

JOSEPH FICK

Joseph Fick, member of the New York Philharmonic-Symphony Orchestra, passed away at Memorial Hospital recently at the age of tour of the West. While Brother fifty-nine. Born in Venice, Italy, on Dobbins had been employed as a March 14, 1895, of German and Ital-sports announcer for WCOL radio ian parents, the violist received his station for the past few years, he early musical education in Italy, still remained a member of Local making his first public appearance 103 and played occasional engagein Venice in 1909. He was for three ments. At the time of his death years a member of the Quartetto he was returning from Champsign, Guarnieri, and later played with the Illinois, with two companions, in a Quartetto Veneziana. Following this private plane where he had been he played with the La Scala Orches-tra in Milan and the Italian Orches-the Ohio State-Illinois basketball tra under the direction of Arturo game. The plane became lost in a Toscanini. Coming to this country snow storm and crashed, killing all in 1924, Joseph Fick joined the Met-three instantly. ropolitan Opera, with which or- Brother Dobbins is survived by chestra he played from 1924 until his wife and daughter.

1938. He joined the viola section of the Philharmonic-Symphony Orchestra in the season of 1938-39 and was still an active member of the orchestra at the time of his death. He was a member of Local 802, New York City.

JOSEPH W. DOBBINS

Local 103, Columbus, Ohio, has lost one of its very popular members by death: Joseph W. Dobbins was killed in an airplane crash near

Knightstown, Indiana, January 12. Brother Dobbins joined Local 103 February 19, 1942, and was inducted into the armed service in March of the same year. "Joe" was a drummer and had played with such organizations as Bunny Berigan, Barney Rapp and Henry King. During World War II he served in public relations of the Fifth Service Command and was an announcer for a Red Skelton war bond

Biasby

FOOT VOLUME AND TONE CONTROL

FOR THE PAST FIVE YEARS THE CHOICE OF PROFESSIONAL PLAYERS



All cast aluminum, highly polished, with rubber mat to prevent foot slipping. Rubber feet to prevent Control sliding even on hardwood floors. Bigsby Foot Controls have no geers and are operated entirely by cord on bell-bearing rollers. Noise level is the lowest possible.

Volume control is up and down and tone conrol is by rotary motion from left to right or from right to left as There are no stops on lone control and a smooth easy action creates the "doo-eah" affect easier and quicker then by hend control.

Price \$55.00

SHIPPED BASS LEFT UNLESS OTHERWISE SPECIFIED

PAUL A. BIGSBY 8114 EAST PHLOX STREET DOWNEY, CALIFORNIA

SEND FOR FREE FOLDER SOLD ONLY DIRECTLY TO THE PLAYER





DALBEY'S OILS

have been serving the most critical musiciant for over 50 YEARS.

For TROMBONE or VALVES with dropp Your music dealer will supply you.

Official Business COMPILED TO DATE

CHARTER REVOKED

Local 635, Lexington, Ky. (colored).

CHANGES OF OFFICERS

Local 62, Trenton, N. J.—President, Frank A. Witt, 1481 Lawrence Road, Trenton 8, N. J. Phone 4-6773, Local 77, Philadelphia, Pa.—President, Romeo Cella, 120 North 18th St.,

Philadelphia 3, Pa. Phone LOcust 7-1071. Secretary, A. A. Tomei, 120 North 18th St., Philadelphia 3. Pa. 7-1071. Secretary, A. A. Tomei, 120 North 18th St., Philadelphia 3, Pa. Phone LOcust 7-2428. Local 79, Clinton, Iowa—President, Richard J. Hallinan, 525 Sixth Avenue

South. Phone 2814-W.
Local 263, Bakersfield, Calif.—President, Manuel (Bunky) Valdez, 1014 Brown St.

Local 448, Panama City, Fla.—Acting Secretary, Charles S. Cooper, 1501 West Tenth Court. Phone SUnset 5-7615. Local 470, Rock Springs, Wyo.—Sec-retary, Ole L. Anselmi, 1008 Arapahoe

Local 481, Fairbanks, Alaska—Acting Secretary, Harry E. Quest, Box 932. Local 488, Augusta, Ga.—Acting Sec-

retary, Al Sizemore, 2367 Lumpkin Road. Local 491, Virgin Island-Secretary,

Thomas, Virgin Islands.
Thomas, Virgin Islands.
Local 505, Centralia, Wash.—Secretary, John I. Haas, 108 North Tower

Avenue.

Local 511, Spartanburg, S. C.—Secretary, Paul K. Harman, P. O. Box 674. Phone 2-2748—3-4334.

Local 639, Jackson, Tenn.—President, R. W. Stephenson, 156 Hatton St.

CHANGES IN ADDRESSES OF OFFICERS

Local 48, Elgin, Ill.—President, R. F. Frish, P. O. Box 498. Local 263, Bakersfield, Calif.—Secre-

tary, Alfred E. Kern, 425 Covey Avenue. Local 492, Moundsville, W. Va. — Secretary, Harry L. Kirby, 400 Fifth Street.

Local 771, Tucson, Ariz.—Secretary, Ernie Hoffman, 620 South Sixth Avenue,

WANTED TO LOCATE

Arnold James Barton, former member, Local 164, Grand Junction, Colo, Earl Davis, member, Local 295, Pocatello, Idaho.

Paul (Jive) Jackson, former member, Local 208, Chicago, Ill.

William Richko, member, Local 10, Chicago, Ill., and Local 802, New York,

Anyone knowing the whereabouts of the above is asked to communicate im-mediately with Leo Cluesmann, Secre-tary, A. F. of M., 220 Mt. Pleasant Ave., Newark 4, N. J.

THE DEATH ROLL

Akron, Ohio, Local 24-Thomas B. Harper, Roy Stedman.
Belleville, Ill., Local 29-Roy T.

Bloomington, Ill., Local 102-Charles Cornick.

Cornick.

Boston, Mass., Local 9—Walter P.
Rogers, Wiley P. Swift, Jacob Lighter,
F. H. Condit, Jack D. Eaves.
Chicago, Ill., Local 10—Richard H.

Dix, Phil Feinberg, Walter A. Wright, Leon M. Keller, Carl Corre, Cyril R. Kelly, Thomas Sacco, Harry I. Robin-Sam T. Shumate, F. Wheeler Wads-

Detroit, Mich., Local 5-Myron Falk, Hattie Ann Franz, Warren J. Farquar, Stanley J. Gniewkoski, Jr., Wm. A. McArthur, John David Norton, Anthony J. Owczarzak.

Hanover, Pa., Local 49-Daniel D. Perna.

Indianapolis, Ind., Local 3 - Gran-

ville Owens.

Jersey City, N. J., Local 526—Philip
D'Augostino, Charles Schuh.

Kansas City, Mo., Local 34—Frank
Thompson, H. H. Espenship, J. G. Grimes, Zada Maddocks, Roberta Hen-

Los Angeles, Calif., Local 47-Alus Kendall Armer, Antonio Banuelos, H. E. Earle, Herbert G. Ehrke, C. Percival Garratt, Eric Massey, Irene L. Price, W. Wallace.

Stanley W. Wallace.
Miami, Fla., Local 655—George Halbwachs, Sydney S. Toushay.
Minneapolis, Minn., Local 73—Donald H. Henneman, Orlando Teschion,
Azel Wick, Marion M. Karnes.

Montreal, Que., Can., Local 406 Conrad Bayard.

Newark, N. J., Local 16 — Edward Wellington, Chas. Suenderhaft. New Haven, Conn., Local 486-John F. Cam.

Orlando, Fla., Local 389-Otto Boh-

Pittsburgh, Pa., Local 60-Charles J. Rochester, N. Y., Local 66-Samuel

Belove. Saint Paul, Minn., Local 30—Axel N. Wick, Charles G. Strachota.

San Francisco, Calif., Local 6—William Wertsch, Frank Peckham, Anita Romano, Eric W. Gylling, R. K. avidson. Sheboygan, Wia., Local 95-William Yecke.

Washington, D. C., Local 161—Pat Dixon, Jean Foster (Morris), John H.

Westville, Ill., Local 631-L. C. W. Alison. Wheeling, W. Va., Local 142-William

Ofterdinger. Worcester, Mass., Local 143-John P. Chiaravallotti.

DEFAULTERS

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

Dave Sullivan, Crystal Ballroom, Long Beach, Calif., \$1,429.75.

Charles Sullivan, San Francisco, Calif.,

Raynor Lehr, Van Nuys, Calif., \$400. Rulon Beck, Pocatello, Idabo, \$322.22. Knob Hill Club, or Nob Hill Club, and Al Fenston, Chicago, Ill., \$2,150.00. Brown Derby and Mabel Brown, Car-

roll, lowa, \$75.00. Par Four Club, and James B. Fornasero, owner, Muskegon, Mich., \$92.00.

Niagara Ballroom and Manford Carson, operator, Harmony, Minn., \$74.80. Ford Plaza Lounge, Art Barker and Aaron Singer, co-owners, St. Louis, Mo.,

Riverview Tavern, and Robert Ackland, employer, Denville, N. J., \$260.33.
Torch Club, and Philip Mastellani, employer, Union City, N. J., \$285.00.
Puerto Rican Theatre, Bronx, N. Y.,

\$487.50.

\$2,325.00.

Bradley Williams Entertainment Agency and R. Bradley Williams, New York, N. Y., \$330.00.

Murray Katz, New York, N. Y., 9310.72

PLAY those

"HARD-TO-GET" chords with new

> SLIDE - MATIC vibe mallets



KING SIZE

Greatest development since the "Vibe" Itself. Plestic handles with graduated soft to medium, hard yern heads. Set of four, pospaid, \$10.00.

Mfg. by WALTER E. SODERBERG, 404 Lycoum Bidg., Duluth 2, Minn. PARTICULARS SENT ON REQUEST.

Berg Larsen PRECISION MOUTHPIECES

WITH THE EXCLUSIVE DOUBLE-TONE CHAMBER

For Sexophone, Clarinet
 in Ebonite, Shoffield

See your local dealer or write:

Dunt. 4

BERG LARSEN 116 West 48th St. New York

MUSICIANS' HANDBOOK STANDARD DANCE MUSIC GUIDE

A classified and alphabetical list of the best and most popular standard Fouriost, Waltres, Showtones, Rumbes, etc., with Original Keys & Starting Notes - Over 5,000 Thies, 100 Classifications, 300 Shows,

A list of over 300 Top Shows with their Hit Tunes, Yeers, Composers, Keys and Starting Hotes, including — "The Song Histories of Favorite Composers".

"Song Hits through the Years" . . . sutstanding soags of each year, from Bay-Nineties to the present day. SEND FOR YOUR \$1.00

50c Edition Also Available



INTERNATIONAL MUSICIAN

G

youn Th

lish publi

tion ply i

39 D

Quick make chorus

DANC

points.

Elm

S-P-R-E-A-D-S FARTHER LASTS LONGER

HOLTON OIL

Superior spreading power, slower evaporation, uniform consistency—HOLTON OIL tests best for easier, speedier instrument action.

No. 1-Trombone Slides No. 2-Valve Instruments

No. 3-Fine Mechanis 25c With Swab Applicator.

30c With Dropper.

MUSIC DEALERS EVERYWHERE

ATIMETTES

For Small Dence Bands lambos, Sambas, Rumbas, Guarachas, Afros, Baiaos, Calypsos, Boleres, Congas, Guajiras, Tangos

No. 1 - 21 top Latin lunes, Arranged by "Chico" O'Farrill
No. 2 — 20 Latin Favorites,

Arranged by Rene Hernandez
Every book in both series has a
Dictionary of Latin-American Rhythms
Es Book No. 1 contains Drummer's Guide.
Es Book No. 2, Complete Percussion Chart.
C BOOK. Bb BOOK, Eb BOOK, \$1.00 Each. At your Local Dealer or direct

ANTOBAL MUSIC COMPANY 313 West 20th St., New York (11), N. Y.



NEW FREE 1954 SUPRO CATALOG NOW AVAILABLE

SUPRO & NATIONAL GUITARS WALCO MEG. CO.

HA WAIIAN STEEL GUITAR SPECIALIST

I need the services of a Maveillan Guillar player who is an acknowledged expert on his instrument, who knows how to tempose and arrange music for his instrument grammatically, and above all who knows how to teach beginners, most of whom are vecesseders.

youngsters.

This man must know how to write English for publication, show examples of his published work.

Object is to produce a Course of Instruc-tion for Hawaiian Stool Guiter. Please re-ply by letter giving all information and saclosing snepshot.

Box 100, The International Musician 39 DIVISION STREET NEWARK 2, N. J.

LEARN "HOT" PLAYING Quick course to players of all instruments—make your own arrangements of "bot" breaks, choruses, obbligatos, embellishments, figurations, blue notes, whole tones, etc. MODERN DANCE ARRANGING—Duets, trios, quartettes

and ensembles, special choruses, modulating to other keys, suspensions, anticipations, organ points, color effects, swingy backgrounds.

Elmor B. Fuchs Brocklyn 38, N. Y.



NOW! the EMCEE mage NUW: any EMILEE zinc Centains original Mono-logues, Parcelies, Band Nov-citins, Dialogues, Patter, Gegs. Combination offer of the Combination of the combination of the combination of the of hockler stoppers and comits tong tribes, \$4.00.

EMCEE, Desk 10 Best 983, Chicago 90, III.

Dan T. Lastlogel Theatrical Agency, New York, N. Y., \$125.00. Sawdust Trail, and Sid Silvers, New

York, N. Y.

Music Club, and John Sage, Thos. Patton and James Trembly, Troy, N. Y., and Nite Cap Inn, Thos. Patton, part owner, North Troy, N. Y., \$40.00.

James Alexander and Burnest Meadows, Cincinnati, Ohio, \$1,508.00.

Margaret Hamilton, Erie, Pennsyl-

vania. \$380.00. Benjamin P. Masucci, Philadelphia, Pa., \$406.25.

Paul J. and Jim Fox, Virginia Beach, Va., \$1,374.85.

Cherry Foundation Recreation Center, and Rev. Robert T. Cherry, President, and Oscar Russell, Washington, D. C., \$225.00.

Little Dutch Tavern, and El Brook-man, employer, Washington, D. C., \$1,050.00.

Music Hall and John Wilson, owner, and Frederick Loren, manager, Washington, D. C., \$325.00.

Marty McDonald, Glace Bay, Nova Scotia, Can., \$2,000.00. "Auberge du Cap," and Rene Des-champs, owner, Montreal, Que., Can., \$180.00

Open House Club, Bill Brown and McElroy, owners, Anchorage, Alaska, \$675.00.

SUSPENSIONS, EXPULSIONS, **ERASURES. TERMINATIONS**

From the June Issue SUSPENSIONS

Akron, Ohio, Local 24—Carol E. Ahnell, Curly Beckwith, Billy L. Carter, Jack Christy, Robert D. Dennis, Marjoric R. Gregson, Elbert V. Griggs, Ir., John S. Hulsey, Harry M. Kaylor, Jr., Rajh H. McMannis, Martha J. Oberlin, Matthew Peden, Frank J. Regallis, Jr., Harry E. Reilly, Gordon E. Shaffer, Michael P. Stronz, Jack P. Sutton, Sam P. Taormina, Patrick Turvey, Helen S. Undercoffer, Ray L. Vincent, John C. Waite, Thomas E. Woodruff, Richard A. Yackee.

Albert Lea, Minm., Local 567—Fidel Alcala, George Avaloz, Danny Caballero, Lupe Caballero, Pete Chavez, Henry Ozuna, Raymond Villa.

Binghamton, N. Y., Local 380-Ferris Kith-rt, Russell Lockwood, Frank Bowers. Greenville, S. C., Local 694-Frank Mosteller, Ralph Parker, J. S. Parnell, Wister Todd.

Houston, Texas, Local 65-V. B. II. (Ronnie) nderson, Clara J. Anderson, Marguerite Bagwell,

Houstons, Texas, Local 65—V. B. It, (Ronnie) Anderson, Clara J. Anderson, Marguerite Bagwell, Max McElroy.

Jamestown, N. Y., Iocal 134—Frank Lauria, Jr. Jersey City, N. J., Local 526—C. Adamkiewicz, Leo Banel, Barton Ellentuck, W. Braisted, W. Braisted, W. Braisted, W. Gronk, Art Delo, P. DeSpirito, Earl Dobkin, Milt Fried, F. Funk, Sam Giaiamo, Louis A. Giordano, John Golon, Wm. Goonan, J. Gramiak, H. Hasse, Ark Koch, Al Kopko, J. Larkey, Deanis Lightfoot, Ant. Luciano, M. McDonald, Wm. D. McDuffie, Folgore Marotta, G. Melle (Mellay), Willie Oltmanns, Orlando Perguida, Ant. Pignattello, Sam Pisano, Geza Piszel, Leon Podurgiel, Bart Raffaele, Richards Leone, Jos. Rizzi, Fred Schmelter, L. Sclafane, J. Seminara, Wm. S. Smith, Jas. Spidelle, Thot. Lazzara, Abe Wechsler, Robt. Willmu. Lancaster, Pa., Local 790—Paul R. Boeshore, Arthur Leziy, Millard Galbaugh, Luke E. Hains, Leo

Lebanen, Pa., Local 750—Paul R. Boeshore, Artnur J. Early, Millard Galbaugh, Luke E. Hains, Leo F. Hood, Joseph A. Horn, Harvey B. Hurst, Robert H. Marquette, Harold McKinstry, Gerald A. Noble, Markus Schneiderhan, Thomas A. Shaak, Arlo Shay, Howard (Hook) Smith. Stanley C. Vansant, Wilbur Z. Weik, Theodore Weidman, Kenneth A. White, Harold B. Zeller, Edward W. Tollik.

neth A. White, Harold B. Zeller, Edward w. Zidlik.

Meadville, Pa., Local 349—Paul N. Acker, Robert
G. H. Baste, Paul H. Beaver, Jr., Samuel J. Cancilla, Anthony Ferrare, Paul Goodman, Donald
B. Hank, Bert O. Johnson, William P. Keim,
William E. Kenyon, Francis F. Ketcham, Samuel
J. Mitchell, Agnes S. Fittner, Forest E. Petrie,
Ichard Rath, Jr., Darrel Stallard, John Siggia,
Charles Thorne.

Minneapolis, Minna, Local 73—A. Allen Abbott,
Carney Anderson, Wan. A. Armstrong, John O.
Reardsley, Ralph lisbee, Fred Bradatsch, Hillard
I. Brown, Warren Fox, Dolores Gomez, Roger L.
Groff, Bruce A. Hathaway, Frank D. Hogan, Charles
A. Lanning, Clayton D. McGrath, Fred (Jack)
McLaren, Thomas Plehal, Donald D. Prehatney,
Tommy Raft, Eloise Rowan, Peter Sivanich, Dr.
Davis Stern, Wm. Stearns, Chas. A. Strackbine,
Russell Taft.

Russell Taft.
Montreal, Que., Can., Local 406 - Louis Vil-

Nampa, Idaho, Local 423—George Satter. Goldie Charters, Lola Loyd. New Brunswick, N. J., Local 204—Donald Aulem-bach, Leilie Chandesh, Joe Costa, Sammy Cuomo,

Charters, Lola Loyd.

New Brunswick, N. J., Local 204—Donald Aulenbach, Leslie Chandesh, Joe Costa, Sammy Cuomo, Walter Deitweiler, Tony Donato, Stanley Epitein, Joseph Foohey, John Forti, David Heefrich, Mocron Pelovitz, Albert Ramsey, Robert Ritter, Fortunate Sabatino, Edwin Shanholtz, Paul Strani, Richard Thirion, John voicker, Frank Weckenmann, Douglas Deutsch, Frank Shutter.

Newark, N. J., Local 16—Eugene Anderson, Marcel Apostol, Edward T. Clark, George Gianella, James Gillis, Betty Graham, Wm. G. Haipt, Frank Mandella, Fred Marra, Danny Mazzola, Joensald, Frank Mandella, Fred Marta, Danny Mazzola, Joensald, Frank Mandella, Fred Marta, Danny Mazzola, Joensald, George Nichola (Caponegro), Chuck Norman (Calothopolis), Douglas Peterson, Peret Prado, Paul Pulleo, Melchore Rizzuto, Victor Ruso, Herbert Scott, Al Simpson, Joa. E. Thibandean, George Trundle, Phillip Tueci, Carl Vigo, Altred Villanueva.

Villanueva.

Ningara Palla, N. Y., Local 106—Wm. G. Allinson, Albert F. Booth, Donald C. Delle, Frazer J. Eggert, Arthur W. Hayes, John R. Holmgren, George Spase, Thomas Tedesco, Kirkland D. White, Natalo A. Paella.

Norwood, Mass., Local 343—Leon Warren, Robt. Stackhouse, Guy Spezzano, C. Sabella, Don Grow, Al Darro.

Stackhouse, Guy Spezzano, C. Sabella, Don Grow, Al Darco.
Peoria, Ill., Local 26—Pauline B. Ebersole.
Pittsburgh, Pa., Local 60—Moritz R. Apitzsch.
Teddy Brown, Jimmy Burden, Paul J. Condo, John G. Davis, Frank Delulio, Michael Ferraro, Joseph T. Flaherty, Clifford Galbraith, Edward Krushinski, Margaret Long, Fred J. Marzan, Eugene Mularsky, Marze Murza, Jack A. Nieder, Norman M. Oborn, John Pavkovich, Steven W. Perand, Jean Shapire, Eric Edw. Szafranski, Jerome M. Tagress, Edward D. Trombetta, Samuel S. Trust.

M. Tagreas, Edward D. Trombetta, Samuel S. Trust.
Plymosth. Mans., Local 281—Frank L. Ben;
Antone F. Soares, Joseph C. Tassnari.
Springfield, Mass., Local 171—Norman Prigon,
Ichard Verette, Robert lireglio. Norman Drepeau,
Charles Fabrico, Thomas Guest, Ray Hardy, Everett
Harris, Thomas Kennedy, Prank Kozlowski, Edmund Pinziak, J. R. Senecal, Norman E. Warner,
Robert Wright.
Toledo, Ohio. Local 286—Joe Burrell, Jimmy
Chambera, Richard Reed, Sm. B. Hilse.
Tulso, Oklia, Local 94—Tommy Alliup, Harold
Atkisson, Rob Bruce, John Biagno, R. L. Brandon,
Jr., James Brauninger, Gilbert Briggs, Justus
Brown, Bob Cawley, Dave Coleman, Beverly Conn,
Ployd Davis, Gerard Durant, Earl Gibson, Vera
Lou Gilmer, William Glass, Jr., William Goodly,
Sallye Graves, Jack Hackathora. Wilbar Hanton,
Philip Harris, Donald Havas, Charles Hineley,
Richard Hineley, Michael Hugo, Merrill W. Heel. Philip Harris, Donald Hawas, Charles Hineleey, Richard Hineleey, Michael Hugo, Merrill W. Hedrick, John D. Ingram, Caroline Jackson, Harold Kari, Millard Kelso, Donale Kerne, Betty Jo Kuns, Everett Kuns, Lloyd Linde, Earl Maples, Wanda Martin, Victor Mendoza, Geneva Mitchell, Glenam Morgan, Prank McCullough, Richard Neuman, Richard Neuman, Richard Neuman, Richard Neuman, Richard Neilsen, Eddie Nolan, Robert Norton, Bert Oswalt, John Overbeck, Jay Peevey, Martin Pettypool, Charles Plecther, Donald Powers, Floyd Rice, Archie Rivers, George Simmons, Robert Sweatengin, James Thurman, Mancil Tierney, Don Trindall, Glen Travis, John Trigx, Charles Victory, George Watts, Paul Prank Wills, Walter Lynn Wallace, Joe Richard Wing, Charles Wisner, Charles Woods.

Woods.
Worcester, Mass., Local 163—Michael J. Abruszese, Edward H. Allen, Alan II. Amidon. Edgard
Arsenault, Maurice B. Belanger. Hilds P. Boden.
Harry Brunet, Benjamin T. Davies, Marcel M.
Gervais. Robert J. Harpie, Joseph H. Jodrey.
William B. Kiernan, Louis P. Lavorante, Wm.
J. McGuire, Prederick S. Miliani, Jos. P. Parks, Phil
Salah, Julius A. Wade, Russell S. Walsh. Leonard
E. Waterman, Amorette J. Weed.

EXPULSIONS

Detrolt, Mich., Local 5-Daniel D. Kirkland. New Brunswick, N. J., Local 204-Richard Pope. Port Arthur, Ont., Can., Local 591-Peter Zegel.

ERASURES

Alton, III., Local 232—LeRoy Killion.
Baton Rouge, La., Local 538—Wm. Beaty, Don-ald Chapman, Margaret Cristadoro, Mary Eaton, Buel K. Hoffpaur, Joe K. Hulsey, James J. John-son, LeRoy J. LeBlanc, Henry Morris, Mrs. Anne Barker Plummer, Russell Patterson, Julius B. Tacneau, Charles Talley.

Boston, Mass., Local 9—Robert J. Lake (Robert

J. Waish).

Honelulu, Hawaii. Local 677—Parl Christoph.

Louise Freeman. Edward Jones. Joseph Kaina,

Harold Kawanaki. Edward Lee. John Lino, Sam

Loo. William Solis, Anna Marie Mooldrige.

Kenosha, Win., Local 39—Richard Pappas.

Long Beach, Calil., Local 353—Pat De Rosa, Dar
rell C. Dunn.

rell C. Dunn.

Lot Angeles, Calif., Local 47—Joseph Burton, Ployd Dixon, Calvin Earl, Eugene Ferkich, Daryl Harpa, Elbert Amaler Hubbard, Clovanell Jones, Robert C. Lewis, Wm. D. Mata, William May, Charles Nelson Miller, Carlos Molina, Eugene Montgomery, Robert P. Olson.

Minni, Pla., Local 635—Morry Weiden, Jerry Noscichi.

Miami, Fla., Local 635—Morry Weiden, Jerry Nowicki.
Newark, N. J., Local 16—Jon Carlton, Clarence King Hunt, Phil Raphael.
New Orlean, La., Local 174—Joe E. Browne, Warren L. Campo, Jr., Herman E. Foretich. Anthony E. Gondolfi, Edwin A. Hindenach, Chalmer M. Miller, Jr., Charles A. McKnight, Jr., Harold N. Thompson, Faye Hebert Williams.
Port Arthur, Ont., Can., Local 591—Fred E. Moore.

NOW-BETTER THAN EVER

KEATON MUSIC TYPEWRITER

Faster-Stronger-Improved Type Music writers and printers—to speed and ease your tasks—a machine designed solely to type precise music notation swiftly and cheaply. The KEATON saves time, gives superior results.



KEATON MUSIC TYPEWRITER CO. 461 Market St., San Francisco S, Calif.

Be a Top Pianist! Modernize!

EIGHT NEW BOOKS-BY Hollywood's Teacher of Professional Pianists

pian(s).
2. Single finger figures for the modern pian(s).

pionist.

Substitute cherds and velcings by meetery of mederne progressions.

Ubstitute cherds and velcings by maniery of mederne scales.

Solo style figures for mederne planist.

Left hand ideas for the mederne planist.

7. Runs for the plants.

8. Hanem Modernisod, \$3.00.

EACH BOOK OF 15 STUDIES - \$3.00 Send Postel or Benk Money Order only to

SAM SAXE

6513 De Longpre Ave., Hollywood 28, Cal.

BIRMINGHAM Symphony Orchestra

has openings for violinists and a tym-panist for the 1954-1955 Sesson.

Apply PERSONNEL MANAGER Room 903, City Hell, Birmingham, Alai

Attention Bass Players!

A simple training system by which the eurhor acquired the top bow technique is offered for only \$1.00 p.p. You get on four pages 15 daily drills and the explanation how to play them for getting the best results. Sold exclusively by the euthor. Send cash or M. O. to:

MICHAEL ALEXANDER

P. O. Box 577

Congars, New York

DNSBMCHOR

Solid sounding 3-way ensemble choruses for small dence bends.

Send \$1.00 for details and sample arrang ment. (Please state instrumentation.)

Box 597

Glanrock, Wyomina

Attention Music Writers WRITE NOW FOR DETAILS ABOUT THE MELODY MUSIC WRITING PENS

Melody

PEN COMPANY
117-11 233rd St., Cambria Neights 11, M. Y.

Dance Bando! It's a Great New Combo Book!



YOUNG AT HEART A GIRLI A GIRLI KISSIN' BUG BOOGIE **FAR AWAY PLACES**

CROSS OVER THE BRIDGE WHEEL OF FORTUNE 'DEED | DO "A" YOU'RE ADORABLE THERE MUST BE A WAY

JET I DON'T SEE ME IN YOUR EYES ANY MORE . 86 . C . Eb Socks (Trombone Part in the Eb Book) Each \$1.00

The TWO TOP-SELLING POLKA COMBO COLLECTIONS

DANA POLKAS

20 of the best-selling most recorded Dana polkas including BUM CYK CYK, CANASTA POLKA, FERRYBOAT POLKA, WINE.

WOMEN AND POLKA, OYRA OYRA and others. (Trombone Part in the Eb Book)

Hansen's POLKA COMBOS. each book \$1.00

In one collection-18 Ronson polkas and best-known standards incl. CLEVELAND POLKA, ELMER'S POLKA, MARY LOU POLKA, LITTLE BROWN JUG, BARBARA POLKA, HAPPY POLKA & others.

(Trombone Part in the C Book)

At Your Dealer or Direct

HANSEN PUBLICATIONS, Inc. 119 West 57th St., New York 19, N. Y.

for the following books:

- WALANDO COMBO POPS __ Bb Book __ C Book __ Eb Book ___ \$1.00 each
- DANA POLKAS __ 8b Book __ C Book __ Eb Book\$1.00 each
- Mansen's POLKA COMBOS ___ 8b Book ___ C Book ___ Eb Book......\$1.00 each

City and State._

DR. MAURY DEUTSCH

PRESENTS PRIVATE AND CORRESPONDENCE INSTRUCTIONS IN

Arranging - Composition - Ear Training - Conducting

Courses Published In Book Form. - Teaching Diplomes Available.

Write - Wire - Phone 150 W. 87th St., N. Y. C. Suite 7-C "G. I.'s Eligible"

TRAVELING SALESMAN WANTED

Wholesaler of Musical Instruments de sires representative to cover established trade in Central and Southern California, Arizona, New Mexico and Western Texas on commission basis with weekly advence. Must have wholesale selling experience, also own car. Excellent opportunity. REPLY TO:

Box 718, International Musician 39 Division Street Newark 2, N. J.



Buy Your EXTRA Bonds Now!

(Continued from page thirty-seven) Phoenix, Ariz., Local 38—Walter Brockbank, ernon Crank, Dale Goudy. San Francisco, Calif., Local 6—Richard DeGray. San Jose, Calif., Local 153—Alex Manke, Huey

San Francisco, Calif., Local 5-Richard DeGray.
San Jose, Calif., Local 152—Alex Manke, Hucy
Gunsaulis, Winston L. Silva, Charles Bennauer,
Frank Bisceglis, Dick Borba, Larry Cannon, Nyle
Davis, John De Witt, Harry Fechter, John Felich,
Gus Galanas, Clarence Horgan, Eugene Ivaldi,
Ivo Volmer, Tom Kinney, James Leigh, Joseph
W. Lewis, Robert Lockney, A. James Mesquit,
Keith O'Brien, Don Orcutt, Frank Palermo, Francis
Perroset, Billy Rachels, Cris Rodriquez, Dick
Shimeall, Eugene Shimmin, Lewis Tierney, Sal
Turco, Bob Wootton.

Shimeall, Eugene Shimmin, Lewis Tierney, Sal Turco, Bob Wootton, Washington, D. C., Local 161—Joseph P. Niland, Harold L. Woods, Milton S. Gendason, Robert Henderson, Roy S. Howington, Arthur Humes, George H. Jerman, Jr., Richard A. Johnson, Ray O. McCune, Jr., Thomas H. Price, Richard E. Scheffrin, Calvin S. Stoneman, Joseph W. Stoneman, Eddie L. Stoneman, Jack Sullivan, Renneth Tolle-nen, George Waldstein.

For the Month of July **SUSPENSIONS**

Antigo, Wis., Local 631—Ray Cornelius.
Bloomington, Ill., Local 102—Herb McClure,
E. Popejoy,
Danville, Ill., Local 90—Cleveland C. Whiles.

Denville, tll., Lecal 30 Gereland C., white. Thomas Beckett.
Detroit, Mich., Local 5 Dawud Ahmad, Perry Alcini, Hubbard L. Allen, Jr., Fred M. Bach, Charles Trudie Bailey, Fletcher Barnett, Paul Lawrence Bascomb, Joseph Battaglia, Lynn Allison Beattie, Jr., Shirley C. Boyd, Douglas Brant, William Charles Carroll, Donald L. Chessor, Ezra Cline, Thomas A. Coletta, Henry R. Corby, Helen Duilyda,

James Davenport, John E. Dean, Lucien Edgar Dick, Walter Dionne, Lunald S. Draw, Julia May Dume, Burrell Dudley, John Hilbert Edwards, Rudolph Efraim, Hubert M. Friar, August L. Gabriel, Leonard Gabriel, Coliver Gill, Heary B. Glover, Donald E. Goena (Vanardo), George Andrew Gogs, Anne Luuise Gorman, Willie Green, Nathan Greenberg, Phillip Guilbeau, Cyril Guthoerl, James Roy Hall, Sam J. Head, Nancy Jane Hurley, Hall, Sam J. Head, Nancy Jane Hurley, Hall, Sam J. Head, Nancy Jane Hurley, Horder G. Lovill, Dominick Magro, Bease Mahres.

Charles Wesley Marshall, Samuel J. McIver, Charles Wesley Marshall, Samuel J. McIver, Charles Wesley Marshall, Samuel J. McIver, Charles Wesley Marshall, Samuel J. Hulliam Miller, James Milner, Orum Moncrief, William Miller, James Milner, Orum Moncrief, William Miller, James Milner, Orum Moncrief, William Miller, James Manner, Milliam Miller, James Milner, Samuel J. Smoly, Frank P. Spiewak, Demetra June Spiro, Albert A. Stanchk, Reuben L. Thompson, Jr., Nandor O. Vajda, Willord Everett Walker, Henry White, Leland S. Williams, Marie Maine Williams, Richard Noble Wilson, Nathaniel Winn.

Thasca, N. Y., Lead 132—Joseph Gryson, James Quest, George Stoner, Jerey City, N. J., Local 526—Michael Estavanik.

Montreal, Que,, Canada, Local 406—Jean-Pierre

yersey Cary, N. J., Local 226-Michael Estavanik.

Montreal, Que., Canada, Local 406-Jean-Pierre
Lessard, Leo Perron, Dantes Belleau, Joseph
Bloomfield, Paul Brunelle, Douglas Chilett, OrLando De LaRose, Florent Deschambault, Bohumil
Dymes, Philippe Gagne, Guy Ginchereau, Cyril
W. Good, Agatha Goodison, Martin Hazarin,
Chas. Houdret, Jean-Paul Jeanson, Jean Guy Lafond, Oliver Lambert, Arthur Leblanc, Chislance
Lecocq, Gordon Leslie, Leo Levis, Israel Libman.
Guy Nadon, Jack Rollins, Frank Smithson, Edgar
Tremblay, Boris Vansier, Victor Vroom, Morty
Bendon, Hubert Raby.
Niagare Falls, Ont., Can, Local 29-Lucien
LaRose.

akose. Orlando, Fla., Local 389—Peter C. Lazzara. Saint Paul, Mino., Local 30—Jos. A. Tucci. Sayre, Pa., Local 645—Virginia Erutaman (Bish-

Sayre, Pa., Local 642—Viginia irrusaman (Bassion).

Whelias, W. Va., Local 142—Genera Lange,
Harriette E. Miller, Frank Nedwed, James Nedwed,
Osborn Rafferty, Richard Gerrero, Frank
Runge, Richard Sherrin.
Wichita, Kan., Local 701—Booker T. Gilbert,
Wille Norwood, John Murdock, James W. Johnson,
Eugene Harris, Willie Mitchell, Lunnie Kintehen, Roscoe Talbert, W. C. Spivey, Bennie
Roberts, Jean Rhone, Wm. Crockett, Robert Bulard, Fred Buchner, Eddridge Bell, Valiene Underwood,
Walter Williams, Peaches Stilks, Connie
Davis, James Green, Floyd Campbell, Robert Vintert, James Hannah, Cap Green, Arthapiel Friend,
Cordia McGill, Lawrence Thompson.

EXPULSIONS

Batavia, N. Y., Local 575-Drownie Parhalo, Mike McGuire, Joseph Gambino.

ERASURES

New York, N. Y., Local 802—Peter Chandis, Roger Mozian, John A. Mastren, Andy Kirk, Lee Ambers, Pat Flowers, John Ferrara, Robert Gaddy, Sam Herrmann, Allien Lair (Ginger), Shaéek Kareem, Samuel Light, Wilburt Prysock, Oscar Day, Sonny Dusham, Mardi De Leon, Eddie Durham, Manuel Gonzalez, Bennie I. Green, Actelharis, Earl A. Hodges, James Lewia, Alonza Lucas, Jeanne Maillard, Edd Moss, Israel Santiago Montea, Ricardo Rodriguez, Jr., Sally Ann Richards, Charles Parker, Jr., Louis Prima, Frank Culley, Johnny Rodriguez, Neil Jordan Sanderh, Leroy Smith (Stuff), Robert Cavanaugh, Rudy Lazzaro (Raye). Lazzaro (Raye).

azzaro (Raye). Batavia, N. Y. Local 575—John Gautieri. Baton Rouge, La., Local 538—Henry J. Red-

lich.

Jamestown, N. F., Local 134-Ronald Anderson, Carl Auria, Richard Ford, Roslyn Ford,
Isiah Johnson, Audrey Freeborough, Clayton Swan-

sam. Carlton J. Larson, Sam Lauria, Robert Linquist, Samuel Mole, Charles Nalbone, Norman Paduano, Earl S. Putney. Los Angeles, Calif., Local 47—Connie C. Cray-ton (Pee Wee Crayton), Ralph Enriquez, Chuck Higgins, Joe Houston, Allien Lair, Kenneth G. Rector (Steve Cody), Lester C. Romer, Bruce Summers.

Rector (Steve Cody), Lester C. Romer, Bruce Summers, N. J., Local 16—Freddie Hughes, Joe Holiday.

Newport News, Va., Local 722—Conrad Brown. Mers, Penny Bradley, Abram Haywood, Albert S. Johnson, Harold Mann. William Newbic, Emmit Wiley, S. B., Young.
San Francisco, Calif., Local 6—Gerald W. Riley, Alexander Gellepes, Herbert Inskip, James McKay. Samuel S. Schaeter, Dolly Dare, Richard James Donna Lee Reynolds.
Sam Juan, Puetre Rico, Local 968—Jose Acolom, Obdulio Correa, Morales F. Davila, Juan E. Pigueroa, Jose A. Germain, Negron M. Gonzelez, Pedro J. Izquierdo, Aureo Laguer, Agustin Lara, Juan Oliver, Luis A. Pagan, Marcial Reyes, Felipe Santos, Pedro L. Santoni, Carlos Segui, Jose A. Tosana, Luis A. Dibdes, Providencio Valentin. San Jose, Calif., Local 153—Leo Carlos, Armand M. Paoloni, Ernesto T. Trevino, Jimmie Trevino. San Leandro, Calif., Local 510—Edward C. Sellineri (Eddie Sille), Jack Dougherty, Howard Duke Lockwood, Washington, D. C., Local 161—Herbert C. Sluder.

News Nuggets

* * Moshe Paranov, as of June 1, became the musical director and conductor of the Brockton Orchestral Society, Brockton, Mass. Mr. Paranov is also the Director of the Julius Hartt Musical Foundation.

* The Arcari Foundation has announced a contest for a rhapsody for accordion and symphony orchestra, of at least five minutes in duration. For further information regarding the contest, which closes October 15, 1954, address Arcari Foundation, 14 Merion Road, Merion, Pennsylvania.

80

Am

Brod

Chur

Assoc E Foor,

Chris Mass Steek

Inters

JUL

* Two Finnish students won the first and second prizes of the Thor Johnson Brass Composition Awards held at the Cincinnati Conservatory of Music May 10, 1954. The first prize, "A Requiem in Our Time," was composed by Eino Rautavaara. The second, "Patita," by Usko Merilainen. Both winners are students of the Sibelius Academy at Helsinki, Finland. Donald Novy, a student from Northwestern University, won the third prize with his "Suite for Brass and Percussion."



Bookers' Licenses Revoked

Bookers Licen	ses Kevoked	
CALIFORNIA	Pensacola	
Beverly Hills	National Orchestra Syndicate 312	
Gervis, Bert 761 National Booking Corp. 2401	St. Petersburg Atkins, L. E	
Hollywood	West Paim Beach	
Ainsworth-Box Agency 2613 Artiets Corp. of America 4244 Dempater, Ann 776 Finn, Jay 1977	Squire, Lawton N	
Fighman Ed 2567	GEORGIA	
Herring, Will	Augusta	
Molina Agency 1076	Minnick Attractions 4842	
Finn, Jay 397. Federal Artists Corp. 5091 Fishman, Ed 255. Herring, Will 330. Lening, Evelyn, Agency 741 Molina Agency 1074 Montague, Percival 8. 1922 Rinaldo, Ben, Agency, Inc. 899 Skeels, Lloyd L. 2010 Taylor, Harry S., Agency 262	Joe Minnick Neely, J. W., Jr.	
Los Angeles	Beardstown	
Bonded Management Agency	Stocker, Ted	
Gustafson, Ted, Agency	Bloomington	
Lara, Sidney	Four Star Entertainment Co 1034	
Pollard, Otis E	Calumet City	
Lara, Sidney 4474 McDaniels, R. P. 1730 Pollard, Otis E. 2462 Roberts, Harold William 1905 Smart, H. Jose 5153 Strauss Theatrical Productions 1438 Young, Nate 778	Janas, Peter 3240 Wayne, Ted, Associated Services. 67	
Young, Nate 778	Carlinaville	
Bon Dines	Lutger, Ted 1380	
Johnson, Frank 1754 Stuts, Walter R., Enterprises 1275 Willis & Hickman 2919	Centralia	
Willis & Hickman 3919	Owen, Mart 861	
Ban Jose	Chicago	
Fuller, Frank H. 5895 Hamilton, Jack 1020	Chicago Artists Bureau 468 Donaldson, Bill 1341 Graham Artists Bureau, Inc. 1205 Lewis, Mable Sanford 3666 Ray, Ken, and Associates 56 Vagabond, Charles 1582	
COLORADO	Graham Artists Bureau, Inc 1205	
	Lewis, Mable Sanford	
Junes, William	Vagabond, Charles 1582	
Grand Junction	Effingham	
Harvey, R. S 1857	Greuel, E. A	
Sterling Section 1999	Universal Orchestra Co	
Southwestern Orchestra Service 2138	Kankakaa	
CONNECTICUT	Devlyn, Frank 583	
McCormack and Barry 50	Mounds	
Rex Orchestra Service 1886	Johnson, Allan. Agency 8331	
Bristol	Murphyaboro	
Wilks, Stan 4683	Paramount Orchestra Service 876	
Palzone Orchestra Bookings 1037	Wagner, Lou F794	
East Hartford		
American Artist Association 3469	Russell, Paul	
Hartford	Reckford	
Doolittle, Don	Harry G. Cave 314	
Bureau 4580 Vocal Letter Music Publishing & Recording Co. 4193	INDIANA	
Recording Co. 4193	Bloomington	
Manchester 4441	Camil Artists Bureau 3207	
Broderick, Russell	Universal Orchestra Service 554	
William Madigan (Madigan Enter-	Indianapolis	
tainment Service)	Elliott Booking Co	
New London	Elliott Booking Co	
Thames Booking Agency (Donald Snitkin and Frederick J. Barber) 5422	Service 8394 Powell, William C. (Bill) 4110	
Stratford	Hammond	
Pickus, Albert M 1161	Stern's Orchestra Service.	
DISTRICT OF COLUMBIA	Paul Stern 8154	
Washington	Kokeme	
Alliance Amusements, Inc	Hoosier Orchestra Service 254 Knex	
FLORIDA	Helms, Franky 4554	
Fort Lauderdale	South Bend	
Chamberlin, Geo. H. 4103	Redden, Earl J	
Jacksonville	United Orchestra Service of South Bend	
Associated Artists, Inc		
Foor, Sam, Enterprises	IOWA	
Miami	Council Bluffs	
Chrisman Productions 1831	Continental Booking Service 1418	
Mason, Lee 3858 Steele Arrington, Inc 1451	Des Moines	
Miami Beach	Howard, Toussaint L	
Interstate Theatrical Agency 2914	Producers	

Bierkamp, Kermit	07			
Red Oak Cox, Lee, Enterprises	951			
Webster City				
Beightol, D. A. 1 Bonsail, Jace 1 Continental Attractions 1	290 561 500			
KANSAS Atonison				
Wichita	1 4 2			
Midwest Orchestra Service	118			
Paducah				
Vickers, Jimmie	111			
Tompkins, Jasper	68			
MAINE				
New England Entertainment Bureau				
MARYLAND	-86			
Baitimera Associated Colored Orchestras 12				
Barton, Jack	61			
Corp	78 73			
MASSACHUSETTS	_			
Baker, Robert R 28	49			
Brudnick, Louis J. 58 Hub Theatrical Agency.				
Leonard, Lou, Theatrical				
Enterprises 41 Shepherd, Buddy 24 Sullivan, J. A., Attractions 1				
Danvers	DU			
Larkin, George26	14			
Newcomb, Emily L	18			
Cahill, Robert J				
New Bedford Parmont Booking Office	5			
Pittsfield				
Bannick, Paul 594 Marcella, N. 30				
Salem Larkin, George J	17			
Springfield Hagan Theatrical Enterprises	16			
MICHIGAN				
Bridgman Hillman, Bill	9			
Detroit				
Austin, Shan (Amusement Booking Service) 55 Benner, William R. 38	8			
Booking & Service Bureau 183				
Gladstone Foster, Robert D 64	8			
Grand Rapide				
Seth, Don, Theatrical Attractions 523 Jacob Donald Seth				
Jackson Roach, Robert E. 194				
Caborne Theatrical Booking Exchange 250	0			
Pontiac				
Bowes, Arthur G 69 Fine Arts Producing Co 86	_			
MINNESOTA				
St. Paul Clausen, Tomy 440	١			
Conion, Thomas J				
Raynell's Attractions 202 Vilendrer, Lawrence A. 425	3			

Women Musicians

For the

United States WAF Band

Qualified Women Musicians are needed in the United States WAF Band.

Women Musicians! This is your opportunity to become members of the only all-feminine musical organization in the Air Force . . . a unit that has already become recognized as one of the finest women's organizations in the musical world.

Here are the facts you'll want to know!

How long?

Current enlistment is for three years. Marriage, of course, frequently shortens the term of service to one year.

How much?

An Airman, third class in the United States Air Force receives, in addition to his regular monthly salary, food, uniforms, quarters, medical and dental care, and a ten thousand dollar (\$10,000) life insurance policy—plus—thirty days vacation with pay!

How promoted?

Promotion depends on ability and time in grade.

How audition?

Simply write to: The United States WAF Band, Lackland Air Force Base, San Antonio, Texas. Name your instrument, enclose a brief description of your musical background and a small photograph.

How enlist?

Be eighteen to thirty-four years old, inclusive.

Be a high school graduate.

Be unmarried, unless you have had previous military experience.

Be a citizen of the United States. Be in good health.

Have no dependents under eight-

een years of age, and Pass the Armed Forces qualification test.

Educational opportunity

The United States Air Force offers many opportunities for advancement in formal education. All United States WAF Band members may apply for admission to the USAF Bandsman School, Washington, D. C.

Vacancies exist now!

Remember—the vacancies exist

Send in your application for audition in the United States WAF Band TODAY!

Winese	Campbell, Norman E.	2244	Salem	Portis, Cal
Winena Tanhanan	Carlson, Ralph T.	2266	Gunesch, J. B1317	Southwestern Amusement Service 283
Interstate Orchestra Exchange L. Porter Jung 6	Carlson, Raiph T. Chartrand, Wayne Coffee, Jack	1530	Stoubenville	Watson, S. L. 2397 Windsor, Walter, Attractions 1144
Kramer Music Service	Continental Amusements	1777	DI PAIMS, Charles	
MISSISSIPPI	Cooper, Ralph	5333	Tolede	Orchestra Service of America 151
Jackson	Croydon's Theatrical Agency	297	Tripodi, Joseph A.	
Perry, T. G 25:	Cubamerica Music Corp.	122	Entertainment Bureau	Cole, Roy 2466
Vickaburg	Curran, Tommy	2595	OKLAHOMA	
Delta Orchestra Service	Dauscha, Billie	2082	- Tules	San Antonic
MISSOURI	Edson, Robert H., Inc.		Connor, Lonis W 2685	Erwin. Joe
Celumbia	Esva Artists Assoc., Hi Steger	2225	PENNSYLVANIA	
Missouri Orchestra Service	Evans & Lee	1896		UTAH
Kansas City	Fliamill Enterprises, Inc.	99	Bahr, Walter K	Salt Lake City
Coz. Mrs. Evelyn S	Galt, John R.	2257		Const-to-Const Agency \$194
Drake, Tom	Gill, Howard	3013	Carbondale	Intermountain Theatrical Exchange
Municipal Booking Agency	n Godfrey, George A	2133	Battle, Marty 330	Schults Booking Agency 2354
Stevens, V. Thompson	G Greene, Beverly, Theatrical	Enn	East McKeesport	Bolinta Booking agency
Wayne's Theatrical Exchange	Grifenbagen, Wilber H.	1648	Ravella, Peter J 2063	VERMONT
Schulte-Krocker Theatrical	Harlem Musical Enterprises, Inc.	3603	Hokendaugus	
Agency 598	Hart Jack Howard, Lu, Radio Productions	2900	Zerosh, John1887	Freeland, John 1907
St. Louis	Johnson Don	5625		2100inug, 2000
Associated Orchestra Service 111	Kaplan, Eddie and		Cruciana, Frank L. 2105	VIRGINIA
Belirieves Music Service	Willes Tou Agency	1744	Cruciana, Frank I 3109	
•	Lastford Daniel C Assner	2444	Lancaster	Hicks, Roy M 3399
MONTANA	Lastfogel, Daniel T., Agency (Daniel T. Lastfogel)	2100	Twitmire, Gil 858	Hill, Lindley B
Butto	Lila Theatrical Enterprises	2387	Lebenon	Roaneke
J. B. C. Booking Service 204	Lustman, J. Allan	381	Zellers, Art 544	Radio Artista Service
NEBRASKA	Teddy McRae Theatrical Agency	2352	McKessport	THE PARTY DOLLING
Alliance	Mei Theatrical Enterprises	1544 1561	Ace Reigh, Inc. 1227	WASHINGTON
Alliance Booking Agencies, Paul				
E Daves, Harold D. Hackor 842	National Swing Club of America	2322	Thos. A. Natale (Natale Theat-	Portiss, George
Lincoln	Nat Nasarro Management		rical Agency)	tottimi, deolge
Central Booking Service 106	Parker & Ross			Seattle
Omaha	Pearl, Harry	6	Philadelphia Berle, Bernard	Casura-Leigh Agency, James L. Casura (ailas Jimmie Leigh) 207
George, Gabriel	Perch. Rilly. Theatrical	1577	Coopersmith, Joseph	Field, Scott, Enterprises 2393
Swanson, Guy A., Midwest	Rheingold Sid Agency	2274	Creative Entertainment Bureau 3402	Harvison, R. S., & Assoc 2053
Booking Agency	RODIDSON, INOMAS (Atlas Ine-		Dupree, Reese	Thomas, B. Miles 1951
Til-Street Entertainment Service als	Rogers and Ruggerio, Trixie	69	Gould, Hal, Theatrical Agency 5383	Wheeler, Bob 1231
NEVADA	Rogers. Rose Ruggerio	1964	Hammer, Godfrey 2738	Spokane
Las Vegas	Rogers, Max Romm. Gene	3513	Keeley's Theatrical Agency 4636	
Gordon, Ruth	Scanlon, Matt		McDonald, Chris	Lyndel Theatrical Agency, Lynn Lyndel
	Silvan Entertainment Bureau	1774	Muller, George W 430	
NEW HAMPSHIRE	Singer, John	3336	National Theatrical Agency 3537	WEST VIRGINIA
Manchester	Summers and Tennebaum	1305	Orchestra Agency of Philadelphia 2108	Huntington
Knickerbocker Agency, Edw. F. Fitzgerald	Talbot, Wm.	2467	Price, Sammy, Entertainment Bureau	Brewer, D. C
Lou Pratt Orchestra Service 1061		1801	Sepia Entertainment Bureau 4448	Kingwood
	Trent, Bob	1345	United Orchestra Service 720	Hartman, Harland, Attractions 478
NEW JERSEY	United Artists Management	1198	Zeeman, Barney 836	
Asbury Park	Universal Amusement Enterprises		Pitteburgh	Martineburg
Hagerman, Ray	Wells, Abbott	1738	Ellis Amusement, Co 480	Miller, George E., Jr 1139
Atlantic City	Enterprises	1526	Golden, Emanuel J 2208	Parkersburg
Universal Enterprises Co., Inc. 708 Williamatos, Jimmie	Rechester		Hallam, Paul	Lowther, Harold R 8753
Balleville	Barton, Lee	924	New Artist Service 2521	WISCONSIN
Matt, John 5488	Utica		Orchestra Service Bureau, Inc 124	WISCONSIN
Jersey City	Niles, Benjamin E	140	Reisker & Reight 4391	Fond Du Lac
Daniels, Howard J 4081			Shenandoah	Dowland, L. B 1187
Newark	NORTH CAROLINA		Mikita, John 3751	Madison
Mandain, Frank 4530	Cheriotte		Waynesburg	Stone, Leon B 1474
Patersen	T. D. Kemp, Jr., Southern Attractions 1	237	Triangle Amusement Co 1427	Milwaukes
Joseph A. Clamprone (New Jer-	Pitmon, Earl			Bethia, Nick Williams 5914
sey a Music Agency) 160	Greensbore		RHODE ISLAND	
NEW YORK	Trianon Amusement Co.	487	Pawtucket	Schmidt, Frederick W., Jr 601
Albany	ONIO		Justynski, Vincent 2445	
Jack O'Mears Attractions 2816	OHIO		Providence	Stevene Point
Bob Snyder	Akron Bingamen Theatrical Agency,		Bowen, Reggie 2179	Central State Music Association 507
Auburn	R. E. Bingamen	133	Winkler, Neville 3246	Temahawk
Dickman, Carl 502	Trapas, T. A.	214	SOUTH CAROLINA	McClernon Amusement Co 276
Buffalo	Cambridge		Beaufort	Watertown
Azelrod, Harry 2202	Emery, W. H.		Dilworth Attractions,	Nielsen's Entertainment Mart 2039
Empire Vaudeville Exchange 330 Farrell, Ray J., Amusement	Colina		Frank A. Dilworth, Jr 2979	
Service amountainment 1175	Martin, Harold L	492	Charleston	CANADA
Gibson, M. Marshall 238 King, George, Productions 1667	Cincinnati		Folly Operating Co 15	Calgary, Alberta
Snuth. Carlyle "Tick"	Anderson, Albert 2	956		Simmons, G. A 4090
Smith, Egbert G	Carpenter, Richard	63	TENNESSEE	Ottawa, Ontario
Fort Plain	Carpenter, Richard	391	Clarkeville	Carrigan, Larry L 4369
Union Orchestra Service	Cleveland		Harris, Wm. J., Jr 4058	Edmonten, Alberta
Lindenhuret	Manuel Bros. Agency 8	564	Nashville	McKenzie, Blake (Prairie Concerts)
Fox, Frank W			Southland Amusement Co., Dr. R. B. Jackson	
New Rochelle	Askins, Lane	165		Teronte, Ontario
Harris, Douglas	Dayton		TEXAS	Mitford, Bert, Agency
New York City	Hixon, Paul	552	Beaument	Turnbull, Winnifred 4013
Allen Artists Bureau 2711	Wills, Tommy, Midwest		Bartlett, Charles 2186	Montreal, Quebec
Foch P. Allen	Entertainment Service		Beling	Montreal Artists Bureau,
Allied Entertainment Burcau, Inc. 4698	Jewell, A. W.		Spotlight Band Booking	Michel Leroy 900
Baldwin, C. Paul 2383 Berney, Paul L. Productions 2099	(Dance Theatre, Inc.)	766	Cooperative	Vancouver, B. C.
Berns, Harry B.	Pemerey		Dalles	Gaylorde Enterprises
Brown, Harry	Wildermuth, Ted3	043	Beck, Jim	R. J. Gaylorde
-				INTERNATIONAL MUSICIAN

D Thi call

Um
OTT
Col
Sm
Vab
MOSI
A
A
FLOW
Moc
Mon
Clut
Si
MON
Perd
Perd
PHENI
241
241
241

FLAGS
Sunn
NaPHOEN
Chi's
Rei
Pro
Gaddi
Hosh
Jones
Malou
Wille
Zanzi
TUCSOI
Griffi
Mitch
Rio R
Grb
Bry
Severe
Talk c
Ullian
Tumat
Bucka

BLYTHV
Brown
Brown
Brown
Brown
Jacob
Pettis,
Smith,
HOT SP
NATION
Mack.
LITTLE
Arkans
ward
Butle
Benace
Civic I
Mrs.
duccs
Stewart
Wecks,
McGEHE
Taylor,
MOUNTA
Roberts
Rodes
Rodes
NORTH I
Cotton
Thorn
PINE BLI
Arkans
Common,
Johnson
Lowery,
Robbins
Smith
Miss.)
Scott, C
TEXAREA
Oak Letch
WALNUT
Howard
VFW,
Comm

CA ALAMEDA Sheets, A

JULY

Defaulters List of the A. F. of M. SAN FRANCISCO: Blue Angel Brown, Willie H. Cable Car Village Club, and Barney DeSenan, owner Champagne Supper Club, and Loraine Balestrieri Champagne Supper Club, and Loraine Balestrieri Club Drift In, and Dan McCarthy ANADENTON: Stong, Merle, Bernice and Ronald CLEARWATER:

cally arranged in States.

Canada and Miscellaneous

Callaneous

ALABACCA

ALABACCA

AND IOCH:
Village, and Wm. Lews, Owner Krene, Gene
(Eugene Schweichler)
ARTESIA:
Carver, Ross
AZUSAI

AL ARAMA BIRMINGHAM: Little Southerner Restaurant, and Ralph Salita Umbach, Bob DUTHAN: Colored Elks Lodge (Club), and O. B. Purstoy, employer Smith, Mose FLORENCE: Valentine, Leroy MOBILE: Vets Club, Inc., Garret Vun Am Vets Club, Inc., Garret Van
Antwerp, Commander, George
Faulk, Manager
Cavalcade of Amusements
Moore, K. E., Jr.
Williams, Harriel
MONTGOMERY,
(In Element and April MONTGOMERY:
Club Flamingo, and Anell
Singleton, Manager
Montgomery, W. 1.
Perdue, Frank
NORTH PHENIX CITY:
Bamloo Club, and W. T. NORTH PHENIX CITY:
Bamloo Club, and W. T.
"Bud" Thurmond
PHENIX CITY:
Coconut Grove Nite Club,
Perry T. Hatcher, Owner
French Casino, and Juc
Sanfrantello, Proprieto
PHENIX:
241 Club, and H. L. Freeman

ARIZONA LAUSTAFF: DUNSMUIR: McGowan, J. B. Sunnyside Lounge, and George El CERRITO: Nackard HOENIX: EUREKA: Chi's Cocktail Lounge (Chi's FLAGSTAFFE PHOENIX SUENIXI
Chi's Cocktail Lounge (Chi's
Beverage Corp.), and J. A.
Keilly, Employer
Drunkard Show, Homer Hott,
FAIRFIELD:

EUREKA:
Paradise Steek House, and
O. H. Bass
York Club, and O. H. Bass
FAIRFIELD: Drunkard Show, Homer Hott, Producer Gaddis, Joe Hoshor, John Jones, Calvin R. Malouf, Leroy B. Willett, R. Paul Zanzibar Club, and Lew Klein NUSCANA.

UCSUPA Griffin, Manly Mitchell, Jimmy Rio Rita Cocktail Lounge, Joe Grbach, Manager, Louise Bryce, Owner Bryce, Jerry
Talk O'Town, Abe Myerion,
Owner, Jim Huiton, Manager
Williams, Marshall

Buckner, Gray, Owner "345" Club, El Cajon ARKANBAS BLYTHVILLE: Brown, Rev. Thomas J. HOT SPRINGS BERINGS
mmon Oyster House, and Joe Pettis I. C. Smith, Dewe NATIONAL PARK Mack, Bee Arkanas State Theatre, and Edward Station, and Grover J. Butler, Officers
Bennet, O. E.
Civic Light Opera Company,
Mrs. Rece Saxon Price, Producer
Stewart, J. H.
Weeks, S. C. Weeks, S. C.
McGEMERS
Taylor, Jack
MOUNTAIN HOMES
ROBERS
ROBOR, T. E., Robertson
ROGOO, Inc.
NORTH LITTLE BOCKS
COTON CIUD, and Johnsy
Thomas, S. L. Kay, co-owners
PINE BLUFF!
Arkansas State College
Casino, and A. H. D. Thompson
Johnson, Eddie
Lowery, Rev. J. R.
Robbins Bros. Circus, and C. C.
Smith, Operator (Jackson,
Miss.)
Sect., Charles E.,
TEXAREANA1
Oak Lawa Theatre, and Paul
Ketchum, Owner and Operator
WALNUT RIDGIS
Howard Daniel Smith Post 4457 Howard Daniel Smith Poet 4457 VFW, and R. D. Burrow, Commander

CALIFORNIA

ALAMEDA: Sheets, Andy

Rocse, Joe BAKERSFIELD: Bakersfield Post 808, American Legion, and Emanuel Ed-

warde
Conway, Stewart
Curtner, George
BENICIA:
Rudgers, Edward
Grove Ballroam
BEXALLY!
Bur-Ton, John
Davis, Clarence
Jones, Charles
Wilson, Jimmy, Promotes

Wilson, Jimmy, Promoter BEVERLY HILLS: Bert Gervis Agency
Mestusis, Paris
Rhapsody on Ice, and N. Edward Beck, Employer
BIG BEAR LAKE:
Cressman, Harry E
BURBANE:
Elbow Room, and Roger

Coughlin, Manager CATALINA ISLAND: Club Brazil, and Paul Musbel. Vi-Lo Records COULTON, SAN BERNARDINO:

Kennison, Mrs. Ruth, Owner Pango Pango Club DECOTO: Howard, George

Guardhouse Tavern, and Walter Jarvis, Employer FONTANA: Seal Bros. Circus, Dorothy As-derson, Employer FRESNO:

RESNO:
Plantation Club, and Joe Cannon
Valley Amusement Association,
and Wm. B. Wagnun, Jr.,

President Rich Art Records, Inc. HOLLYWOOD

> Birwell Corp. Bocage Room, Leonard Vannerson California Productions, and Ed-

Cattornia Productions, and Ed-ward Kowas; Coiffure Guild, and Arthur E. Teal, and S. Tez Rose Encore Productions, Inc. Federal Artists Corp. Finn. Jay, and Artists Personal Mgr. Ltd. Fishman, Edward I. Guile. Tim.

Mgt., acc.
Fishman, Edward 2.
Gayle, Tim
Gray, Lew, and Magic Record
Company

Company
Haymes, Dick
kappa Records, Inc., Raymond L. Krauss Kolb, Claren Clarence

Molina Agency Morros, Boris National Booking Corporation Patterson, Trent Robitschek, Kurt (Ken Robey)

Six Bros. Circus, and George McCall McCail Taylor Agency
Universal Light Opera Co., and
Association
Yogue Records, and Johnny
Anz, owner, and Bob Stevens,
F. L. Harper
Wally Kline Enterprises, and
Wally Kline Letters (Co., and
Douglas Venable

Douglas Venable
LONG BEACH:
Anderson, John Murray, and
Silver Screen, Inc.,
Backlin, Frank and Beatrice
Jack Lasley's Cafe, and Jack

Jack Lasley's Cafe, and Jack Lasley
Long Beach Exposition, and D.
E. Kennedy, Pres., Horace
Black, Director and General
Manager, James Vermazeo,
Assistant Director, May Filippo, Sec., Evalya Rineharr,
Ass't. Office Mgr., Charles D.
Spangler, Public Relations and
Publicity Dept., George W.
Bradley, Advance Ticket Director

rector McDougail, Owen Sullivan, Dave, Crystal Ballroom Turner, Moricy

OS ANGELIAM
Aqua Parade, Inc., Buster
(Clarence L.) Crabbe
Arizona-New Mexico Club,
Roger Rogers, Pres., and
Frank McDowell, Treasurer Roger Rogers, a Capacity Frank McDowell, Treasurer Brisk Enterprises Could, Arthur E. Teal and S. Tex Rose Coleman, Fred Cotton Club, and Stanley Amusements, Inc., and Harold Stanley

Paroad Stanley
Dalton, Arthur
Edwards, James, of James Edwards Productions wards Productions
Fontaine, Don & Lon
Gradney, Michael
Halfont, Nate
Henneghan, Charles
Maxwell, Claude
Metry Widow Company, and
Eugene Hashell, Raymond E.

Miltone Recording Co., and War Perkins
Moore, Cleve
Morris, Joe, and Club Alabam
Mosby, Esvan
New Products Institute of America, and Joseph II. Schulte
Pierce, Pops Pierce, Pops Moyal Record Co. Ryan, Ted Andre

Nyan, Villion, Andre Vogel, Mr. Ward Bros. Circus, George W. Pugh, Archie Gayer, co-Owners, and L. F. Stoltz.

Owners, and L. F. Stoltz.
Agent
Welcome Records, Recording
Studio. and Rusty Welcome
Williams, Cargile
Wilshire Bowl
LOS GATOS: Fuller, Frank
MARIN CITY:

LOS GATOS:
Fuller, Frank
MARIN CITY:
Fickins, Louia
MONTEREY:
Roberts Club, and A. M. Kolvat,
Owner
NEVADA CITY:
National Club, and Al Irby,
N Roberts Ciudo, and A. Company Owner NEVADA CITY! National Club, and Al Irby, Employer NEWHALL!

Terry, Tex
HOLLYWOOD:
Hat and Cane Supper Club, and
Joe Wood and J. L. Pender,
Ward, Leff W.
Ward, Leff W.
Ward, Leff W.

owners
Lohmuller. Bernard
OAELAND:
Arrow Club, and Joe Bronk,
Frank Merton and Joy Sheet,

Frank Merton and Joy Sheet,
owners
Bill's Rondeva Cafe, and Wm.
Mathbews
Moore, Harry
Morkin, Roy
Pedroni, Frank
Trader Horn's, Fred Horn
OCEAN PARK:
Frontier Club, and Robert
Morans

Moran
OCEANSIDE:
4-0-4 Club, and Leo Vitello
OROVILLE:
Rodgers, Edward T., Pelm
Grove Ballroom
ONNAED:
McMillan, Tom, Owner Towa

House
PALM SPRINGS:
Bering, Lee W., Lee Bering
Club Club
Hall, Donald H.
PASADENA:
Hazelton, Mabel
Ware, Carolyn E.

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

PITTSBURG: Delta Club, and Barbara Bliss

RICHMOND:
Itownbeat Club, and Johnaie
Simmons
Jenkins, Freddie

BACRAMENTO: Casa Nellos, Nello Malerbi, Owner Dwner
Leingang, George
O'Connor, Grace

SAN DIEGO: Blues and Rhythm Attractions Agency Brigham, Froebel Astor Carnival Room, and Jack Milhpaugh Cotton Club, Benny Curry and

Otis Wimberly Logan, Manly Eldwood Miller, Warren Mitchell, John Passo, Ray Tricoli, Joseph, Operator Play-

land Washington, Nathan Young, Mr. Thomas and Mrs. Mabel, Paradise Club (formerly known as Silver Slipper Cafe)

Giles, Norman

Pago Pago Club, and Lac Lay

man and Kellock Catering,
Inc. Inc.
Paradise Gardens, and John A. DANIA

DANIAT
Paradise Club, and Michael F.
Slavin
DAYTONA BEACH!
Bethune. Albert
Trade Winds Club, and Virgil
(Vic) Summers
FLORENCE VILLA
Das Laramore Lodge No. 1097,
Garffeld Richardson
FORT MYERS: Rogers and times and G. J. Say When Club, and G. J. Nieman Shelton, Earl, Earl Shelton Productions Sherman and Shore Advertising

Agency
Sullivan, Charles
The Civic Light Opera Committee of San Francisco,
Francis C. Moore, Chairman

Waldo, Joseph
Ariotto, Peter and Peggy
McAdoo, Mr. and Mrs. George
Melody Club, Frank and Thereia
Oliver, Employers
Paz, Fred
SANTA BARBARA1

HALLANDALE:
Caruso's Theat
and Marion i
Robert Marcus
ACKSONVILLE:
Blane, Paul
Blumberg, Alber
mingo Sho (mingo Briggs, Don Canfield Enterprises, Inc.

SANTA CRUZ: Santa Cruz Hotel, and

Santa Crux Hotel, and John Righetti
SANTA MONICA:
Lake, Arthur, and Arthur (Dagwood) Lake Show McRee, H. D. SEASIDE:
Corral Night Club, and

Al Leroy SHERMAN OAKS:

Carthy Deasy, J. B. Fox, Eddie Giles, Norman

Gentry and William Cart Reed, Joe, and W. C. Rogers and Chase Co. Say When Club, and G. J.

Lchr, Raynor VENTURA:

Ward, Jeff W. WINTERHAVEN: Mueller, I. M.

COLORADO Cummins, Kenneth MORRISON:

Club, and Pere Langoni CONNECTICUT BIDGEPORT

HARTFORD:
Oublasky, Prank
NEW HAVEN:
Madigan Entertainment Service
NEW LONDON:
Andreoli, Harold

Bisconti, Anthony, Jr. Marino, Mike Schwartz, Milton Williams, Joseph NIANTICs

McQuillan, Bob Russell. Bud POQUONNOCK BRIDGE:

Johnson, Samuel STAMFORD: Glena Acres Country Club and Charlie Blue, Pres., Mr. Sou-mers, Sec.-Treas. STONINGTON:

Hangar Restaurant and Club, and Herbert Pearson Whewell, Arthur WESTPORT: Goldman, Al and Marty

DELAWARE

DOVER:
Apollo Club, and Bernard
Paikins, Owner
Veterans of Foreign Wars, LeRoy Reach, Commander
Williams, A. B.
GEORGETOWN:
Gravel Hill Inn, and Presson
Hitchens, Propeleor
MILPORD:
Fountains, John Lamon, Edward Murphy, Joseph

Alien, Sylvester Burt, Mrs. Mary (Warren) Cooper, Mr. and Mrs. Alexander

ORT MYERS:
Bailey, Bill—All Star Ministrels,
Inc., and Si Rubens
McCutcheon, Pat

HALLANDALE: FALLANDALE:
Curuso's Theatre Restaurant,
and Marion Kaufman and
Robert Marcus

ACKSONVILLES
Blane, Paul
Blumberg, Albert, Owner, Flamingo Sho Club (Orlando, VEMICE)
Flai, J. and Fays Club
Florida Food and Home Show, and Duval Retail Grocers
Association, and C. E. Winter, President: Paul Bien
Managiag-Agent
Managiag-Agen

RET WEST:
Club Mardi Gras, and A. G.
Thomas, Employer
Regas, Margo
Wesvers Cafe, Joseph Bucks and
Joseph Stabinsks
LAKELAND:

King, R. E. diami:

Brooks, Sam
Club Iewel Box, Charles
Nasio, owner, Danny Brown,
president
Donaldson, Bill
Flame Club, and Frank Corbit,
Owner
Prior, Bill (W. H. P. Corp.)
Robert Clay Hotel, and Fred T.
Quinn, Manager, Nicholas
Girard, Promoter
Smart, Paul D.
Talsvera, Romon

Smart, Paul D.
Telavera, Ramon
36 Club, Tony Aboyous, EmBRUNSWIGHT

ployer

Jack Club. Tony Abopous, Employer

MIAMI BEACH:
Amron, Jack, Terrace Restaurant Caldwell, Max
Chex Farce, Mickey Grasso, and Irving Rivkina
Circus Bar, and Charles Bogate Edwards Hotel, and Julius
Nathas, Manager
Fieldiang, Ed
Friedlander, Jack
Haddon Hall Hotel
Harrison, Bea
Listand Club, and Sam Cohen, Owner-Manager
Leshaick, Max
Macomba Club
Mocamba Restaurant, and Jack
Freidlander, Irving Miller,
Max Leshnick, and Michael
Rosenberg, Employers
Miller, Irving
Morrison, M.
Perlmutter, Julius J.
Poinciana Hotel, and Beraie
Frassrand
Straus, George
Weills, Charles

Macgina Frassrand
Michael
Rosenberg, Employers
Miller, Islandick, Max
Macgina Glaba, and Cayton
(Albany, Ga.)

Marry, Operator

VEDALIA:

Straus, George
Weills, Charlet
ORLANDO:
Club Cabana, and Elmer and
Jake Gunther, Owners
Club Surrocco, Roy Bainden
El Parlo Club, and Arthur
Karet, Owner
Plamingo Sho Club (Club Flamingo), and Albert Blumberg of Jacksonville, Fla.
Fryor, D. S.
Redman, Arthur J.
Rythm Club, and Morgan Jul
PALM BEACR!
Leon and Eddic's Nice Club,
Leon and Fied Walker
PANAMA CITY:
Danieli, Dr. B.
PENESCOLA:

VWATCROSS:
Cooper, Sherman and Deanus
IDAHO

OCEUB d'ALENEI
Crandall, Earl
Lachman, Jesse
Cooper, Sherman and Deanus
IDAHO

Comp., and Uptown Loung
Campail, Lary, and Big Ch
Cooper, Sherman and Deanus
Candall, Earl
Lachman, Jesse
Cooper, Sherman and Deanus
Cooper, She

PENSACOLA:
Hodgea, Earl, of the Top Has SPIRIT LARE:
Dance Club

Keeling, Alec (also known as A. Scott), and National Orchestre Syndicate and American Booking Company, and Alexander Attractions
Miss Tenas Club, and Richard Caoper, Owner and Prop. Southland Restaurant, and I. Ollie Tidwell QUINCY: Monrue, Reg Colony Restaurant, and Fred Muller, Manager SMYRNA: SAYENA;
Kent County Democratic Club,
and Solomon Thomas,
Chairman
STARE;
Cump Blanding Recrestion
Cotten
Cotten
STUART?

Sutton, G. W. Caines Patio, and Henry Gaines, Owner Iwo Spot Club, Caleb E. Hannah

FAMPA:
Brown, Russ
Carousel Club, and Abe Burkow,
and Norman Kara, Employers
Merry-Go-Round Club, and
Larry Ford
Rich, Don and Jean
Williams, Herman

Clarke, John, Pines Hotel Corp. Pines Hotel Corp., and John Fines Hotel Corp., and John Clarke Sparks Circus, and James Edgar, Manager (operated by Florida Circus Corp.) WEST PALM BEACH:

Ballerina Club, and Bill Harris. Operator

Operator
Larocco, Harry L.
Parrish, Lillian F.
Patio Grill, and Charles J.
Pappas, Owner-Manager

GEORGIA

ALBANY Guale Co Corporation ATLANTA:
Greater Atlanta Moonlight
Opera Co., Howard C.
Jacoby, Manager
Montgomery, J. Neal
Spencer, Perry
AUGUSTA:

AUGUSTA,

Bazter, Joe
Bill and Harry's Cabaret, Pred
W. Taylor, Manager, and
G. W. (Bill) Prince
Dawson, Robert H., and
Caribe Louage in Plaza Hotel
Poster, Mr.
Kurkland, Fred
Minanck Attractions, Joe Minnick
J. W. Neely, Jr.
Revel, Bob
Brithewiers.

Joe's Blue Room, and Earl Hill and W. Lee Wigfalls Cafe, and W. Lee

Hayer, Gus
Model Shows, Inc., and David
Endy, Owner, Charles Barner, Manager
Palms Club, and Andrew Brady
Taompson, Lawrence A., Jt.

Thompson, Lawrence A., It.
ST. SIMONS ISLAND:
Golden Isles Club, and Clayton
Vance (Vancelette), Mgr.,
and Guale Corporation
(Albany, Ga.)

VIDALIAL

Griffiths, Larry, and Big Chief Corp., and Uptown Lounge

DCATELLO: Beck, Rulon Last Frontier Club, Sun Hvarka and Bob Cummins Pullos, Dan Reynolds, Bud

ILLINOIS BELLEVILLE: Davis, C. M. McKinney, James B. Thompson, Barl CATBO: Sergent, Ell CALUMET CITY Sergent, 21
Sergent, 21
Sergent, 21
Mitchell, john
CHABBARON
Robimon, Bennie
CHECAGO
Adams, Delmore and Rugene
Brydon, Ray March of the Dun
Rice 3-Ring Circus
Chicago Cassion, and Harry
Weiss, Owner
Cole, Elste, General Manager,
and Chicago Arrista Burean
Colonimo's Theatre Restaurant,
Inc., Mrs. Ann Hughes,
Owner
Daniels, Hamp
Danielson, 21
Referre, Cleo
Fine, Jack, Owner "Play Girls
of 1934," "Victory Politics"
Gayle, Tim
Cheffic Nuclei of 1936," "Victory Folises" Gayle, Tim Glen, Charlie Hale, Walter, Promoter Hill, Goorge W. Knob Hill Club, and Al Fenston Machie, Robert, of Savoy Ball-Mackie, Majestic Record Co. Mason, Leroy Mays, Chester Mickey Weinstein Theatrical Agency Monte Carlo Lounge, Mrs. Ann Monte Carlo Lounge, Mrs. Am Hughes, Owner Moore, H. B. Mussets Concert Management, and George Wilderman Music Bowl, and Jack Perets and Louis Cappanola, Emand Louis Cappanois, 2mployers
Music Bowl (formerly Chian
Doll), and A. D. Blumenthal
Neb Hill Club, and Al Fenston
O'Consor, Pat L., Pat L.
O'Consor, Inc.
Silhovette Club, and Joe Salecta
Stoner, Harlan T.
Teichner, Charles A., of T. N.
T. Productions
Whiteside, J. Presson
Ziggse's Gridiron Lounge, and
Ziggse Cararobski, Owner
DBCATUR:
Faces, James (Bustet) Facen, James (Bustet) Devis, C. M.
Playdium, and Stuart Tambor,
Employer, and Johnny Per-Marabel, G lavener, Mrs. Theress Hart-Van Recording Co., and H. L. Hartman Mouver, Owner
MOUND CITY:
Club Winchester, and Betty
Gray and Buck Willingham
AT, VERNON:
Plantagers Antier's inn, and Francis Weaver, Owner

entation Club, Archie M., PERIN: Candlelight Room, and Fred PROBLAL BORIA:
Davis, Oscar
Humane Animal Association
Rusledge, R. M.
Stinson, Eugene
Streeter, Paul
Thampson, Earl PRAIRIE VIEW: neen Duck Tavern, and Mr., and Mrs. Stiller

POCEFORD:
Palmer House, Mr. Hall, Own
Trocadero Theatre Louage
White Swan Corp. BOCK ISLAND Bernes, Al Greyhound Club, and Tom Davelie

Spring Principle Comments of the Comments of t Employer WASHINGTON: Thompson, Earl

EEIGLAR: Zeigler Nice Club, and Dwight Allsup, and Jason Wilker, Owners

INDIANA

AMDERSON: Lansse, Bob and George Levitt's Supper Club, and Roy D. Levitt, Propriessor Holiday, Art Mills, Bud

CENTERVILLE:
Haggen-Wallace Circus, and
Frank Martin, Owner
EAST CHICAGO:
Barnes, Toy Jim
East Chicago America:
pries; and Junes Dawkins
ELWOOD:
Vanhor Club, and Chatley

Yanker Club, and Charles Sullivan, Managhr EVANSVILLE: Admis, Jack C. FORT WAYNE: Brummel, Emmett

Brummel, Emmere
GABY! Johnson, Kennerh
GRENSBURG:
Club 46, Charles Holnhouse,
Owner and Operane
MDIANAPOLIS:
Beabow, William, and his AllAmerican Brownskin Models
Carter, A. Lloyd
Dickerson, Matthew
Donaldson, Bill
Entertainment Enterprises, Inc.,
and Frederick G. Schatt
Harris, Rupert
Roller Roado Stating Rink,
and Perty Plick, Operator
Sho-Bar, and Charles Walker
The Terrace Lousge and Eugene and Alex Lazar, Owners
William C. Powell Agency
LayAFFTER

ALEXANDRIA:
Smith, Mrs. Lawrence, Propristor Club Plantation
Stars and Bars Club (also known as Brass Hata Club), A. B.
Conley, Owner, Jack Tyeon, Manager
Weil: W. CROWLEY:
Young Men's Progressive Club,
and J. L. Buchanas, Employer
Johns, Camille
LaFaYETTE:
Hedacol Caravan
LeBlanc Corporation of
Lourisma
Veltin, Toby
Venables Cocktail Louage
LaKE CHARLES:
Village Bar Louage, and

LAPAYPTTE: Club 52, Charles Gibeen, Prop. Club 5 Bailey, Joseph NEWCASTLE: Harding, Stanley W. BICHMOND: Newcomer, Charles Puckett, H. H. SOUTH BEND:

OUTH BEND: Childers, Art (also known as Bob Cagnes) Palais Royale Baltroom, and Eddie Mats Charles E. Thompson Post 9733, V.P.W., H. A. Johnson, Commander

Commander

PPENCERVILLE

Kelly, George M. (Marquis)

SYRACUBE:

Waco Amusement Enscription

IOWA

Brown Derby and Mabel Brown Miller, J. L. CLINTON: Abbo Virgil Abbe, Virgil
DENISON:
Larby Bellroom, and Curtis
Larby, Operance
DES MOINES: Brookins, Tomay HABLAN: C. Rex POWERSVILLE Hall, and Heary Pattachull

echuil

SHENANDOAH:

Aspinwall, Hugh M. (Chick

Martin)

SHENCER.

MATUD)
SPINCER:
Free, Ned
VAIL:
Hullywood Circus Corp., and
Charles Jacobsen
WATERLOO:

Benton L. Steptoe, Bei

nd, J. W. (Red) Bream mer, Manager

KANSAS

SREWSTER:
Whirlwind Ballroom, G. M.
Diahel, Operator
COFFEYVILLE: Owner
Greber, Ben
Jolly Post, and Armand
Moesinger, Prop.
LeBlanc Corporation
Maryland
Perkinn, Richard, of Associated
Enterprises Ted Blake crotcohon;
Golden Key Club, and H. R.
Allen (also known as Bert
Talon, Bart Talon, Bert Allen)
KANEAS CITY:
White, J. Cordell
LiBERAL1:
Liberal Weise, Harry CHESAPEARE BEACH: Chesapeake Beach Park Ball-room, and Alfred Walters, Liberal Chapter No. 17, Dis-abled American Veterans, and H. B. Allen Graham CORAL HILLS: CORAL HILLS
Hilltop Restaurant, and Theodore
J. Schendel
CINTERLAND
Waingold, Louis
LASTON: Greham, Lyle
MANHATTAN:
Stuart, Roy
PRATT:
Clements, C. J.
RUSCELL.
Rumpil: Hannah, John Repech, Albert RUBERLL

Russell Post 6240, VFW, Gus
Zercher, Imane Manager
BALINA:
Club Saharu, and Harry E.
Brown
Rern. John
TUPEKA Belmont, Lou, Gay Ninetics Club, and Heary Epstein Gay Ninetics Club, Lou Bel-mont, Prop., Heary Epstein, Mid-West Sportsmen Association
WECHTA:
Applewall, Hugh M. (Chich
Martin)
Holidan SALISBURY: Twin Lantern, Rimer B.
Dathiell, Operator
TURNERS STATION:
Thomas, Dr. Joseph H., Ma

and/or G. W.

MASSACHUSETTS

AMHERST:
Murphy, Charles
Russell, William
BLACESTONE:
Stefano, Joseph
BOSTON:
Bee State News Harper A. Rackin Enterprises, and Pres-ton P. Rackin LOUISVILLE: Bramer, Charles
Imperial Hotel, Jack Wonless,
Owner
King, Victor
Boulding, Preson
PADUCAH:
Vicker

. KENTUCKY

BOWLING GREEN: Rountree, Upton Taylor, Roy D. LEKINGTON:

Vickers, Jimmis

LOUISIANA

Village Bar Lounge, and C. L. Barker, Owner LEESVILLE

Capell Brothers Circus
MONROEs
Club DeLicia, Robert Hill
Keith, Jessie

Burton, Mrs. Pearl Jones NEW ORLEANS

Thompson, Son NATCHITOCHES:

Stewart, Willi SPRINGHILL: Capers, C. L.

MAINE

BIDDEFORD:
Old Orchard Beach Playhouse, and Edward Gould
FORT PARFIELD:
Paul's Aresa, Gibby Seaborne
ACO:
Gordon, Nick

MARYLAND

BALTIMORE:
Blue Danube, and Wm. Kasaraky, Proprietor
Byrd, Olive J.
Carter, Charles
Con, M. L.
Porbes, Kenneth (Skin)
Guy 90's Club, Lou Belmont,
Proprietor, Henry Epstrin,
Ownet

OSTON:

Bay State News Service, Bay
State Amasement Co., Bay
State Distributors, and James
H., McIlvaine, President
Brossahan, James J.
Crawford House Theatrical
Lounce

Lounge
L. J. B. Productions, and Lou
Brudnick
B. M. Loew's Theatres
Regency Corp., and Joseph
Weisser
Resnick, William
Sumbrock, Larry, and his Rodeo
Show
HARMONY:

Show Waldron, Billy waldron, Billy Walker, Julian Younger Citizens Coordinating Committee, and George Mouren

Mouzon
BUZZARDS BAY:
Blue Moon, and Alexander and
Chris Byron, Owners
CAMBRIDGE: Salvato, Joseph FALL RIVER:

Royal Restaurant (known as the Riviers), William Andrade, PITCHBURG Bolduc, Henry

HOLYOKE Holyoke Theatre, Bernard W.

HYANNIS: Case Madrid, and Pat Particelli LOWELL: Carney, John F., Amusement

Carney, John F.,
Company
Prancis X. Crowe
MILLERS FALLS:
Rhythm Inn, and R. M.
Thabeault
Thabeault Barker, Sand Berns, Harry B., and National Artists Guild Thabeaux MONSON: Canegallo, Leo NEW BEDFORD: The Derby, and Henry Correla, Berns, reserved.
Aristo Guild
Callico, Caro
Dog House, and Grace Martinest, Owner
Gilbert, Julie
Hurricane, The, Percy Smooth
LeBlanc, Dudley J.
OPELOUSAN
Codar Lane Club, and Mile
Indians. Employer
HERVEPORT:
Revers, Harry A.
Ropollo, Angelo
Stewart, Willie

Operator
NEWTON:
Thiffault, Dorothy (Mimi Chevalier)
SALEM:

SALEM: Larkin, George and Mary SHREWSBURY:

SHREWSBURY:
Veterans Council
WAYLAND:
Steele, Chauncey Depen

MICHIGAN

ANN ARBOR: McLaughlin, Max BATTLE CREEK: Smith, David Walther, Dr. Howard DETROIT: Bethoff:
Adler, Caeser
Bel Aire (formerly Lee 'N Eddie's), and Al Wellman,
Ralph Wellman, Philip Flas,
Sam and Louis Bernstein,
Owners

Owners
Bibb, Allen
Blake, David R.
Briggs, Edgar M.
Claybrook, Adolphus
Club '9er', and Oscar Pruitt
Conners Lounge, and Joe Palka-

Conners Lounge, and Joe Palli zolo, Operator Daniela, James M. Dustin Steamship Company, M. Constans Gay Social Club, and Eric Scriven Green, Joidman Hoffman, Sam Johason, Ivory Kosman, Hyman Minande, Nono Minando, Nono Papadimas, Babis

Payne, Edgar Pyle, Howard D., and Sav

Promotions
Robinson, Was. H.
Thomas, Matthew B.
DOUGLAS:
Harding's Resort, and
George E. Harding
PERNDALE:
Club Plantation, and Doc
Washington

Washington JEINT Platter Lounge, and Earl West GRAND RAPIDS:

RAND RAPIDS: Club Ches-Ami, Anthony Scalice, Proprietor Powers Theatre Universal Artists, and

Griffen, James Wilson, Leslie

Phil Simon
RAWEAWLIN:
Old Mill Dance Hall, Ernest
Portin. Owner
MUSEGON:
Par Four Club, and James B.
Fornssero, Owner MUSEEGON HEIGHTS

PONTIAC

FUNCTIACE
Henry's Reseaument, and Charles
Henry's RESTAN LAKES:
REndezvous Bowl, and Rendezsous inn (or Club), Gordon
J, "Buzz" Miller
TRAVERSE CITY:
Lawson. Al

Lawson, Al
UTICA:
Spring Hill Parms, and Andrew WAYLAND: Machin's Dixic Inn, and Wm. and Laura Machin

MINNESOTA

Hannah, John HARMONY: Niagara Ballroom and Manford Carion, Operator Carion, Operator
MANKATO:
Bathal Rathskeller, and Carl A.

Rathkeller, and Carl A.
Becker
MINNEAPORISI
International Food and Home
Shows
Northwest Vandeville Attractions, and C. A. McEvoy
PIPESTONE:
Coopman, Marvin
Stolzmann, Mr.
RED WING:

E. E. Iverson Iverson Manufacturing Co., Bud

JACESON:
Carpener, Bob
Poor Richards, and Richard
K. Head, Employer
Royal Steak House
Smith, C. C., Operator, Rob-bins Bros. Circus (Pine Bluff, Ark.)
KOSCIUSKO: Fisher, Jim S. Lillo's Supper Club and Jimmy Lillo

Bishop, James E.
NATCHEZ:
Colonial Club, and Oilie
Koerber MERIDIAN VICESBURG

Blue Room Nite Club, and Tom Wince

MISSOURI

BOONEVILLE: Bowden, Rivers Williams, Bill CHILLICOTHE: Hawes, H. H.

FORT LEONARD WOOD:
Lawhon, Sgt. Harry A.

GREENFIELD:
Gilbert, Paul and Paula (Raye)
DIDEPENDENCE:
Casino Drive Inn. J. W. Johnson, Owner
IOPLIN:
Silver Dollar, Dick Mills, ManSilver Dollar, Dick Mills, ManTLANTIC CITY:
Bobbins, Abe Hawes, H. H. FORT LEONARD WOOD: ager-Owner

KANSAS CITY:
Babbitt, William (Bill) H.
Canton, L. R.
Equire Productions, and Kenneth Yates, and Bobby Hen shaw
Main Street Theatre
Red's Supper Club, and
Herbert "Red" Drye.
Zelma Roda Club, Emmett J.
Scott, Prop., Bill Christian, Manager MACONI MACON:
Macon County Fair Association,
Mildred Sanford, Employer
NORTH EANSAS CITE:
Schult-Krocker Theatrical DAEWOOD (HANNIBAL): Club Belvedere, and Mattlock

POPLAR BLUFFE POPLAR BUJFFE
Brown. Merle
ST. LOUIS;
Baraholtz, Mac
Beaumont Cocktail Lounge, Ella
Ford, Owner
Brown Bomber Bar, James
Caruth and Fred Guinpard,
co-owners
Caruth, James, Operator Club
Rhumbooge, Cafe Society,
Brown Bomber Bar
Caruth, James, Cafe Society
Chesterfield Bar, and Sam Bakes
D'Agostino, Sam
Ford Plaza Lounge, and Art
Barker and Aaron Singer,
Co-owners
Graff, George
Haynes, Lillard Co-owners
Graff, George
Haynes, Lillard
Markham, Doyle, and Tune
Town Ballroom
New Show Bar, and John
Green, Walter V. Lay Nicherg, Sam Mel Shapiro, Mel VERSATLLES: Trade Winds Club, and Marion Buchanan, Jr.

ci

DE

EAS

EAS

HOL

Sp

Bu

LAK

Du

Sel LITT

Sca LOD!

Pri: LONG

Ras B Wr MAN

MONI

Cot-H MORE

Rich E. NEWA Cole Grah Hall, Harr Holis Fo Johns Levin Lloyd All Maria "Pane Pecos Inc Cha

Presty Red I Gra Rollis Simm Tucke

Wilson Zaraca NEW BI

Andy's Jack I NORTH

Petruz

Loyal 399

PASSAIC

Tico 1 Virg

Hatab,

Pyatt,

PENNSA

Beller, PENNS G

Club M

Owne PLAINFII

McGow Nathan SOMERVI

Harrison SPRING 1

TEANECE

TRENTON

UNION CI

VINELANI

Gross, D

Sam

Boors

WILLIAM

JULY

Emple

Torch Cl lani, F VAUX HA

MONTANA ANACONDA Reno Club, and Mrs. Vidith, Owner SUTTE: Stolemann, aur.
RED WING Grill, Robert A.
Nybo. Operator
ROCHESTER:
Co. B., State Guard, and Alvin
Costello
BLATTON:
E. E. Iverson

Webb, Ric
GLENDIVE:
Montana Inn, and Milton Goich,
Owner
GPRAT FALLS:
J. A. Rollercade, and
James Austin
NEBRASKA **NEBRASKA**

E. E. Iverson
Iverson Manufacturing Co., Bud
Iverson
WINONA:
Interstate Orchestra Servior, and
L. Porter Jung
MISSISSIPPI
MILOXI:
El Rancho Club, and Joha
Wesley
Joyce. Harry, Owner Piloe
House Night Clab
Raiph, Lloyd
Thompson, Bob
CLEVELAND:
Hardin, Drexel
CREENVILLEs
Pollard, Flenord
GULFPORT:
Plantation Manor, and Herman
Burger
HATTIESBURG:
Jizzy Gray's (The Pines), and
Howard Homer Gray (Jaxy
Gray)
ACKSON:
Carpenter, Bob
Poor Richards, and Richard
N. Head, Employer
Royal Steak House
Smith, C. C., Operator, Robbins Bros. Circus (Pine Bluf,

NEVADA

LAS VEGAS: Gordon, Ruth
Holtsinger, Ruby
Lawrence, Robert D.
Ray's Cafe
Stoney, Milo B. Warner, A Fischer, Harry
PITTMAN
All-American Supper Club and
Casino, and Jim Thorpe
BENOs
Blackers Blackman, Mrs. Mary Twomey, Don

NEW HAMPSHIRE

SABIAN: (Zackers), lames Zake (Za IACESON: Nelson, Eddy Sheirr, James

ATLANTIC CITY:
Bobbins, Abe
Casper, Joe
Casper, Joe
Cheatham, Shelbey
Goodleman, Charles
Koster, Henry
Lockman, Harwey
Morocco Resta..rast, G. Passa,
and G. Dantzler, Operators
Olishon, Max
Pilgrim, Jacques
BAYONNE:
Club 21
Club 21 Club 21 Thompson. Pr

American Legion Home and Oscar Hutton, Chairman CAMDEN: AMDEN: Embassy Ballroom, and George E. Chips (Geo. DeGerolamo). Operator

INTERNATIONAL MUSICIAN

CAPE MAY:
Anderson, Charles, Operance
CLIFTON:
Angust E. Buchner
Mike and Nick's Bar, and
Mike Olivieri, Owner
DENVILLE:
Riverview Tavern, and Robert
Ackland, Employer
EAST ORANGE
Burchia, William ALBUQUERQUE:
Mary Green Attractions, N
Green and David Time, I moters
Halliday, Fina
LaLoma, Inc., and Margaret
Ricardi, Employer
ELOVISI
Penton, J. Earl, Owner Plaza EAST ORANGE:
Hutchins, William
EAST RUTHERPORD:
Club 199, and Ange
Owner
HOBOKEN: Hotel
REYNOSA:
Monte Carlo Gardens, Monte
Carlo Ino, Ruhen Gomsales
ROSWELL:
RUIDOSO: MOBUREN;
Red Rose Inn, and Thomas
Monto, Employer
Sportsmen Bar and Griß
PRESE CITY;
Bonito, Benjamin
Burco, Ferruccio
Triumph Records, and Gerry
Quean, present Owner, and
G. Statiris (Grant) and
Bernie Levine, former Owners
ŁAKE HOPATCONG:
Dunham, Oscar Davis, Denny W. SANTA FE: Emil's Night Club, and Emil Mignardo, Owner Valdes, Daniel T. ALBANY:
400 Casino, and Herman
Halpern, Proprietor
Johason, Floyd
O'Meara Attractions, Jack
Richard's Bas B-Que. David Dunham, O Scarne, John Frisco Club, and Tony Cortex 1 ONG BRANCEI Hoover, Clissord Kitay, Marvin Richard's Bas-B-Que. Devid Richards Snyder, Robert States. Jonathan ALDER CREEK, Burke's Manor, and Harold A. Burke AUSABLE CHARM: Ritay, Marvin
Rappaport, A., Owner The Blue
Room
Wright, Wilbur
MANAHAWKIN: AUSABLE CHARM!
Antler, Nat
Young, Joshus F.
BINGHAMTON:
Stover, Bill
BRONX: MANAHAWKIN:
Jimmy's Tavern, and
Jimmy Mascola. Owner
McREE CITY!
Turf Club, and Nellie M. Grace,
Owner
MONTCLAIR:
Coi-Hay Corporation, and Thos.
Havnee, and James Costello
MORRISTOWN: Richard's Tavern, and Raymond E. Richard, Proprietor NEWARK: E. Richard, Proprietor
NEWARK:
Coleman, Melvia
Graham, Alfred
Hall, Emory
Harris, Earl
Haya, Clarence
Holiday Corner, and Jerry
Foster, employer
Johason, Robert
Jones, Carl W.
Levine, Joseph
Lloyds Manor, and Smokep MeAllister
Mariano, Tom
"Panda," Daniel Strawer
Pecos City, Olde Pecos City,
Inc., Philip Cortaxno and
Charles Politano
Prestwood, William
Red Mirror, and Nicholm
Red Mirror, and Nicholm
Crande, Proprietor
Rollison, Eugene Puerto Rican Theatre Puerto Ricais Santoro, E. J. Sinclair, Carlton (Carl Parker) Williams, J. BROOKLYN: AUCOELTN:
Aurelia Court, Inc.
Bryan, Albert
Ferdinand's Restaurant, and
Mr. Perdinand
Globe Promoters of Huckelbuch
Revue, Harry Disos and
Elmo Obey
Hall, Edwin C,
lohnaton. Clifford Red Mirror, and Nicholms
Grande, Proprietor
Rollison, Eugene
Simmons, Charles
Tucker, Frank
Wilson, Leroy
Zaracardi, Jack, Galanti A. A.
NRW BRUNSWICEL
Andy's Hotel, and Harold Klein
Jack Ellel
NORTH ARLINGTON:
Petuvis' Andrew NORTH ALLINGTON:
Petruzzi; Andrew
ORTLEY:
Loyal Order of Moose Lodge
399, and Anthony Checcinia,
emology
PASEAIC:
Tico Tico Club, and Gene DiVirgilio, owner
PATERSON:
Hatab, Sam
Pyatt, Joseph
Ventimiglia, Joseph

Elmo Obey
Hall, Edwin C,
Johaton, Clifford
Kingsbrough Athletic Club,
George Chandler
Morris, Philip
Ocean Grotto Restaurant, and
Albert Santarpio, Proprietor
Reade, Michael
Rosenberg, Paul
Rosman, Gus, Hollywood Cafe
Steurer, Eliot
1024 Club, and Albert Friend
Thompson, Ernest
Villa Antique, Mr. P. Antico,
Proorietor
Williams, Melvin
BUFFALO:
Bourne, Edwurd
Calato, Joe : nd Teddy
Cosmano, Frank and Anthony
Harmon, Lisas (Mrs. Rosemary
Humphrey)
Jackson, William
Ncison, Art and Mildred
Ray's Bar-D, and Raymond C.
Demperio
Twentieth Century Theatre Beller, Jack
PENNS GROVE:
Club Mucho, and Joe Rizzo, Owner
PLAINFIELD:
McGowan, Daniel
Nathanson, Joe
SOMERVILLE: Ray's Bar-D, and Raymond of Demperic Century Theatre DIVINE CONNERS: Riverside Hotel, Hilda Baser, Owner DRYDEN: Dryden Hotel, and Anthony Vavra. Manager FAR ROCKAWAY. L. f.t. Town House Restaurant, an Bernard Kurland, Proprietoe FERNDALE: Gross American House, and SOMERVILLB: Harrison, Bob SPRING LAKE: Broadactes and Mrs. Josephine Ward, Owner SUMMIT: Ahrons, Mitchell TEANECE: Suglia, Mrs. Joseph PERNDALE:
Gross American House, and
Hannah Gross, Owner
Pollack Hotel, and Elias Pol-lack, Employer
Stier's Hotel, and Philip Stier, TRENTON: TRENTON:
Crossing Inn, and John Wyrick,
Employer
UNION CITY:
Torch Club, and Philip Mastel-lani, Employer

Owner
FLEISCHMANNS:
Churs, Irene (Mrs.)
FRANKFORT:

GLENS FALLS:
Cottlicb, Ralph
Newman, Joel
Sleight, Don
GLEN SPEY;
Glen Acres Hotel and Country
Club, Jack W. Rosen, Employer

Reile, Frank Tyler, Lenny GLENS FALLS:

GLENWILD: Glenwild Hotel and Country Club, and Mack A. Lewis, Employer GRAND ISLAND: Williams Challe V Williams, Ostian V. HUDSON: Goldstein. Benny Gutto, Samue ILION Wick, Phil ITHACA: Bond, Jack IACKSON HEIGHTS Griffith. A. J., Jr. Belmost Hotel, and J. M. Levant, Owner
LAKE PLACID:
Carriage Club, and C. B. Southworth
LIMESTONE.
Steak House, and C. Steak House, and Dave Oppenheim, Owner LOCH SHELDRAKE: Chester, Abe Mardenfeld, Isadore, Jr., Retata MAIONE: Club Restaurant, and Louis Goldberg, Manager ATT. VERNON: Rapkin, Harry, Proprietor, Rupkin, Harry, Proprietor,
Wagon Wheel Tavera
NEW YORK CITY:
Alexander, Wm. D., and Associated Producers of Negro
Music
Allegro Records, and Paul Piner
Andu, John B. (Indonesian
Consul) Consul)
Bachelor's Club of America, and
John A. Talbot, Jr., and
Leonard Karzman
Bamboo Room, and Joe Bura
Bearubi, Ben
Beverly Green Agency
Blue Note, and J. C. Clarke,
Employer, 227 Restaurant
Corp. Stover, Bill INCONX:
Aloba Inn, Pete Mancuso, Proprietor and Carl Ramiford, Manager Atman, Martin Club Delmar, Charles Marcelino and Vincent Delostis, Employers Ingarden, Jacques I., Metro Anglers Social Club, and Aaron Murray Muller, Joe New Royal Mansion, and Joe New Royal Mansion, and Joe Miller and/or Jacques I. Jugarden Perry Records, and Sam Richman Puerto Rican Theatre Brown, and J. C. Clarke, Employer, 227 Restaurant Corp.
Bradley Williams Entertainment Agency, and R. Bradley Williams Entertainment Agency, and R. Bradley Williams Froadway Hofbrau, Iac., and Walter Kirsch, Owner Browne, Bridget Bruley, Jesse Cafe La Mer, and Phil Rosen Calman, Carl, and the Calman Advertising Agency Camera, Rocco Canfield Carne, Raymond Casteholm Swedish Restaurant and Henry Ziegler Chasson, Inc., Monte Gardner and Mr. Rodriguez Charles, Marvin, and Knights of Magic Coffery, Jack Cohen, Marty Collectors' Items Recording Co. Maurice Spivack and Katherine Gregg "Come and Get It" Company Common Cause, Inc., and Mrs. Payae Cook, David Ralph Cooper Agency Courtey, Robert Crochert, Mr. Cross, James Crossen, Ken, and Ken Crochen, Manne

NEW MEXICO

NEW YORK

Crossen, Ken, and Ken Crossen Associates Crown Records, Inc. Michael Croydon Theatrical Agency
Currie, Lou
Delta Productions, and Leonard
M. Burton
DuBois-Priedman Production Corporation
Dubonnet Records, and Jerry

Dubonnet Records, and perry (Jerome) Lipskin Dynamic Records, Ulysee Smith 35 Club, Kent Restaurant Corp., Anthony Kourtos and Joe Russo Fontaine, Lon & Don Goldberg (Garrett), Samuel Fontaine, Lon & Don Goldberg (Garrett), Samuel Golden Gate Quartet Goldstein, Robert Granoft, Budd Gray, Lew, and Magic Record Company

Gray, Lew, and Magic Record
Company
Gross, Gerald, of United Artists
Management
Harria, Cathy
Heminway, Phil
Howe's Famous Hippodrome
Circus, Arthur and Hyman
Sturmak
Insley, William
Johnson, Donald B.
Katz, Murray
Kay:-Martin, Kaye-Martin Productions

Muctions
Kenny, Herbert C.
Kent Music Co., and Nick King, Gene Knight, Raymond Kushner, Jack and David La Rue, James Lastfogel Theatrical Agency, Dan T. Lastfogel

Law, Jerry LeBow, Carl Levy, John Lew Leslie and his "Black-hisde" Lew Leslie and his "Black-birds"
Little Gypsy, Inc., and Bot Hirschler and John Lobel Manhatan Recording Corp., and Walter H. Brown. Jr. Manning, Sam Markham, Dewey "Pigmont" Mayo, Melvin E. McCaffrey, Neill McMahon, Jess Metro Coat and Suit Co., and Joseph Lupia Mcyers, Johnny Millman, Mort Montanes, Pedro Moody, Philip, and Youth Monument to Organization Murray's " Murray's Nassau Symphony Orch Nassau Symphony Orchestra, Inc., Benjamin J. Piedder and Clinton P. Sheehy Neill, William New Priends of Music, and Hortenne Monath New Work Civic Opera Com pany, Wm. Reuteman New York Ice Fantay Co James Blizzurd and Henry Robinson, Owners

James Blizzvrd and Hent Robinson, Owners Orpheus Record for O'Shaughnessy, Mrg Ostend Restaurant, Inc. Pargus, Orlando Parmentier, David Phillips, Robert Place, The, and Theodore Corsello, Manager Prince, Huebie Costello, Manager
Prince, Hughie
Rain Queen, Inc.
Regan, Jack
Riley, Eugene
Robinson, Charles
Rogers, Harry, Owner "Prison
Follise"
Rosen, Philip, Owner and Operaior Penthouse Restaurant
Sandy Hook S. S. Jo., and
Charles Gardner
Sawdust Trail, and Sid Silvera

ASTORIAL Sandy Hook 5. 5. 20., and Charles Gardner Sawdust Trail, and Sid Silvers Schwartz, Mrs. Morris Singer, John Sloyer, Mrs. Smalls, Tommy Southland Recording Co., and Rose Santording Co., and

Southland Recording Co., and Rose Santos South Seas, Inc., Abner J. Rubien Spotlite Club Steve Murray's Mahogany Club Stromsberg, Hunt, Jr. Strouse, Irving Summers and Tenenbaum Sunbrock, Larry, and his Rodeo Show Talent Corp. of America, Harry Weissman Warga, Paul S. MANHASSETI

Talent Corp. of America, Harry Weisman Teddy McRee Thentrical Agency, Inc., Television Exposition Produ-tions, Inc., and Edward A Cornez, President Thomson, Sava and Valenti, Incorporated United Artists Management Variety Entertainers, Inc., and

Variety Entertainers, Inc., and Variety Entertainers, Inc., an Herbert Rubin Venus Star Social Club, and Paul Earlington, Manager Walker, Aubrey, Massonette Social Club Wanderman, George Watercapers, Inc. Wellish, Samuel Wilder Operating Company Wilder Operating Company

Wellish, Samuel
Wilder Operating Company
Zaka (Zacacri), James
NIAGARA FALLS;
Flory's Melody Bar, Joe
Nick Florio, Proprietors
Greene, Willie
Kilment, Robert F.
NORTH TROY: Nite Cap Inn, and Thomas Patton, Part Owner NORWICH:

McLean, C. P. OLEAN:
Old Mill Restaurant, and Daniel
and Margaret Ferraro
PATCHOGUE:

PATCHOGUE:

Kay's Swing Club, Kay
Angelor

RAQUETTE LARE:
Anthers Hotel, Abe Weinstein,
Employer

ROCHESTER:
Quonset Inn, and Raymond J.
Moore
Valenti, Sam
Willows, and Milo Thomas,
Owner

Marks, Al 8ABATTIS: Sabattis Club, and Mrs. Verna V. Coleman

ARANAC LAKE:
Birches, The, More LaFountais
Employer, C. Randall, Mgr.
Durgans Grill
SARATOGA SPRINGS:
Clark, Stevens and Arthur

ECHENECTADF,
Edwards, M. C.
Fretto, Joseph
Rudde Beach Nite Klub or Cow
Shed, and Magnus E.
Edwards, Manager
Silverman, Harry
SOUTH FALLSBURGH:
Seldin, S. H., Operator (Lahowood, N. J.), Grand View
Hotel
SUFFERN!
Armitage, Walter, President, Armitage, Walter, President County Theatre SYLVAN LAKE: Hill Top Lodge, and Paul Wolfron, Manager SYRACUSE: SYRACUEEI
Bagozzi's Pantasy Cafe, and
Frank Bagozzi, Employer
IANNEESVILLE
Germano, Bail
TROY!
Music Club, and John Sage,
Thomas Patton and James
Trembly
UTICAe
Block, Jerry
Burke's Log Cabia, Nick Burke,
Owner

Owner
VALHALLA:
Twin Palms Restaurant, John
Masi, Proprietor
WATERTOWN: VATERTOWN:
Duffy's Tavera, Terrance Duffy
VATERVLIET:
Cortes, Rita, James B. Strates

Kille, Lymaa WHITEHALL: Jerry-Anns Chateau, and Jerry Rumania WHITE PLAINS: Brod, Mario Hotel, and Morris Signer YONKERS: Babner, William

LONG ISLAND

Hirschler, Rose Lobel, John ATLANTIC BEACH: cl Aire Beach and Cabanna Club (B. M. Management Corp.), and Herbert Monath, President Normandie Bench Club, Alexander DeCieco Mirage Room, and Edward S.
Friedland
BELMORE: Babber, William 1.

Caro's Restaurant, and NORTH CAROLINA A. 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: DURHAM:
Cordon, Douglas
FAYETTEVILLE:
Parker House of Music, and
S. A. Parker
GREENSDORO:
Pair Park Casino, and Irish
Horan
Ward, Robert
Weingarten, E., of Sporting
Events, Inc.
GREENVILLE:
Hagans, William
Ruth, Thermon
Wilson, Sylvester

Wilson, Sylvester HENDERSONVILLE Livingston, Buster Hines, Jimmie Parker, David RALEIGH

Club Carlyle, Robert Carlyle
REIDSVILLE: Ruth, Thermon Strawberry Pestival, Inc.
WILSON:

'ILSON: McCann, Roosevelt McCann, Sam McEachon, Sam NORTH DAKOTA BISMARCE:

Lefor Tavern and Baltroom,
Art and John Zenker,
Operators DEVILS LAKE Beacon Club, Mrs. G. J. Christianson

WARREN: Wrage, Herbert, Jr. OHIO

a ERON;
Batford, Doyle
Buddies Club, and Allrun
Scrutchings, Operator
Namen, Robert
Pullman Cafe, George
Owner and Manager
Thomas, Nick
CANTON;
Huff, Lioud ZINCENNATI
Alexander, James
All Star Boosters Club, and
James Alexander
Anderson, Abert
Bayless, H. W.
Charles, Mrs. Alberta
Meadows, Burnest
Smith, James R.
Sunbrock, Larry, and his Bod
Show Wallace, Dr. J. H. Wonder Bar, James McFatridge Owner CLEVELAND:

Atles Attractions, and Ray Grair Bender, Harvey Bonds, Andrew
Club Ebony, and M. C. Style,
Employer, and Phil Gary
Club Ron-day-Voo, and U. S. Dearing Dizon, Forrest Lindsay Skyber, and Phil Bush

Owner
Lowry, Fred
Manuel Bros. Agency, Inc.,
Salanci, Frank J.
Spero, Herman
Stutz, S. J., and Cleele Thona
Tucker's Blue Grass Club, an
A. J. Tucker, Owner
Walthern, Carl O.
COLUMBUS:
Askina. William

Watters, Carl U.
COLUMBUS:
Ankins, William
Bell, Edward
Bets Nu Bidg. Association, and
Mrs. Enerson Cheek, Pres.
Charles Bloce Post No. 157,
American Legion
Cater. Ingram
Mallory, William
McDode, Phil
Paul D. Robinson Pire Fighrers
Post 557, and Captain G. W.
McDonald
Turf Club, and Ralph Stevennon, Proprietor
DATTON.
Blue Angel, and Zimmer Ablon,

DATTON.
Blue Angel, and Zimmer Ablon,
Owner
Boucher, Roy D.
Daytona Club, and William
Carpenter
Rec Club, and Wm. L. Jackson,
James Childs and Mr. Stone
Taylor, Earl
BLERIA:
Dance Theatre lac. and A. W.

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

Jewell, President
EUCLID:
Rado, Gerald
FINDLAY:
Wilson, Mr.
Operators Paradise Club
GERMANTOWN:
Becchwood Grove Club, and Mr.
Wilson
RoMar Roller Rink, and Mr.
and Mrs. Roscoe Yarger
LIMAT
Colored Elho Club, and Gun
Hall
LORAIN:
Hollywood Restaurant, and
Gus Atthanasoff (Athans)
Showboat, Gus Atthanasoff
(Athans)
PIQUAT
Sedgewick, Loe, Operator

PIQUAI
Sedgewick, Loe, Operator
PROCTORVILLE:
Plantation Club, and Paul D.
Recse, Owner
SANDUSKY:
Eagles Club
Mathews, S. D.
Sallee, Henry
SPRINGFIELD:
Jackson, Luwrence
Terrace Gardena, and H. J.
McCall

Terrace Gardens, and H. J.
McCall
TOLEDO:
Barnett, W. E.
Club Tecumseh, and Joseph
Simon, Operator
LaCaso Del Rto Music Publishing Co., and Don B. Owens,
Jr., Secretary
National Athletic Club, Roy
Fina and Archie Miller
Nightingule, Homer
Tripodi, Joseph A., President
Italian Opera Association

WARREN: WARREN: Herbert, Jr. YOUNGSTOWN: Summers, Virgil (Vic) ZANESVILLE:

5'Nai B'rith Organization, and Sam Nate. Employer, Harry Boorstein. President

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

VAUX HALL: Carillo, Manuel R.

Gross, David
WEST NEW YORK:

VINELAND:

OKLAHOMA

RDMORE.
George R. Anderson Post No.
65, American Legion, and
Floyd Loughridge Morris, Guss MUGO:

MUGO: Sevens Brothers Circus, and Robert A. Sevens, Manager RUELOGEE: Outer, John A., Manager Roden Show, connected with Grand National of Minshoges, Okla. OELAHOMA CITTS Leonard's Lohn, and Laonard Dunkop Randolph, Toylor Simms, Arran Leutwestern Attractions, M. E. Roldman and Jack Swiger OEMULGEE: Masonic Hall (colored), and

Netl, Carl Power, Do Fower, Donald W.

MIDLARDY
Macon, Bill
NANTICORIL
Hamilton's Night Club, and
jack Hamilton, Owner
NEW CASTLE:

Naule, Tommy
OIL CITY:
Friendship League of America,
and A. L. Helson
PHILADELPHIA:

Allen, Jimmy
Associated Artists Buress
Diktore Hotel, and Wm. Clore.

PITT BRUNGHI
Ficklin, Thomas
Matthews, Lee A., and New
Artist Service
Ones Club, and Jou DePrancisco, Owner
Beight, C. H.
Sala, Joseph M., Owner, Bl
Chico Cafe
POTTSTOWN:
Schmoyer, Mrs. Irma
SCRANTY":
McDonough, Prank
SHENANDOAH
Mikits, John

Toffel, Adolph UNIONTOWN: Polish Radio Club, and Joseph

WASHINGTON:
Athen, Pete, Manager Washington Cockini Lounge
Lee, Edward
WEST CHESTER:
202 Mesical Bar, and Joseph A.
Barone, owner (Glenolden,
Pa.), and Michael lezzi,
co-owner

Mikita, John

Flick, Walter H.

Poincette, Walt

A. Zelasko WASHINGTON:

CO-OWNER
WILES-BARRE
Kahan, Samuel
WILLIAMSPORT

Pinella, James WORTHINGTON:

Hall (colored), and Signmons Mannic Hall (colored), and Calvin Simmons SHA WARE: Deldarco, Prank TULEA: Berns, Harry B. Low's Cockusi Lounge. and Clarence Love Williams, Cargile

OREGON

EUGENE: Granda Gardens, Shannon Shaeffer, Owner Weinstein, Archie, Commercial HERMISTON: Rosenberg, Mrs. R. M. LAKESIDE: POSTLAND:
Acms Club Loungs, and A. W.
Denton, Manager
McClendon's Rhythm Room, and
With McClendon
Guark Supper Club, and Fred
Raber Baker
Baker
Tank Club of Oregon, Inc., and
B. C. Bartlen, Fresident
ROGUE RIVER:
Arnold, Ida Mas
SALEM Lope, Mr. American Legion Post No. 75,

PENNSYLVANIA AR SOUTHPRAN Guina, Otis Hogo's and George Fidler and Alexander Altieri, Frops. Main Line Civic Light Opera Co., Nat Burne, Director BLAIREVILLE Moore Club, and A. P. Sandry, Employer SEADURN: MADURY John
MADON VILLE
Wanderbit Country Club, and
Terry McGovern, Employer
BRYN MAWE.
E. F. Cale, and George Fassion
CHILLELE
Grand View Hotel, and Arhur
Nydick, Employer
CHESTEE:
His Heaven Ross, See Laur,
Employer
DEVON:
Jones, Martin

SOUTH CAROLINA CHARLESTON Hampton Supper Club and

Conwell, J. R. YORK: Daniels, William Lopez

Joses, Martin DONORA: Bedford, C. D.

CHESTER:

Mack's Old Tyme Minstrels,
and Harry Mack Hamilton, Margaret
Hamilton, Margaret
Pupe Hotel, and Ernest Wright
EVERSON:
King, Mr. and Mrs. Walter
PARIMOUNT PARE:
Liveride Ins.
Ottenberg, President
el-Limboldburk COLUMBIA Block C Club, University of South Carolina PLORENCE:

City Recreation Commission.

GRENOVILES

Forest Hills Supper Club, R. K. and Mary Rickey, Issuest, J. K. Mosely, and Sue Ellison, former Owner and Manager 202 Musical Bar (West Chester, Pa.)

Chester, Pn.)

RAENBURG:
Ickes, Robert N.
Knipple, Ollie, and Ollie
Knipple's Lounge
T. Francisiv of John
Harris High School, and
Robert Spitter, Chaltman
Reever, William T.
Waters, B. N. MARIETTA:
"Bring on the Oirle," and
Don Mendors, Owner MOULTRIEVILLE:
Wurthmann, George W., Jr. (of
the Pavilion, Isle of Palms,
South Caroline)

Piciding, Ed MYRTLE BRACH: riett, Relph J. RATLETON MARTANBURG: Holcome, H. C. UNION: Dale Bros. Circus Yanuszi Restaurant, and Angelo Yanuszi

SOUTH DAKOTA

Angelo Yanusti
JOHNSTOWN:
Boots and Soddle Club, and
Everett Allen
The Club 12, and Burrell
Handrig Johns, Robert

Freed, Murray Samuels, John Parker

LANE Rainbow Bullroom, and Andrew Employer SIOUX PALLS Haar, E. C. Mataya, Irene

* TENNESSEE

LANEFORD:
Ricardo's Hotel and Cafe, and
Richard Artuno
LEWISTOWN!
Temple Thesian and
ACLAD VILLE:
ACLAD VILLE:
TEMPLE THE STAND CITY
BARRON CITY
BARRON THESIAN
LEGALO VILLE:
REPORT THE STAND CITY
BARRON THESIAND CITY
BA Burton, Theodore].

ENOXVILLE:
Caralcade on ice, John J.
Denton

Denton
Grecal Enterprises (also known as Dixie Recording Co.)
Henderson, John
MEMPHIS: Goodenough, Johnny

Brestwood Dinner Club, and H.
L. Waman, Owner
Carrethers, Harold
Chavez, Chick
Coconut Lounge Club, and Coconet Lounge Club, and
Mrs. Pearl Huntur
Coure, Alexander
Fessie, Bill
Grady's Dinner Club, and
Grady Floss, Owner
Hayes, Billie and Floyd, Club
Tannibur
Incknon, Dr. R. B.
Nocturne Club, and John
Porier Roberts, operator
PARISI
Caverye Ramman

Associated Artists Bureau
Biklore Hotel, and Was. Clore,
Operator
Bubech, Carl P.
Click Club
Davis, Russell
Davis, Samuel
Dupree, Hiram R.
DuPree, Recree
Erlanger Ballronm
Matutecl, Benjaman P.
Melody Records, Inc.
Montalve, Banton
Maxiani, Joseph
Philadelphia Lab. Company, and
Luis Colantunne, Managur
Pinshy, Harry
Raymood, Don G., of Creative
Enertrainment Bureau
Stenley, Frank
Stiefel, Alexander
PITY SBUILCER
Ficklin, Thomas

Cavette, Engene

TEXAB

AMARILLO: Mayo, Willie B. AUSTIN: May.
AUSTIN:
El Morrocco
Voa, Tony
Williams, James
Williams, Mark.
Promoter
BAUMONTO
Bishop, E. W.
BOLING:
Faile, Isaac A., Manager Spotlight Band Booking Cooperative (Spotlight Bands Booking and Orchestra Management Co.)
TRIAM:

WILLIAM:

***ANAGER**

PRENHAM:
The Myersville Hall, Johnny
Grabarscheck, Manager
BROWNWOOD:
Junior Chamber of Commercand R. N. Leggett and Chr

D. Wright CORPUS CHRISTIA

Kirk, Edwin Beck, Jim, Agency
Embasy Club, Helen Askew,
and James L. Dixon, Sr., co-

PORTSMOUTH:
Rountree, G. T.
RICHMOND: AMERICAN Legion Post No. 151
Knight, Allen, Jr.
Render-voos, and Great Black
SUPPOLES
Clark, W. H.
VINGINIA BEACHE
Base, Milen.

owners

Lee, Don, Owner of Script and
Score Productions and Operator of "Sewdest and Swingtime"

Linshie (Shippy Lyan), Owner
of Script and Score Productions and Operator of
"Sewdest and Swingdime"

May, Oncar P. and Harry B.
Morgan, J. C.

DENISON:

Club Rendersons

Club Rendesvous

EL PAROL
BOWden, Rivers
Marlin, Coyal J.
Walker, C. F.
Williams, Bill
FORT WORTH:
Clemons, James E.
Famous Door, and Jon Earl,
Occasion.

Operator
Florence, F. A., Jr., Jenkins, J. W., and Parvish Inn Sayder, Chic Stripling, Howard
GALVESTON: Evans, Bob Shiro, Charles GONZALES:

Duiley Bros. Circus
GRAND PRAIRIES
Club Bagdad, R. P. Bridges and
Marian Tengue, Operators

HENDERSON: HOUSTON:

COREL, PAUL
Jetton, Oscar
McMeulten, B. L.
Revis, Bouldin
Singleterry, J. A.
World A musements, Inc., Thos.
A. Wood, President

LEVELLAND Calline, Dos
LONGVIEW
Club 26 (formerly Resdexvous
Club), and B. D. Holiman,

Employer Ryan, A. L. MICKIA: Payne, M. D.

Earl, J. W. Griggs, Samuel Grove, Charles

(IDERIA)
The Rose Club, and Mrs. Harvey Kellar, Bill Grant and Andy Rice, Jr.

Schwacler, Le BOWLER: PALESTINE

Galat, Erwin
Peasley, Charles W.
GRENVULLES
Reed, Jimmile
BAYWARDs
The Chicago Inn, and Mr.
Louis O. Runner, Owner
and Operator
RUBLEY:
Club Prancia, and Immes Franc PARISe Ron-Du-Voo, and Frederick]. Merkle, Employed PORT ARTHUR:

Demland, William SAN ANGÉLO: Specialty Productions, Nelson Scott and Wallace Kelson SAN ANTONIO:

POTTEST, Thomas Lesthy, J. W. (Lor), Backin' M Dude Ranch Club Obledo, F. J. Backin' M Dude Ranch Club, and J. W. (Lor) Lesthy WALASOD: LA CROSSE: Troube, Thomas, and Little Dandy Twerm MARSHFIELD:
Uncown Bar, and Eddie Arnett MILWAURER:
Bethia, Nick Williams
Continental Theatre Bar Cupps, Arthur, fr.
Dimaggio, Jerome
Gentilli, Nick
Manianci, Vince
Rio Club, and Samuel Douglas,
Manager, Vernon D. Bell,
Owner

VALASCO: Pails, Issac A., Manager Spot-light Band Booking Coopera-tive (Spotlight Bands Book-ing and Orchestra Manage-ment Co.).
WICHITA FALLS:
Dibbles

UTAH

SALT LAKE CITY:
Velvet Club, and M. S. Sutherland, employer

VERMONT

RUTLAND:

Brock Hotel, and Mrs. Esselle
Duffie, Employer

RACINE:

RACINE:

EINCHBURG:
Bailey, Clarence A.
MARTINSVILLE:
Hutchess, M. E.
NEWPORT NEWS:

leanc Burton
McClain, B.
Terry's Supper Club
NORPOLE:

Meyer, Morris Rohanna, George Winfree, Leonard

Big Track Diner, Percy Simon, Proprietor Cashvan, Irwin

VINGINIA BEACHT
Bass, Milton
Fox, Paul J., Jim and Charles
Melody Inn (formerly Harry's
The Spot), Harry L. Sines,
Ir., Employer
White: William A.
WILLIAMSEURG:
Log Cabin Beach, and W. H.
(Fats) Jackson

WASHINGTON

Grove, Sirlem Harvison, R. S. POKANE: Lyndel, Jimmy (James Delagel)

WEST VIRGINIA

CHARLESTON:
Club Congo, Paul Daley, Owner
El Patio Boat Club, and Charles
Powell, Operator
White. Ernest B.
CHARLES TOWN:
Orchard Inn, and Mrs. Sylvia
Bishop

SEATTLE:

CHARLESTON:

BIIDOP

Brewer, D. C.

WHIREI ING:

Hawkins, Charles LOGAN:

Coats. A. J.
MARTENSBURG:
Miller, George B.
MORGANTOWN:

Niner. Leonard
WELLSBURG:
Club 67 and Mrs. Shirley
Davies, Manager

WISCONSIN

Schwacler, Leroy BOWLER: Reinke, Mr. and Mrs.

GREEN BAY: Franklin, Allen

BACINBI Miller, Jerry RHINIX ANDIES Kendell, Mr., Manager Holly Wood Lodgs BOSHOLTI Akavickas, Edward CEATHAMI Taylor, Da COBOURG: VIRGINIA ALEXANDRIA:
Commonwealth Club, Joseph
Burko, and Seymous Spelms
BUENA VISTA:
Rockbridge Theatre
DANVILLE:
Bulke: I. M. THE BOYGANI Sicilia, N. Puller, J. H. Huleizer, Herb, Tropical
Gardens Tropical Gardens, and Herb Hubiter Downing, J. Rdward HAMPTON: Masey, Terry LIGHTPOOT: TOMAN. Veterans of Poreign Wass Yorkie's Tavers and Chauncey Batchelor LYNCHBURG:

MROPIT:

WYOMING

Club Prancis, and James Francis Pontecchio, Mrs. Elcey, Club

Manager, versus of the control of th

CASPER:
Detrick Inn., and Harry Barker
8 h M Enterprises, and Spiwester Hill
CHEVENNE:
Shy-Ann Nite Club, and Hazel
Kline, Manager
parmorks: DUBOIS

PVANETON

Manager

AOCE SPRINGS:
Smoke House Louage, Del S.
James. Employer DISTRICT OF

COLUMBIA WASHINGTON WASHINGTON:
Adelman. Ben
Alvis. Bay C.
Archer. Pat
Cabana Club, and Jack Sepleo
Celebrity Club, and Lewis Clark
Cherry. Foundation Recreation
Center and Rev. Robert T.
Cherry. Pres., and Oscar
Russell China Clipper, Sam Wong,
Owner
Clore's Musical Bar, and Jean
Clore
Club Africuse. and Charleo

Clore's Musical mes, Clore
Club Afrique, and Charles
Libard, employer
Club Cimmarron, and Lloyd
Von Blaine and Cornelius R.
Powell
Club Ellingron (D. R. Corp.),
and Herb Sacha, President
D. R. Corporation, and Herb
Sacha

Sachi
du Val, Anne
Five O'Clock Club, and Jack
Staples, Owner
Gold, Sol
Hoberman, John Price, Pres.
Washington Aviation Country
Club
Noffmen, Pdward P., Hoffman's

Washington Avistion Country
Club
Hoffman, Edward F., Hoffman's
3 Ring Circus
Kirsch, Fred
La Councur Club, and
W. S. Holt
Little Dutch Tavern, and El
Brookman, Employer
Mansfield, Emanuel
Hooore, Prank, Owner Star
Dust Club
Murray, Lewis, and Lou and
Alex Club, and Club Bengan
Music Hall, and John Wilson,
Owner, and Frederick Loren,
Manager

Perrisso. S. Research. Company of the Perrisso. Employer Purple Iris, Chris D. Cassimus and Joseph Cannon Robinson, Robert L. Romany Room, Mr. Weinttenh, Operator, and Wm. Biron,

Rosa, Thomas N,
Rusingus Room, and Elmor
Cooke, Owner
Smith, J. A.
Sgring Rood Cafe, and
Casimer Zera
T. a. W. Corporation, Al
Simonds, Paul Mana
Walters, Alfred
Wong, Hing

CANADA ALBERTA

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

BRITISH COLUMBIA

VANCOUVER:
Gaylorde Enterprises, and L.
Carrigan, Manager
11. Singer and Co. Enterprises,
and H. Singer
Signs of Harlem Revue, and B.
Lyle Baker and Joseph Kowsa
Attractions, Operators

NOVA SCOTIA

GLACE BAY:
McDonald, Marty

ONTARIO

CHATHAM:
Taylor, Dan
COBOURG:
International Ice Revue, Robt.
White, Jerry Rsyfield and J.
J. Walsh

J. Waish
GALT:
Duval, T. J. "Dubby"
GRAVENSURST:
Summer Gardens, and James
Webb
GUELPH:
Nasal Veterana Association. M

GUELPH:
Naval Veterans Association, and
Louis C. Janke, President
HAMILTON:
Nutting, M. R., Pres. Merrich
Bros. Circus (Circus Productions, Ltd.)
HASTINGS:
Basaman, George, and Riverside
Pavilion
LONDON:

Rline, Manager
UBOMS
Rustic Pine Taverb, and
Bob Harter
VANSTON:
Jolly Roger Nite Club, and Joe
D. Wheeler, Owner and
Manager
Glendale Pavilion
LORDON:
Merrick Bros. Circus (Clross
Productions, Ltd.), and M.
R. Nutting, President
OUTH SHORE,
MUSSELMAN'S LAKE:
Glendale Pavilion, Ted Bing-

NEW TORONTO

Leslie, George Parker, Hugh Thomas, Howard M. (Doc)

PORT ARTHUR Curtin, M. TORONTO: and Monogram Records, Meurs, Darwyn and Sokoloff Habler, Peter Kenten, Bob Langbord, Karl Local Union 1452, CIO Secol Workers Organising Com-mittee Miquelon, V. Mitford, Bert Radio Station CHUM Weinberg, Simon Weinberg, Simon West TORONTO: Ugo's Italian Reseaurant

Ugo's Italian Revinchester:
Bilow, Hilliare QUEBEC

DRUMHONDVILLE Grenik, Marshall SONTREAL:
"Auberge du Cap" and Rene
Deschamps, Owner
Association des Concerts Classiques, Mrs. Edward Blouin,
and Antoine Dufor Auger, Henry Beriau, Maurice, and LaSociete Artistique
Coulombe, Charles
Daoust, Hubert and Raymond
Edmond, Roger Roger Edmond, Roger
Gypsy Cafe
Haskett, Don (Martin York)
Lussier, Pierre
Radio City Theatre and Jimmy
Coston and Jean Grimaldi,

Owners abrock, Larry, and his Rodeo Shor Vic's Restaurant

Oliver. William Supprock, Larry, and his Rodeo

QUEBEC CITY: LaChance, Mr.

INTERNATIONAL MUSICIAN

LANCASTIE

ANCE Cap Ope B

THE

St.

8

REGI

WAN

FAIR Casa di Glei

Thos Wall Re INDI

This

cally

HONC Keni Pa

MOBILI Cargy PRICHA PHOEN

Planta PICACH TUCSON El Tar HOT SP

Forest age, C BAKERSI Jurez S BIG BEA Cressm.
IONE:
Watts,

JACK SON JACKSON Watts, LAKE Ct Cobb h Mont LONG BI Chatter Holsti Cindere Burle LOS ANG

Dollar Theat Hancock NATIONA OCEANSII Town H
Cusens
PINOLE;
Pinole B
E. Ler
PITTSBUR

SASKATCHEWAN

REGINA: Judith Enterprises, and G. W. Haddad

CUBA

HAVANA: Sans Souci, M. Triay

ALASKA

ANCHORAGE:
Capper, Keith
Open House Club, and Bill
Brown and L. D. McElroy,

Casa Blanca, and A. G. Muldoon Glen A. Elder (Glen Alvin) Johnson, John W.
Swing Club, and Benny Johnson
The Flamingo Club, John Harris
and George Walton, Prop.

HAWAII

HONOLULU: Kennison, Mrs. Ruth, Owner Pango Pango Club Thomas Puna Lake

SOUTH AMERICA BRAZIL

MISCELLANEOUS

Abernathy, Goorge Alberu. Joe Al-Dean Circus, P. D. Preeland Andros, George D. Anthoe, John Arnetta, Eddie Arwood, Ross Aulger, J. H., Aulger Bros. Stock Co.

Bacon, Paul, Sports Enterprises, Inc., and Paul Bacon Ball, Ray, Owner All Star Hit Paratic Baugh, Mrs. Mary N. Edward Beck, Employer Rhapsody on Ice Blumenfeld, Nate Bologhino, Dominick Bolster, Norman Bosserman, Herbert (Tiny)

Bosserman, Herbert (Tiny)
Brandbors, E.
Brauntein, B. Frank
Bruce, Howard, Manager
"Crary Hollywood Co."
Brydon, Ray Marsh, of the Dan
Rice 3-Ring Circus
Buffalo Ranch Wild West Circus,
Art Mig. R. C. (Bob) Grooms,
Owners and Managers
Burss, L. L., and Partners
Bur-Ton, John

Canell Brothers Circus Capell Brothers Circus
Cartson, Ernest
Carroll, Sam
Cheney, Al and Loe
Chew, J. H.
Collins, Dee
Conway, Stewart

Dale Bros. Circus Davis, Clarence Davis, Oscar deLys, William Deviller, Donald DiCarlo, Ray Drake, Jack B.

Eckhart, Robert Edwards, James, of James Ed-wards Productions

Fechan, Gordon F.
Ferris, Mickey, Owner and Mgr.
"American Besuties on Parade"
Field, Scott Field, Scott
Finklestine, Harry
Forrest, Thomas
Fox, Jesse Lee
Freich, Joe C.
Friendship League of America,
and A. L. Nelson

Garnes, C. M.
George, Wally
Gibbs, Charles
Gilbert, Paul and Paula (Raye)
Goldberg (Garnett), Samuel
Goodenough, Johnny
Gould, Hal
Curier, Licha A. Manager, Reference Gould, Hal Gutire, John A., Manager Roden Show, connected with Grand National of Muskogee, Okla.

Hewlett, Raiph J.
Hoffman, Edward F.,
Hoffman's 3-Ring Circus
Hollander, Frank,
D. C. Restaurant Corp. Horan, Irina. Horan, Irish Hora, O. B. Houkins, Jack Howard, LeRoy Howe's Ramous Hippodrome Circus, Arthur and Hymna Sturmsh Huga, James

International Ice Revue, Robert White, Jerry Rayfield and J. J. Walsh Johnston, Sandy Johnston, Clifford Jones, Charles

Kay, Bert Kelton, Wallace Kelton, Wallace*
Kimball, Dude (or Romaine)
Kirk, Edwin Larson, Norman J. Law, Edward

Law, Edward Leveson, Cherles Levia, Harry Lew Leslie and his "Blackbirds" Mack, Bee
Magee, Floyd
Magen, Roy
Mann, Paul
Marham, Dewey "Pigment"
Matthews, John
Maurice, Ralph McCarthy, E. J.

McCaw, E. B., Owner Horse Pollics of 1946 McGawan, Everett Mecks, D. C. Merry Widow Company, Eugena Haskell, Raymond E. Mauro, and Ralph Paonessan Managers Miller, George E., Jr., former Bookers License 1129 Ken Miller Productions, and Ken Miller Miqueton. V. Montalvo, Santon

New York Ice Fantasy Co., Scott Chalfant, James Blizzard and Heary Robinson, Owners

Olsen, Buddy Osbora, Theodore O'Toole, J. T., Promoter Otto. Jim Ouellette, Louis

Patterion, Chiles Peth, Iron N. Pfau, William H. Pinter. Frank Pope, Marion Rayburn, Chules Rayfield, Jerry

Rayfield, Jerry
Rea, John
Redd, Murray
Reid, R. R.
Rhapsody on Ice, and N. Edw
Beck, Employer
Roberts, Harry E. (Hap Roberts
ar Doc Mel Roy)
Robertson, T. E.,
Robertson Rodeo, Inc.
Warto, W. C.
Watton, N. C.
Williams, Bill
Williams, Prederick
Williams, Prederick
Williams, Prederick
Williams, Prederick
Williams, Prederick
Williams, Robert

Rogers, C. D. Rose, Ital J., Enterprises

Ross, Ital J., Enserprises

Interprises

Int

Taber, Jacob W. Taylor, R. J. Thomas, Mac Travers, Albert A.

UNFAIR LIST of the American Federation of Musicians

This List is alphabeti-cally arranged in States, SAN LUIS OBISPO Canada and Miscellaneous

ALABAMA

MOBILE MOBILE:
Cargyle, Lee, and his Orchestra
Club Manor, and Arnold Parks
PRICHARD:
Rose Club and W. A. Cottrell,
Manager
Manager

AD170MA

DENVER:
Fraternal Order of Eagles,
Acric 2063
LOVELAND:
Wettgate Ballroom
RIFLE:
Willer Layard

ARIZONA

PHOENIX: on Ballroom Plantatios PICACHO: ern, and Dave Hill. Manager TUCSON: El Tanque Bar Gerrard, Edward Barron

DAR PROFIELD:

ARKANSAS HOT SPRINGS:
Forest Club, and Haskell Hardage, Prop.

CALIFORNIA

White, William B.
BIG BEAR LAKE:
Creaman, Harry B.
IONE: , Don, Orchestra Watts, Don, Orchestra
JACKSON:
Watts, Don, Orchestra
LAKE COUNTY:
Cobb Mountain Lodge, Mr.
Montmarquet, Prop.
LONG BEACH: Tabone, Sam
LOS ANGELES:
Fouce Enterprises, and Million
Dollar Theatre and Mayan
Dollar West:

Tabone, Sam
JACKSONVIL
Standor Bar
Lounge
EY WEST: Theatre Hancock, Hunter NATIONAL CITY

Band Review Town House Cale, and James Cusensa, Owner PINOLE: Pinole Brass Band, and Frank E. Lewis, Director
PITTSBURG:
litrents. Rennic (Tiny)
PORT CHICAGO: Bungalow Cate Cappe, Roy, Orchestra SAN DIEGO: Cobra Cafe, and Jerome O'Connor, Owner

National City Maytime

INDIVIDUALS, CLUBS, SAN FRANCISCO: Freitas, Carl (also known as Anthony Carle)
This List is alphabetilones, Cliff Seaton, Don SANTA ROSA, LAKE COUNTY: THARE T D E S Hall

COLORADO

Wiley, Leland

CONNECTICUT

DANIELSON: Pine House HARTPORD

BAKERSFIELD:
Jurez Salon, and George Benton
BPUPELY HILLS
Brandywine Post No. 12, Ameri-

Crystal Bar
Flynn's Inn
Sea Horse Grill and Bar
CLEARWATER BEACH: ONG BEACH:
Chatter Box Cafe, and Robert
Holstun, Prop.
Cinderella Ballroom, John A.
Burley and Jack P. Merrick,
Proprietors
Tabone, Sam
Tabone, Sam
Fouce Enterprises, and Million
Standor Bar and Cocktall
Lounge
L EY WEST: Carson's Orchestre
Bahama Bar Mecker's Orchestra
Cecil's Bar Towern, and Mr. Stern,
owner ACKSONVILLES owner Jack and Bonnie's Starlight Bar MIAMI: Calypso Club, and Pasquale J. Meola ORLANDO: El Patio Club, and Arthur Karst, Owner PANAMA CITY:
Plaza Night Club and Bar
PARKER:
Fuller's Bar

ST. PETERSBURG:
St. Petersburg Yacht Club
SARASUIA:
"400" Club
TAMFA:
Diamond Horseshoe Night Club,
Joe Spicola, owner and
manager
Grand Oregon, Oscar Léon,
Manager

GEORGIA

MACON: Jay, A. Wingste Lowe, Al Lowe, Al Weather, Jim SAVANNAH: Shamrock Club, and Gene A. Deen, owner and operator Sportsmen's Club, Ben J. Alex-

IDAHO

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

OWBE! The Spot, Al Dennis, Prop. CHICAGO: Chicago Defender, and John H. Sengata-Cherocer, and John Nr.
Sengata-Cherocer, and John Nr. Sinn's Inn, and Sylvester Sinn, Operator GALESBURG:

JACKSONVILLES
Chalet Tavern, in the Illinois
Hotel
MARISSA:
Triefenbach Broshern Orchestra

NASHVILLE: Smith, Arthur OLIVE BRANCH: 44 Club, and Harold Babb ONEIDA: Rova Amset Hall

STERLING: Bowman, John B. Sigman, Arlie PENSACOLA:
Stork Club, and F. L. Doggett, WEST CITY:
owner Whitehouse Tavern

INDIANA ANDERSON:
Adams Tavers, John Adams
Owner
Romany Grill
INDIANAPOLIS:
Udell Club, and Hardy Edwards, Capitol Theatre Majestic Theatre Strand Theatre Owner MISHAWAKA: VFW Post 360 MAINE

VFW Post 360
MUNCIEs
Delaware County Pair
Muncie Fair Association
80UTH BENDs
Bendix Post 284, American Legion hain O'Lakes Conversation

Downtowner Cafe, and Richard Cogan and Glen Lutes, Owners
PNA Group 83 (Polish National
Alliance)

Alliance)

1. Joe Valley Boat Club, and
Bob Zaff, Managet St.

Pine Howard ARTPOED:
Buch's Tavera, Prank L.
Lucco, Prop.
OOSUP'
American Legion
Club 9!
ORWICH:
Polish Veteran's Chub
Wonder Bar, and Boger
Beraier, Owner
DELAWARE
WILMINGTON:
Brandywine Post No. 12, American Legion
Twin Palls:
Sportsman Club, and P. L. Barton and Musty Braun, Owners
ILLINOIS

Brandy Munical Respect to and Musty Braun, Owners

ILLINOIS

Brandy Munical Respect Fillmore School Hall
EVEN WEST.

Ray Manten Orchestra
Proportion
Proportion
Post Moines County
Organization
HI Quonact Building, Hawl
Part Tecture
Organization
HI Quonact Building, Hawl
Part Tecture
Organization
HI Quonact Building, Hawl
Part County
Organization
HI Quonact Building, Hawl
Part Gounds
CEDAR PALLS:
Smoky Mountain Respect
Fillmore School Hall
EVEN WEST:
Ray Hanten Orchestra
Proportion
Proportion
Respect County
Organization
HI Quonact Building, Hawl
Part County
Organization
HI Quonact Building, Hawl
Part Technical County
Organiza BOONE:
Miner's Hall
Startt, Lou and
BURLINGTON:
Des Moines County Rural Youth
Organization
4H Quonect Building, Hawkeye
Fair Grounds
CEDAR FALLS:
Atmony Ballroom
Florence Rangers

Eagles Lodge Club ZWINGLE: Zwingle Hall

KANSAS

KENTUCKY

NOWLING GREEN! BOWLING GREEN!
Jackman, Joe L.
Wade. Golden G.
MAYPIELD:
Pancy Parms Picnic, W. L.
Cash
PADUCAH:
Copa Cabana Club, and Red
Thrasher, Proprietor
Masonic Temple, F. & A. M. 92,
and Peg Mason

LOUISIANA

Capell Brothers Circus
NEW ORLEANS:
Five O'Clock Club Forte, Frank
418 Bar and Lounge, and Al MARQUETTE:
Bresnahan, Prop. Johnston, Martin M

Happy Landing Club
Opera House Bar
Treasure Chest Loonge
SHREVEPORT:

LEWISTON:
Pastime Club
WATERVILLE: Jefferson Hotel, and Mr. Shiro, Owner and Manager

MARYLAND

BALTIMORE:
Blue Room. of the Mayfair
Hotel
Rnowles, Nolan F. (Actua
Music Corp.)
State Theatre
Summail Summit BLADENSBURG:

Bladensburg Arena (America on Wheels) EASTON: Startt, Lou and bis Orchestra

MASSACHUSETTS

Florence Rangers Band Heywood-Wakefield Band GLOUCESTER: Youth Council, YMCA, and Floyd J. (Chuck) Farrar, Secretary HOLYOKE: alek's Lon

Owner
SHIRLEY
Rice's Cafe, and Albert Rice
SCHTHBRIDGE
Piloudski Polish Hall
SPENCER:
Spencer Pair, and Beraard
Reardon

Reardon
WEST WARREN;
Quabog Hotel, Ernest Drosdall, Operator
WOCCESTEN;
Coronado Hotel, and Charles
Moschoe, Proprietor
Gedymin, Walter
Theatre-in-the-Round, and Alan
Gray Holmes

MICHIGAN

National Music Camp ISEPEMENG: Congress Bar, and Guido Bonetti, Propriesso INTERLOCHEN: National Music Camp

Circle S. Ranch, and Theodore (Ted) Schmidt
NEGAUNES,
Bianchi Bros. Orchestra, and
Peter Bianchi

MINNESOTA

BRAINERD Milkes, C. C. Twin City Amusement Co., and Frank W. Petterson ST. PAUL Burk, Jay Twin City Amusement Co., and Frank W. Patterson

MISSISSIPPI

VICESBURG: Rogers' Ark

MISSOURI

ANSAS CITY:
Coates, Lou, Orchestra
El Capitan Tavern, Marvin
King, Owner
Gay Pad Club, and Johnny
Young, Owner and Prop.
Green, Charles A.
Mell-O-Lane Ballroom, and
Leonard (Mell-O-Lane) Robinson EANSAS CITY

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

MONTANA

LYNN:
Pickfair Cafe, Rinaldo Cheverini, Prop.
METHUEN:
Central Cafe, and Messra. Yanakonis, Driscoil and Gagnon,
Owners and Managers
NEW MEDPOED:
Polka, The, and Louis Garston,
Owners
NEBRASKA

MUNITANA

Civic Center Theatre, and Clarcnce Golder

Haver Theatre, Emil Don Tigny
SHELBY:
NEBRASKA

NEBRASKA

HASTINGS American Legion Club Praternal Order of Eagles LINCOLN: Bachman, Ray Famous Bar, and Max Delrough, Proprietor Pochek, Prank Marsh, Al Melody Ballroom Plaines Bar, and Irene Boleski

NEVADA

Little Casing Bar, and Frank

NEW HAMPSHIRE

BOSCAWEN; Colby's Orchestra, Myron Colby, Leader

MECHANICVILLE

Hartley Hotel

Jerry Isacson)

Wheel Restaurant

State Restaurant SCHENECTADY:

Miller, Geno

UTICA

VPW Ravens Band

Polish Community Home (PNA Hall) Top Hass Orchestra SYRACUSES

UTICA:
Russell Ross Trio, and Salvacorra, Angelo Picarro
VALATIE:

Martin Glyan High School Auditorium

Vestal American Legion Post 89

NORTH CAROLINA

OHIO

ARRON:
Ghest Bond Inn
ALLIANCE:
Lexington Grange Hall
AUSTINBURG:
Jewel's Dance Hall
CANTON:
Palace Theatre

Palace Theatre
CINCINNATI:
Cincinnati: Country Club
Copper Stallion Restaurant, at
Mr. and Mrs. Claude Jacket
Highland Country Club
Steamer Avalon
Summit Hills Country Club
Twin Cubs Country Club
DAYTON:
The Country Club
DAYTON:

The Ring, Moura Paul, Op.

um Ballroom

Larko's Circle L Ranch

PIERPONT: Lake, Danny, Orchestra

Ravenna Theatre

Andy's, Ralph Ackerman Mgr.

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

Shamrock Grille Night Club, and Joe Stuphar

Elke inderwood, Don, and his Orchestra

Billger, Lucille

BAVENNA

P. O. I Underwood,

YOUNGSTOWN

Proper, Pitzhough Los KINSTON: A SHEVILLE:

Parker, David WILMINGTON

ARROW.

NORPOLE:

Cole, Harold

MT.

NEW JERSEY

ATLANTIC CITT Clock Bar Mossman Cafe BAYONNE ony's Hall, and Sonay Starke, John and his Orche Polish American Citizens Club St. Lucius C. oir of St. Joseph's CLIFTON Boechmann, Jacob DENVILLE: Young, Buddy, Orchestre MACEENSACE: Mancianis Concert Band, M. Mamciani, Isador HACKETTSTOWN HODDKEN:
Swing Club
JERREY CITY:
Band Box Agracy, Visco Glaciano, Director
LAKEWOOD:
Macron Later Morgan, Jerry MAPLEWOOD: Maplewood Theatre
MONTCLAIR:
Montclair Theatre
MT. HOLLY:
College Mess College MONICERT DESIGN AND A CONTROLL OF THE MONICERT OF THE MONICER OF T

ge Coach and Lou Vaccare NEW MEXICO

B. Sellitti, leader aterson Symphonic Band P. Panatiere, leader

ANAPRA: Sunland Club Sunland CARLSBAD Lobby Club RUIDOSO.

St. Michaels Gro

Swim Chalet

NEW YORK Regni, Al, Orchestra BRUNX: Albha Inn, Pete Mancuso Proprietor and Carl Raniford, Manager Revolving Bar, and Mr. Alexander, Prop. BOOKLYN:
All Ireland Baliroom, Mrs. Paddy Griffin and Mr. Paddy Griffin and Mr. Patrick Gillenyis SUFFALO:
Hall, Art Jese Clipper Post No. 430, "American Legion Lasyette Theatre Wells, Jack Williams, Buddy Williams, Oneian CATELILI:
Jones, Streit, and his Orchastra Aloha Inn, Pete Mancuso Pro-prietor and Carl Rantford, Jones, Stevie, and his Orche COSOESI ets Arens, and Charles Gaptill
COLLEGE POINT, L. L.
Muchier's Hall
ELMIRA: Hellywood Restructed The Casino

SHELL

Cavacinal's Paren Restourant,
Edw. and Daniel Cavacina
Managers
GENEVA: HARRISVILLE

Cheesman, Virgil HUDGON: New York Villa Restaurant, and Hazel Unson, Propriet

Best Bree. Theatres Circuit, in-cluding Colvin Theatre

Killmer, Parl, and his Orches-tra (Laster Merba)

INTERSON VALLEY:

Nino's Italian Cal

MAMARONICE:

ENMORE:

OKLAHOMA

OKLAHOMA CITT:
Bass, Al, Orchestra
Elliu, Harry B., Orchestra
Hoghes, Jimssy, Orchestra
Ovvig, William, Booking Agent
Palledium Ballroom, and Irvia
Farker

OREGON

GRANTS PASS Fruit Dale Grange

HUMBER OF THE PRINCIPLE PR Swan Organettes

AAMS VALLEY:
Same Valley Grange, Mr. Peffley, Grange beaster

PENNSYLVANIA

Hartey Hotel

"MW YORK CITY:

Civic Drama Guild of New York

Disc Company of America

(Aach Recordings)

Industry Clab, and Martin Natale, Vice-Pres., East 37 th St.,

Amuserment Corp.

Norman King Enterprises, and

Norman King Enterprises, and

Morales, Crun

Richman, William L.

Solidaires (Eddy Gold and

Jerry Inscend) ALIQUIPPA:
Barr Hotel
AMERIDGE:
Loyal Order of Moose No. 77
VPW Post 165
ANNUILLE: Washington Band
ASHLAND:
Engles Club Engles Club VPW Home Association, Post 7654 BADEN: Byersdale Hotel Byersdale Hotel Joe's Ber and Grill, and Joseph Briggs. Prop. OLEAN: wille Hotel Bartones VFW Post No. 48
White Township lan
BIG RUN:
Big Run War Memorial Mack, Henry, and City Hall Cate, and Wheel Cate and Wheel Cate Lime Lake Grill State Responses Evan's Roller Rink, and John Evan CARBONDALE: Loftus Playground Drum Corps. and Max Levine, President CARTON:
Schmidt Hotel, and Mr. Harris,
owner, Mr. Kilgore, mgr.
FALLSTON:
Bradva Brown and Artists Bradys Run Hotel
Valley Hotel
FORD CITYs Atlantic City Inn
FRACKVILLE
American Legion Post No. 101
FREDOM:

SUBJY's lan
GIRARDVILLE
St. Vincent's Church Hall
NEW REIGHTON:
Bradys Run Hotel
NEW CASTLE:
Gables Hotel, and
Frank Giammerine
NEW KENSINGTON:
Gable lan
Gable lan

Village Baro, and K. A. Lehso, Owner PHILADELPHIA:

Dupter, ritual PITTSBURGES Club 72
New Penn Inn, Louis, Alex and Jim Passarella, Prope.
READING:
Baer, Stephen S., Orchestra ROCHESTER Loyal Order of Moose No. 331
ROULETTES:
Brewer, Edgar, Roulette House SHAMOKINI
Maine First Co.
SIGEL Sigel Hotel, and Mrs. Tillke Newhouse, Owner SUNBURY:
Shamokin Dam Pire Co.
WILKINSBURGS
Lunt, Grace YORK:
14 Karat Room, Gene Sonngler, Prop.
Prop.

Palladium Ballroom
GENEVA:
Blue Bird Orchestra, and Larry
Parka
Municipal Building
HARRISBURG:
Harrisburg Inn
Hubba-Hubba Night Club
JEFFERSON:
Larko's Crede J. Ranch Prop.
Reliance Cafe, Robert Rime-kinst, Prop.

RHODE ISLAND

NEWPORT: Prank Simmont and his

SOUTH CAROLINA

CHARLESTON:
Pive O'Clock Club, and
Mose Sabel
POELY REACH:

SOUTH DAKOTA

Scotland Commercial Club

TENNESSEE

BRISTOL Enights of Templer NASHVILLE Hippodrome Roller Rink

TEXAS

CORPUS CHRISTI: Santikos, Jimmie The Lighthouse Tinan, T., and his Band PCINT WORTH: Crystal Springs Pavillon, H. H. Cunningham

PORT ARTHUR: DeGrasse, Lenore SAN ANGELOI

SAN ANTONIO Hancock, Buddy, and his Orchestra Rodrigues, Occar

UTAH

SALT LAKE CITT: Avalon Ballroom Velvet Club, and M. S. Sutherland, Manager

VIRGINIA

ALEXANDRIA andria Arena (America on Wheels) Nightingsle Club, and Gos. Davis, Prop., Jas. Davis, Manager BRISTOL: Knights of Templer NEWPORT NEWS: Heath, Robert Off Bent Club Victory Supper Club NORPOLE: Holiday lan, and lau Hoggard, operator Starlight Club, and William Eddleson, Owner and Oper-ROANOKE Krisch, Adolph
WASHINGTON

SEATTLE: Tuzedo Club, C. Batter, Owner WEST VIRGINIA

CHARLESTON:
Savoy Club, "Flop" Thomps
and Louise Risk, Operators PATRMONT

AIRMONT: Amvets, Port No. 1 Fireside Inn, and John Boyce Gay Spot, and Adda Davis and Howard Weekly West End Tavern, and A. B. Ullom EETSTONE: Calloway, Franklin

WISCONSIN

APPLETON: Kochne i Hall AREANSAW:
Arkansaw Recrestion Dance
Hall, George W. Bauer, Manager AVOCA: Avoca Community Hell

BEAVER DAM: Beaver Dam American Legion Band, Frederick A. Partrey McLane, Jack, Orchestra

BOSCOHEL:
Miller, Earl, Orchestra
Pechham, Harley
Sid Earl Orchestra

BROOKFIELD: ROOKPIELD: Log Cabin Cafe, and Ball Room

COTTAGE GROVE:

Cottage Grove Town Hall, Iohn BRANDON:
Galvin, Operator Palladium Dance Haid

ONTARIO

CUSTER
North Star Ballroom, and John
Bembenck Ayr
Truda, Mrs.
DURAND Hap Community Centre Hayseed Uro Silver Hill Dance Hall CUMBERLAND: Maple Leat Hall GREEN VALLEY: Green Valley Pavilion, Leo
Lajoie, Prop.
KINGSVILLE: Lakesbore Terrace Gardens, and Mesers. S. McManus and V.

Wi Pla FO

To: Phe FO ove Pitt

Sax are FOI

Ave FOI Ia Eme

2758 FOR M And

FOR Li G. 1

FOR So \$1,00 4, N

FOR F Ave.

FOR Pic each Laws

Fair

POR

clu 2115

FOR sell (over part Sbrace

POR

220 C

CI

Mi

Ci

- 10

Ol

Stri

City

N

Stu

ad

JUL

Scott, Wally, and ST. CATHARINES:

MINERAL POINT:
Midway Tavers and Hall,
Al Laverty, Proprietor NORTH FREEDOM SARNIA Polish Hall Polymer Cafeteria American Legion Hall TORONTO PARDEEVILLE

Fox River Valley Boys Orchestra REWEY: High School SOLDIER'S GROVE: Gorman, Ken. Bund STOUGHTON WOODSTOCK

O. A. Gregerion, Pres. TREVOR: Stork Club, and Mr. Aide TWO RIVERS: Club 42, and Mr. Gauger, Mgr. Timms Hall and Tavers

WESTFIELD O'Neil, Kermit and Ray. Orchestro

Weise Orchestra EAST DePERE: Northeastern Wisconsin Pair

Conley's Nite Club Wildwood Nite Club, and John Stone, Manager MANITOWOC:

MANITOWOC:
Herb's Bar, and Herbert
Duvalle, Owner
MENASHA!
Trader's Tavern, and Herb
Trader, Owner
MILWAUKEE:

McJ. Band

Mall

EAU CLAIRE

OREGONI

DISTRICT OF COLUMBIA

WASHINGTON Club Nightingale National Arena (America on Wheels) Rustic Cabin Star Dust Club, Frank Moore, Proprietor

20th Century Theatrical Agency,
and Robert B. Miller, Jr.

Wells, Jack

HAWAII

HONOLULU:

49th State Recording Co.
Ecwalo lan

CANADA BRITISH COLUMBIA

VANCOUVER: laternational Musicians Book-ing Agency, Virgil Lane

MANITOBA

Barrie
NIAGARA BALLBI
Radio Station CHVC, Howard
Bedford, President and
Owner
OWEN BOUND:
Scott. Walls and bis Cont. and his Orchestra Polish Hall Polish Legion Hall ORONTO:
Columbus Hall
Crest Theatre
Echo Recording Co., and
Clement Hambourg
Lambert, Laurence A., and National Opera Co. of Canada
Mittord, Bert
Three Hundred Club Capitol Theatre, and Thomas Naylor, Manager Pellow, Ross, and Royal Vaga-bonds Orchestra QUEBEC

BERTHIER: Chateau Berthelet Manoir Berthier, and Bruce Cardy, Manager GRANBY: Windsor Hotel MONTREAL Gagnon, L. Gaucher, O. Gypsy Cafe Mexico Cafe Moderne Hotel QUEBECI Canadian and American Booking Agency r, JEROME: Maurice Hotel, and Mrs. Blesu, Prop.

MEXICO

MEXICO CITY:

Marin, Pablo, and his Tipica
Orchestra

MISCELLANEOUS

Capell Brothers Circus Kryl, Bohumir and his Symphony Orchestra Marvin, Eddie Wells, Jack

WANTED

WANTED—Paris Selmer Sop. Sax and boxwood English Horn. G. F. Flodine, Stephenson, Mich.

WANTED-Used double French Horn, Bb and F. Prefer Alexander, Reynolds or Schmidt. Nec, 8371/2 Aldine St., St. Paul 4, Minn.

WANTED—Mobile Symphony desires first oboe, first clarinet, first and second basioons, first trumpet, second hora, double-base—on part-time basis, willing to work in other employments, for 1954-55 sezson. Contact Personnel Chairman, Mobile Symphony, Box 143, Mobile, Ala.

WANTED—Pinnist Accompanist, with car, male or female, for established violin soloist, to tour Western states. Salary, or will form business partnership, concert venture. M. Levine, F. G. Box 7827, Lakewood, Colo.

WANTED—Musicians for part-time symphony work who have other job qualifications. Address Charleston Symphony Orchestra, P. O. Box 2292, Charleston 28, W. Va.

AT LIBERTY

AT LIBERTY—Pianist, plays classical and popular, Local 47 card, wide experience as accompanist. Peairer work in Los Angeles area. Miss L. Pasis, 5310 Roseland St., Los Angeles, Calif. Phone WE 63140.

AT LIBERTY—Accordionist wishes to join small combo. N. Casantini, 412 Pine St., Reading, Pa. Phone 2-8767.

AT LIBERTY—Alro sanophonist, doubles clarinet, flute, oboe. Thoroughly schooled and experienced. Member of Locals 802 and 38. Seeking strady or weekend engagements in Metropolitan area. Alfred DePinto, 161 Pearsall Drive, Mt. Vernon, N. Y. MO 7-2076.

AT LIBERTY—F.s.-serviceman trumpet player, doubles alide trombone. Read and fake both instruments. Experience in dance and show work. Prefers combo; will travel. J. Reed, 43 Penn St., Steelton, Pa. Phone 9-2707.

AT LIBERTY—Steel Guitarist, read or fake, any style desired, prefers jazz, willing to travel anywhere, has autumobile; Local 71 card. Albert Vescovo, 902 Innras, Memphis, Tenn. Phone

AT LIBERTY—Tenor Sax player desires to join jazz combo. Will travel, has Local 47 card. Larry Reichert, 5402 Moaroe, Los Angeles, Calif. Phone HO 5-5998.

AT LIBERTY—Colored organ trio; available after Labor Day for booking anywhere. Near, excellent municians; 802 cards. Reginald Smith, P. O. Box 578, Grand Central Station, New York, N. Y.

AT LIBERTY-Dance drummer; prefers job in Midwest. Glenn Holliday, Bunceton, Mo.

AT LIBERTY-String Bass Player, now booked three days a week with combo, wishes steady three days a week with combo, wishes steady work after September lst; will travel. Edward Schrieber, Loretta, Wis.

INTERNATIONAL MUSICIAN

FOR SALE or EXCHANGE

FOR SALE—Violin, Joannes Christophorus 1748, Leidolff Fecit, Vien; appraised value \$400. Write Herbert Roser, 42 Barker Ave., White Plains, N. Y.

Leidolff Fecit, Vien; appraised value 4400. White Plains, N. Y.

FOR SALE—French Horn BB9 double Schmidt, with German silver Schmidt bell. Used; \$450. Tony Marinda, 564 78th St., Brooklyn 9, N. Y.

FOR SALE—Two used Wm. Haynes Flutes, closed C\$: one a French model, one covered hole; both overhauled, \$300 each. E. Stang, 5628 Forbes St., Pittshargh 17, Pa.

FOR SALE—Two bround back String Bass, German; with French bow and cover; \$225. Conn Tenor Sam M-10, \$145. Buscher Tenor Sax, \$900.0; all are used. L. Zinn, Galen Hall, Werneraville, Pa.

FOR SALE—Used Gibson Guitar, Les Paul model, with case, \$130. R. C. Wischham, 109 Highland Ave. S. W., Roanobe 16, Va.

FOR SALE—Used Band Music from library of the late Peter J. Gustat, Mrs. P. J. Gustat, 102 Emerson Drive, Sebring, Fla.

FOR SALE—Used Band Music from library of the late Peter J. Gustat, Mrs. P. J. Gustat, 102 Emerson Drive, Sebring, Fla.

FOR SALE—Used Band Music from library of the late Peter J. Gustat, Mrs. P. J. Gustat, 102 Emerson Drive, Sebring, Fla.

FOR SALE—Two sets used Zildjian Cymbalt, one 14", one 15"; both sets for \$25. J. Gigante, 2758 North Buffum S., Milwaukee 12, Wis.

FOR SALE—Two 5-String Banios (Barnes and Mullens), used, with leather case. Mrs. John Andres, 37 Sloan St., Albany, N. Y.

FOR SALE—Maggini Violin, with double purfling, Lifeno case. excessively rare sandalwood bow.

FOR SALE—Maggini Violin, with double purfling, Lifton case, excessively rare sandalwood bow. G. P. Flodine, Stephenson, Mich.

FOR SALE—My personal collection of 25 Violins, Some are Italian make; also several good bows, \$1,000. John Stromp, 449 Summer Ave., Newark

POR SALE—Used Loree Oboc, plateau keys, forked F key, with case, \$300. G. Hussey, 2728 Delor Ave., Los Angeles, Calif.

FOR SALE—1953 Sano Amplifier and 1954 Sano Pickup, matched set for accordion. Price, \$75 each or \$125 for both. All are used. Call Fair Lawn 4-5119. C. Lonchinsky, 592 Oak Ave., Fair Lawn, N. J.

FOR SALE—Conn 6D French Horn, used, in-cluding Geyer case and mute, \$250. H. Lindsey, 2115 Ryer Ave., Bronx 57, N. Y. FO 4-1977.

POR SALE—Retired from the music business; am selling my entire library of dance orchestrations (over 12,000) dating back forty years; all or any part at \$2.00 per dozen postpaid. John L. Sbraccia, 837 N. W. Fourth St., Miami 36, Fla.

POR SALE—Buescher "400" Trumpet, with case, extra Bach Mouthpiece, brush cleaner, plastic case cover, all used, \$110. C. B. Van Victor, 220 Oak St., Hot Springs, Ark.

EDDIE CLIFFORD

* For thirty years Eddie Clifford has been playing pipe organ and, latterly, electric organ in motion picture houses, on radio and television and for dances in Seattle. He also plays the pipe organ in Music Hall Theatre in that city six nights a week. The programs



have not only created much public interest but have brought out larger audiences. It is a revival of the old silent picture era of theater organists, and the response has shown that the public still has a keen taste for this sort of entertainment.

Clifford also plays regularly on a local radio station and on television, but he feels particularly happy about his theater engagement. Since he was an organist in movies before sound pictures came along, he feels he is in a sense carrying on the good old tradition.





address form IBM-2 to report this change of address.





Sparks The NAT "KING" EOLE TRIO



with his * Gibson

The Nat "King" Cole Trio has carved a definite niche in the jazz world... and part of that coveted niche is reserved for John Collins and his Gibson ES-5. Once again Gibson is an important partner for a talent that needs the dependability, the rich tonal qualities and the versatility that distinguish Gibson products in the world of music. For more about the ES-5 or any of the other famed Gibson instruments or amplifiers, write Dept. 601.

GIBSON, INC., KALAMAZOO, MICHIGAN

