

international musician

JUNE 1955

George Szell • see page 13



KEEP MUSIC ALIVE — INSIST ON LIVE MUSICIANS

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



POPULAR
Jazz Artist

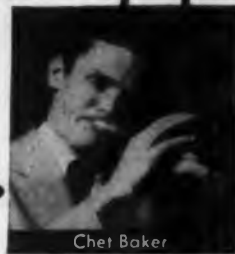


HERB ELLIS

and his

Gibson

Concert dates, new recordings and night club engagements, featuring guitarist Herb Ellis, are enthusiastically received by his many fans. A GIBSON devotee of long standing—in the fine GIBSON instruments, Herb Ellis finds the perfect guitar to suit his exacting demands. Write Dept. 655 for full details about the full line of GIBSON "artist approved" products.
GIBSON, INC., Kalamazoo, Michigan



Chet Baker



Lennie Hambro



Dizzy Gillespie



Shorty Rogers



Ruby Braff



Boomy Richmond

TOP RECORDING ARTISTS

PLAY MARTINI*

Young people are always inspired to greater heights by outstanding artists of the times.

Today, recordings of Martin artists are being earnestly studied by the up-comers to improve their own techniques. And they are playing Martins because they realize the need for an instrument that will let them play their best . . . a Martin.

Band instruments that bear the Martin name are hand-crafted by skilled artisans to more than meet the demands of modern music. If you are interested in improving your musical performance—professional or scholastic—you'll want to try a Martin!

See your local Martin dealer, or write for further information on the instrument of your choice.



*The royal family of brasses

THE MARTIN BAND INSTRUMENT CO., ELKHART, INDIANA



A RECOGNIZED
STANDARD
THROUGHOUT
THE WORLD

SEE YOUR NEAREST
BRILHART DEALER - OR
WRITE FOR INTERESTING
PAMPHLETS.

BRILHART MUSICAL INSTRUMENT CORP. CARLSBAD, CALIFORNIA

**international
musician**

Vol. LIII JUNE, 1955 No. 12
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 for in Section 1103, Act of October 3, 1917, authorized July 28, 1922."

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

LEO CLUESMANN, Editor and Publisher
HOPE STODDARD, Associate Editor

Subscription Price
Member60 Cents a Year
Non-Member\$1.00 a Year

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

- OFFICERS OF THE FEDERATION**
- JAMES C. PETRILLOPresident
570 Lexington Avenue,
New York 22, N. Y.
175 West Washington Street,
Chicago 2, Illinois
- C. L. BAGLEYVice-President
900 Continental Bldg., 408 So. Spring St.
Los Angeles 13, California
- LEO CLUESMANNSecretary
220 Mt. Pleasant Ave., Newark 4, N. J.
- HARRY J. STEEPERTreasurer
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, Michigan
- STANLEY BALLARD32 Glenwood Ave.
Minneapolis 3, Minnesota
- WILLIAM J. HARRIS1918 Live Oak St.
Dallas 1, Texas
- WALTER M. MURDOCH279 Yonge St.
Toronto 1, Ontario, Canada

CONTENTS

Man, Machine, Music and Musicians
—James C. Petrillo 8

Music Culture Gets a Boost
—Leo Cluesmann 11

Cleveland—City of Music I 12

Symphony and Opera 14

Recording Companies Signed 15

Where They Are Playing 16

Musical Shows for Summer 18

Technique of Percussion—Stones 20

It's in the News! 22

Local Highlights 23

Scholarships and Awards 33

Travelers' Guide 34

Closing Chord 36

Official Business 37

Bookers' Licenses Revoked 38

Defaulters List 40

Unfair List 44

INTERNATIONAL MUSICIAN

MUSICIANS

Just Off The Press!

499—HOW TO CREATE YOUR OWN JAZZ CHORUSES. Walter Stuart's famous jig-saw system of ad-lib improvising for all instruments. (39 pages) \$1.25

FREE! FREE! For A. F. of M. members only
A Chord Chart—132 sheet music chords spelled out in letters. Good for all instruments. Send for it today!

NEW LISTINGS THIS MONTH
497—INTERESTING PIANO VOICING. Examples and studies for the modern pianist \$0

Over 1,000 Professional Pianists
Get "Modern Piano Trends"
Every Month! Do You?

FREE SAMPLE ISSUE ON REQUEST

Modern Piano Trends

An Instructive Monthly Publication for Progressive Musicians

- Modern Chord Progressions
- New Harmonizations of Standard Hits
- Introductions, Breaks, Endings
- Original Progressive Solos
- New Harmonic Devices
- Ideas for Modern Improvisation

— STRICTLY PROFESSIONAL —

Current Issue 50 Cents
Six Months Subscription \$2.50
8 back issues \$3.00

FOR PIANO

NEW DIRECTIONS IN JAZZ STYLING

- Cat. No.
- 495—MODERN NINTH CHORD POSITIONS, and how to use them. New, unusual chord ideas for pianists \$0
- 496—BITONAL CHORD PROGRESSIONS. Exciting modern sounds, created by the polytonal system of playing in two keys simultaneously \$0
- 940—NEW CHORDS FOR STANDARD HITS. Exciting, different harmonizations of all the best known all-time hits \$1.00
- 376—MODERN CHORD PROGRESSIONS FOR PIANO. How to transform sheet music chords into modern extended chord positions. \$1.00
- 379—PROGRESSIVE JAZZ PIANO INTROS. Professional introductions in the modern manner \$1.00
- 912—CHORDS BUILT BY FOURTH INTERVALS. A chart of ultra-modern 3, 4, 5 and 6 note chords and how to substitute them for conventional chords \$1.00
- 375—ULTRA-MODERN HARMONIZATIONS. How to create new style effects through unconventional uses of harmony \$1.00
- 380—EXPERIMENTAL JAZZ SOLOS. Fresh, beyond the conventional shopworn phrases, looking to the future (For piano) \$1.25
- 377—PROGRESSIVE JAZZ PIANO SOLOS. Perfect examples of the new contemporary styles \$1.25
- 373—EXPERIMENTAL JAZZ IDEAS. Polytonality, counterpoint and the 12 tone system applied to a jazz beat \$1.00
- 364—LEFT HAND IDEAS FOR MODERN PIANISTS and how to apply them \$0.75
- 65—MODERN PARALLEL CHORD PROGRESSIONS. The harmonic background for modern piano styles. How to create the "New Sound" in harmonizing basic scales \$0.50
- 46—PROGRESSIVE PIANO HARMONIZATIONS. The modern way of harmonizing any melody note using unconventional chord formations \$0.50
- 50—LATIN-AMERICAN RHYTHMS. How to apply over 30 Latin rhythms to the piano. Also includes instructions in playing Latin-American instruments \$1.25
- 914—11th CHORD INVERSIONS. A modern chord study for the progressive pianist, showing over 300 positions of 11th chords \$0.50
- 915—DICTIONARY OF 13th CHORDS. A chart of 132 extremely modern 7-part chords \$0.50

FOR THE MODERN PIANIST

I. EASY — MEDIUM

349—PLAY POPULAR PIANO BY CHORDS. The sensational Walter Stuart system of piano instruction without bass clef. Complete "18 lesson—40 song course" teaches playing from lead sheets. For semi-advanced pianists and music teachers. Formerly \$5.95, now only \$1.25

Cat. No.

80—THE BLOCK CHORD STYLE. Full explanation and examples of this modern piano style, including a block chord harmony chart \$1.00

10—MODERN PIANO RUNS, 180 professional runs on all chords \$1.00

69—PIANO BASS PATTERNS. A variety of left-hand figures on all chords \$0.75

09—MODERN PIANO INTRODUCTIONS, in all popular keys \$1.00

68—PIANO ENDINGS. Two and one measure endings in all popular keys \$0.50

11—MODULATIONS, 2 and 4 measure bridges leading from and to all popular keys \$1.00

346—HOW TO ACCOMPANY VOCALISTS on the piano. Six effective styles of piano accompaniments clearly illustrated \$0.50

353—SINGLE NOTE IMPROVISATIONS. Ad-lib jazz phrases to fit the most used chord progressions \$0.50

2. ADVANCED

492—MAMBO PIANO BASS. Authentic left-hand mambo styling \$0.50

345—MAMBO RHYTHM PATTERNS FOR PIANO \$0.50

49—DESCENDING PIANO RUNS. For the right hand. Modern runs to fit the most used chord combinations \$0.50

904—ASCENDING PIANO RUNS. For the right hand. In all popular keys \$0.50

48—11th CHORD ARPEGGIOS. 132 11th chord runs, the modern substitute for 7th chords \$0.50

492—PIANO FILLERS. 32 pages of Runs, Intros, Breaks, Endings, that can be used with all current and standard song hits \$1.25

354—MODERN CHORD APPLICATION. How to use fourth chords, 9th, 11th and 13th chords in modern jazz piano styling \$0.75

901—PROGRESSIVE PIANO PATTERNS. Modern style jazz phrases in all popular keys \$0.50

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' \$0.50
- 933—SELECTION "B." Body and Soul, All of Me, I Surrender Dear, If I Had You \$0.50
- 934—SELECTION "C." Embraceable You, Honey-suckle Rose, Out of Nowhere, The Sunny Side of the Street \$0.50
- 935—SELECTION "D." I'm in the Mood for Love, These Foolish Things, Don't Blame Me, Someone to Watch Over Me \$0.50
- 936—SELECTION "E." April Showers, How High the Moon, I Only Have Eyes for You, You Were Meant for Me \$0.50
- 937—SELECTION "F." Dancing in the Dark, My Blue Heaven, Five Foot Two, Once in a While \$0.50
- 938—SELECTION "G." Laura, September in the Rain, Night and Day, The Very Thought of You \$0.50

Cat. No.

80—MODERN BLOCK CHORD PROGRESSIONS. Examples and exercises for the progressive pianist \$0.50

903—HOW TO USE 11th and 13th CHORDS. Examples of modern chords applied to popular songs \$0.50

64—NEW CHORD STRUCTURES. This chart shows the basis for 1152 unorthodox modern chord structures that can be used in place of conventional chords \$0.50

43—PROGRESSIONS IN 13th CHORDS. Examples and exercises showing all variations of 13th chords as used in modern music \$0.50

900—MODERN JAZZ ACCOMPANIMENTS. How to play off-beat bop piano backgrounds \$0.50

370—SINGLE NOTE FIGURATIONS FOR STANDARD HITS. Typical modern piano ad-lib variations applied to songs \$0.75

FOR ORGAN

Cat. No.

86—EFFECTIVE HAMMOND ORGAN COMBINATIONS, chart of special sound effects and novel tone combinations \$0.50

38—HAMMOND NOVELTY EFFECTS, a collection of amusing trick imitations for "entertaining" organists \$0.75

33—COMPLETE DICTIONARY OF HAMMOND STOPS, correct interpretation of organ sounds \$0.75

904—POPULAR ORGAN STYLING. How to arrange popular sheet music for the organ; effective voicing, contrasting styles of playing, etc. Hammond Organ registration \$0.50

59—CHORD SYSTEM OF POPULAR ORGAN PLAYING. Explaining the principles of popular organ improvisation, using only melody and chord diagrams \$0.50

FOR ALL INSTRUMENTS

Background For Modern Ad-Lib Playing—Practical, Instructive, Modern

I. BASIC

Cat. No.

43—CHORD CONSTRUCTION AND ANALYSIS. How to use chords as fill-ins, background for correct improvising, etc. \$1.50

05—TRANSPOSING CHART, changing music to all keys \$1.00

41—HOW TO TRANSPOSE MUSIC, including special exercises to practice transposing at sight \$1.50

57—HOW TO MEMORIZE MUSIC. A scientific method with exercises that develop and improve the capacity for memorizing music \$0.50

959—SIGHT READING TECHNIQUE. A tested practical method that will improve your sight reading \$0.50

2. INTERMEDIATE

52—HOW TO HARMONIZE MELODIES. The principles of improvising correct harmonic progressions for any melody \$1.00

47—IMPROVISING and HOT PLAYING. Hundreds of improvisation patterns shown on all chords. A chord index locates many jazz phrases for any chord combinations \$1.00

345—AD-LIB JAZZ PHRASES. 1728 modern two-measure jazz phrases to fit all chords \$1.00

40—TWO-PART HARMONIZING BY CHORDS. The chord system for finding harmony notes for any melody in any key \$0.50

58—BASS IMPROVISING BY CHORDS. How to find the correct bass notes from popular sheet music diagrams \$0.50

348—SYNCOPIATED JAZZ ACCENTS. How to place "off-beat" accents in modern jazz styling \$0.50

Cat. No.

84—MODERN CHORD SUBSTITUTIONS, chart of chords that may be used in place of any regular major, minor, and 7th chords \$0.50

67—MODERN BREAKS. Up-to-date breaks in all popular keys. (For all treble clef instruments) \$0.50

3. ADVANCED MATERIAL

494—HOW TO USE WHOLE-TONE SCALES in modern jazz improvisation \$0.50

491—HOW TO USE FOURTH INTERVAL PASSAGES. New ideas for the ad-lib instrumentalist \$0.50

372—NEW STYLE AD-LIB SOLOS. Modern themes with ad-lib take-offs. For all treble clef instruments (chord symbols included) \$1.25

16—HOW TO PLAY BE-BOP. Full analysis, theory and many examples. \$1.50

902—PROGRESSIVE JAZZ PASSAGES. Typical Be-bop examples in all popular keys \$0.50

907—HOW TO HARMONIZE SONGS. Instructions in finding more modern substitute chords for conventional sheet music harmony \$0.75

913—100 MODERN NEW SCALES. An unlimited source of new ideas for modern progressive improvisation, beyond the scope of traditional scales \$0.50

343—THE 12 TONE SYSTEM. Explanation and illustrations of the modern atonal music style \$0.50

371—MODERN BLUES STYLES. New style blues examples for all treble clef instruments \$0.75

374—LESSONS IN MELODY WRITING. A new approach in developing the skill of melodic invention \$1.25

MONEY BACK GUARANTEE ON EVERYTHING!

WALTER STUART music studio, inc. 421-A CHESTNUT ST. UNION, NEW JERSEY

Enclosed you will find \$ _____ Send C.O.D. (except Canada)

Please send (list by number) _____

Free Catalog Modern Piano Trends

PLEASE PRINT

NAME _____

STREET _____

CITY _____ STATE _____

Fender

fine electric instruments

**ARE THE CHOICE OF THESE
OUTSTANDING ARTISTS . . .**

**Why? Because they have
found Fender makes
the very finest in
amps, guitars, cases,
and musical
accessories.**



LEON MAULIFFE



RALPH HANZEL



ARTHUR SMITH



SONNY JAY



SAM MAKIA



JIMMY BRYANT

**distributed exclusively by
FENDER SALES, INC.
308 East Fifth Street
Santa Ana, Calif.**

INTERNATIONAL MUSICIAN



DON'T GO ... on your summer job or dinner engagement without the

"Song-Dex Treasury of World Famous Instrumental Music"

- The **GREATEST** Collection of Instrumental Music **EVER** Published in **ONE** Volume!!
- In Easy-to-Play Chorded Lead Sheet Form . . . Playable on Any Instrument!!

BE PREPARED FOR ANY PROGRAM OR REQUEST WITH THIS GIGANTIC 512 PAGE BOOK... IT IS YOUR "INSURANCE POLICY" AGAINST ANY MUSICAL EMERGENCY!

The TREASURY contains 627 compositions covering every category of music: Viennese waltzes, famous tangos, American and European folk music and dances, marches, operas, overtures; dinner, classical and drawing-room music as well as the highlights of over 50 world-famous modern and classic composers.

Also includes the famous SONG-DEX chord chart; a triple index (title, composer and classified); a con-

cise musical dictionary and the ORGANMASTER code, which gives organists the correct stops to use on any model of any organ.

The TREASURY has beautiful gold-stamped leatherette cover; 512 pages; high quality paper; size 6½ by 10 inches; weighs only two pounds; specially bound to fold flat at any page; GIANT chord symbols; difficult keys are transposed and simplified . . . and sensationally low-priced!

GET YOUR COPY TODAY... examine it carefully... if not completely satisfied, return it within 10 days for a full refund. WHAT CAN YOU LOSE?

• • • • • MONEY BACK GUARANTEE • • • • •

ONLY \$6.00

LESS THAN 1c PER TUNE!

SONG-DEX, INC.

BOX 49, NEW YORK 19, N. Y. (or 339 West 51st St., N. Y. 19.)

Enclosed is my remittance for..... for which please send me
.....copies of the SONG-DEX TREASURY OF INSTRUMENTAL MUSIC
..... at \$6.00 per book.
.....copies of the ORGANMASTER CODE (including GUIDE and CHORDMASTER)
..... at \$1.00 per set.

I wish ORGANMASTER CODE for the..... ORGAN . . . Model

It is expressly understood that if I am not entirely satisfied with the SONG-DEX TREASURY, I have the privilege to return it and receive my money back in full.

Name..... (PLEASE PRINT)

Address.....

City..... Zone..... State.....

MAN, MACHINE, MUSIC AND MUSICIANS

BY PRESIDENT JAMES C. PETRILLO

EDITOR'S NOTE: In this, the last of three articles written by President Petrillo, he describes methods used by the musicians to cope with the machine which threatens their destruction, and summarizes opinions of some experts on the effects of "automation" to the overall economy.

The era of the "Great Depression" remains imprinted on the memories of all Americans of middle age and over. It was the longest sustained "panic" the modern world has known, the most serious economic decline since the "dark ages."

Yet in the life of the musician, depression began when the first "talking movie" flashed across the nation's theater screens, in the late 'twenties. As fast as talkie equipment could be installed, movie orchestra pits were emptied. Within a short period of time many thousands of musicians representing a high percentage of the total craft were out of jobs.

Radio, which earlier had been hailed as a boon to musicians, turned out to be a severe

disappointment. In radio's infancy the musicians had often played without pay for the sake of good-will and free advertising. They were assured that when the infant industry came of age, the musicians would share in the jobs created.

Early government regulators of radio recognized the need of protecting the musician from the machine, just as some to-day are advocating protection of the factory and office worker from the inroads of automation. In the early '20's Herbert Hoover, then Secretary of Commerce, noted that radio's wave-lengths belonged to the people and those who were licensed to exploit those frequencies had a responsibility to the people, one of these being to provide employment. But this protection was short-lived. Regulation of the industry was transferred to new agencies. In 1946, the FCC reported that "the average local radio station employed less than one-third of one full-time musician."

Came the depression and the development of the sound track and the phonograph record. Cafes and restaurants all over the nation either closed down or dispensed with musicians. With the repeal of prohibition the musician looked for substantial new employment. His optimism was ill-founded. While there was

Magnetized tape can make music or muffins. When the tape is played through the machine shown at left the automatic machine at right measures, mixes and bakes the kind of cake you set it for. All the lady at the right has to do is put the cake in the oven and take it out, although in the big commercial bakeries, that process is automatic, too.



INTERNATIONAL MUSICIAN

he musi-
for the
g. They
industry
re in the

to recog-
ian from
advocat-
e worker
he early
of Com-
ths be-
were li-
ad a re-
tection
industry
1946, the
dio sta-
me full-

lopment
record.
n either
sicians.
musician
nt. His
re was

n at left
e lady at
bakeries,



much new employment created, many jobs for musicians were eliminated by a tremendous influx of a new variety of canned music, the juke-box.

Records created by Federation musicians replaced live music, supplying restaurant and other proprietors with entertainment featuring a variety of orchestras that not only cost him nothing but actually returned him a profit on the nickels his patrons fed into the magic machine. The musician's lot grew less and less secure. He was suffering the inroads of mechanization more so than any other member of the working class. This was the sorry lot of feeding the machine that was destroying him.

The Hoover Administration clung stubbornly to the belief that the depression would be short. As early as 1933 there was created at the federal level a "President's Research Committee on Social Trends" to make a long-range analysis of the American scene in its entirety and report to the President. This was a step in the right direction, if its findings had only been heeded. The panel sought the answer to "how can society improve its economic organization so as to make full use of the possibilities held out by the march of science, invention and engineering skill without victimizing many of its workers, and without incurring such general disasters as the depression of 1929."

While not called upon to prescribe remedies, the committee pointed out that a policy of drift might lead inevitably to chaos and eventually to dictatorship. It also maintained that only through planning and conscious control could a better adjustment between man and his material culture be achieved. The committee also urged that organized social scientists join forces with technological experts and those of education and labor, each to make their contribution towards solving the problem. It was wishful thinking on the part of the committee that as a result of their survey there might emerge some form of "National Advisory Council" including scientific, educational, governmental, economic, industrial, agricultural and labor as well as other appropriate elements, able to contribute to the consideration, and plan toward solution of the basic social problems of the nation. That was as far as it went. The report was filed.

"Technological unemployment"—the era of "Technocracy" appeared shortly afterward as a topic of vigorous discussion. It was long a news feature in the nation's newspapers and periodicals. Employers, wage-earners, social service workers and students argued as to the proportions of the problem and disagreed as to the means of dealing with it.

About the only conclusion the debaters could ever reach was that the splendid business machinery of technology which science had created was incapable automatically of staving off economic disaster. It was noted that machines can operate only after men have made decisions; they cannot determine the ends to which they will be used, nor the ideals or ideas to which they will be subjected.

There was one important difference however, between technocracy and many of its re-

lated programs. To technocrats, the downfall of the old-fashioned production economy and the coming of the new era run by technicians and engineers appeared automatic in nature. To those favoring other programs, changes could come only through directed effort. Proposals for planned economy, for redistribution of income and wealth, control of investments, the reinforcement of purchasing power through social credit and for monetary reforms—these theories and many others circulated widely.

It was in this atmosphere of pro and con on the effects of technological development and the depression that the people reacted through the voting booth. As the country slipped deeper and deeper into the morass of despair, there developed a fear complex by worker and employer alike.

It is to the credit of President Franklin D. Roosevelt that many advocated reforms were carried out in his administration to effectively slow down the torrential effect of the depression. They can be recognized in the Securities Exchange Commission, federally insured bank deposits, unemployment insurance, old age security, public housing, health and welfare benefits, subsidies for the farmer and innumerable other social and economic improvements, including the forty-hour week, collective bargaining, the Wagner Act and the minimum wage law. The latter reforms, in particular, aided the rapid development of the great labor unions.

Out of this era came the off-shoot of the great American Federation of Labor, the Congress of Industrial Organizations, established to organize the unorganized. By 1941 each of the "houses of labor" boasted more than four million members.

During the middle and later '30's when most labor unions were growing by leaps and bounds, the American Federation of Musicians was having its troubles. True, other unions had felt the heavy hand of mechanization. The cigar-maker had all but disappeared as the result of the machine, but the industry became bigger than ever.

The hand-compositor of the print shops saw the linotype machine prove it could replace four men. Yet the widening use of printing kept the larger proportion of printers at work. This also was true in the case of hand-fed versus automatic presses. Those who suffered were the older workers who were not adaptable, or those who could not adjust themselves to the machines. The insatiable demand of a rapidly growing population in the early 1900's for printed material of all kinds saved the printing crafts.

Mechanization appeared in scores of industries, increasing production with fewer workers. But an expanding national economy nevertheless absorbed more workers as time went on.

The musician proved to be the big exception. He did not produce, he created. The machine could press millions of records which were played in thousands of juke-boxes as well as for "wired" music in public rooms and over the radio, displacing musicians who had for-

merly played in these places. But the machine did not create the music. The musician alone could do that.

In 1929, the American Federation of Musicians convention authorized a nation-wide advertising campaign to prove that robots can't produce acceptable music. This campaign proved most effective in winning handsome resolutions of support, but it did not result in rehiring many musicians. The total amount spent was \$1,100,000.

Through inability to act promptly and effectively in the late "twenties," the musicians lost a major stake in the movie industry. They could not have halted the development of the sound track but they might at its inception have cushioned its worst effects. This, to a degree, has been accomplished the hard way in more recent years. Efforts of the musicians since have assured sound terms, scales and working conditions for the small group employed in pictures. Since 1944 a previously existing understanding that music sound tracks will be used only for the original theater showing for which they were made has been embodied in film contracts.

While the country was plunging into and crawling out of the great depression, radio began to be Big Business and its vital element was the exploitation of recorded and transcribed music. By 1932 records took up a major share of the air time; by 1937 they were solidly entrenched. In 1934, the two top networks began to eliminate recordings from their programs—not because of concern for live talent, but because canned material, like the problem of film on TV today, relieved the affiliates from their reliance on network programming.

As far back as 1928, and in later years, resolutions were presented at the musicians' annual conventions urging that instrumentalists cease to serve an industry which was menacing their profession. In early 1937, the Chicago musicians' local stopped making records for eighteen months. At the 1941 national convention, the AFM's International Executive Board was granted similar power to halt all recordings by all members of the Federation.

The Federation of Musicians acted decisively in the face of the critical threat to the musician. It put a stop to recorded programs with blank spaces for local advertising blurbs. Platters made under this formula had previously been sold to hundreds of local stations, displacing live talent with every sale. During this period the organizing of all instrumental musicians was completed by signing up the famous and hitherto union-shy Boston Symphony, non-members for sixty-one years, as well as more than 300 individual conductors and virtuosi.

I have always pointed out that musicians have no quarrel with the use of the phonograph record in the home, but we foresaw that when musicians played for recordings which in turn were reproduced by thousands to replace the live musician commercially, it would not be long before the musicians would be

(Continued on the following page)

KEEP MUSIC ALIVE - - - INSIST ON LIVE MUSICIANS

(Continued from preceding page)

playing at their own funeral. And if the musician's livelihood vanished, so would music.

It has long been my contention that if recorded music is to displace instrumental musicians (including those musicians who made the recordings) then some payment should be made to a fund which should be used to employ them. It was this reasoning that has set the pattern for the Music Performance Trust Fund. I do not subscribe to the personal right of the performing musician to repayment in the case of recorded music. This will enrich the few at the expense of the many. The problem presented in the use of mechanized music cannot be solved by repaying the very few musicians who create the recording which displaces the many.

Therefore, we have adopted a plan which requires payment to be made by the manufacturer of recorded music to a general fund which in turn is allocated for the employment of all instrumental musicians.

The experience of our organization leaves no doubt as to this being a proper decision. Without in any respect minimizing the legitimate economic interests of "performers" our experience conclusively shows the overwhelming priority of the needs and problems of all musicians who are displaced by the use of mechanized music. An organization such as ours must be concerned with the "non-performer" as well as the "performer." This is true because no musician is a recording performer throughout his active professional career. Indeed, it is safe to state that recording represents but a very minute fraction of a musician's career and the recording musician of to-day may be the unemployed musician of to-morrow.

It is significant that the International Labor Organization of the United Nations is studying the so-called "Petrillo Plan" as part of its world research into this very serious problem.

At first industry would have none of the Petrillo plan. The first recording ban is now history along with the organized campaign against musicians and my leadership, the slurring cartoons, and accusations of musicians being unpatriotic even though recordings to the Armed Forces were never stopped and hundreds of orchestras gave their services for bond rallies, recruiting drives and camp shows.

When finally put into effect in 1943 by agreement between the A. F. of M. and the recording industries, this plan not only benefited the musician but became the most important of the Federation's public services through the provisions of the free public music program. Under this plan every worthwhile charity and public function in the United States and Canada has received free music.

It is also a matter of history that when the Taft-Hartley Law in 1947 obstructed renewal of the Recording and Transcription Fund, further agreement with the recording industry brought about the establishment of a Trustee Administrated Music Performance Trust Fund and a Television Film Fund. Both plans were renewed last year for another five-year term.

In 1954, these funds allocated some \$2,350,000 in free public music in 16,007 public performances in which nearly 189,000 musicians took part.

Neither I nor the members of our union believe our formula is the complete answer

to job losses by musicians resulting from "canned music." But it does make the machine compensate in some degree for the jobs it has taken away.

We have already made a start in our battle against the inroads of "automation." Yet even to-day, mechanized music is ever on the increase, invading new fields, displacing more musicians.

Wired music, records, transcriptions, jukeboxes and the vast majority of radio stations which use no live music talent, are destroying the musician's means of livelihood through the most direct competition.

The inevitable outcome discourages young men of talent from entering the profession in which no one will be able to make a living. America will be the loser.

It cannot be disputed that if the public does not awaken to its responsibility to maintain the best in live music, the sources that create and develop great music will continue to shrink and finally disappear.

Ours is the only democratic country in the world which has failed to set up some form of subsidy for our arts. It is going to be needed if this country is to produce future generations of good musicians or other artists. "Subsidy," as I have frequently pointed out, is not a pretty word in our language. But it has long been used in America in agriculture, education, housing, hospitals and shipping. To sum it up, we feel that the machine must help compensate for those musicians it displaces, but the public by some sort of subsidy must aid the creative musician in keeping music alive, especially the classical and symphonic music, which has never been known to pay its way.

We of the musicians' union feel we have much to offer in presenting our case history, for we were the first victims of automation. Yet, we do not have the complete answer to the problems of job displacement by the machine. And neither do the economists.

Donald M. Schwartz, well known feature writer for the Chicago Sun-Times in a series of searching articles on Automation offers the comments of several economic experts.

To the query put by Schwartz to leading economists on this question: "Do labor-saving machines feed a pool of permanent unemployment?" many answer with a weary "No." As one economist at Northwestern puts it, "We have beaten this (question) around for a long time."

Another economist answers that when a man is permanently unable to find a job, it isn't because machines are taking away jobs. It's because our economy is sagging. The more crucial question, Schwartz claims, is whether or not our economy will continue to be healthy enough to distribute the increasing flow of goods automation produces and keep everyone employed. Many other economists maintain this was the factor that contributed to the great depression of 1929. Even if the answer to this problem of distribution is favorable, the change to automation still will create human problems. Economists, according to Schwartz, find that even in the healthiest economy new machines can shift workers around so they may have periods "between jobs." This is true of the older worker (pointed out in a previous article) who may not readily assimilate the complications of a new machine,

or who may be replaced by a younger, more agile worker, and not be able to find reemployment in a labor market looking for youth.

Says David Riesman, a University of Chicago sociologist: "Society in the past has not paid the cost of readjustment to new machines. Some social fund should be available for easing the blow to the casualties of progress."

A. H. Raskin, labor editor of the *New York Times*, in an article covering nearly three-quarters of a page of that eminent paper, claims that the electron (first faced by musicians) is doing more to revolutionize American industry than atomic energy. He visualizes acres of factory or office space in which no worker is needed. Already automation is being used to refine oil, make artillery shells, put together television sets, bake cakes, process chemicals, generate electric power, put through transcontinental calls and build automobile engines.

According to Raskin, automation opens up vistas of unparalleled abundance and comfort: at the same time it stirs fears of mass unemployment and frustration. There also are promises of vast expansion in goods and services, possible realization of the three-day weekend and emancipation from the drudgery of routine repetitive tasks. But with these prospective blessings, the *Times* editor points out, there comes concern that liberation from drudgery also will mean liberation from any regular pay-check for large numbers of workers. Unions are demanding that the Federal Government take the lead in working out a restraining and adjustment program to prevent widespread hardship from attending the dawn of the new industrial era.

Labor unions at the present time are casting about for some stopgaps to halt future replacement of the worker by the machine. Already mentioned is the guaranteed annual wage to be negotiated in the auto industry. Also being considered is the longer period of unemployment insurance, lowered retirement ages for social security, the shorter work-week and the extension of the scope of federal and state employment agencies.

One thing is certain, if labor unions, companies, state and federal governments want to help, they must know how fast automation is spreading and where it is headed—and what industries and jobs will be most affected.

In a recent White House press interview, President Eisenhower expressed doubt that automation would have any considerable effect on displacing the worker on a national scale. But he was quick to say that if such a trend became evident he would recommend to Congress the appointment of a special committee to study the problem and to prescribe remedies to correct the situation.

With the problem of automation occupying the attention of so many these days, it might be that the time to start on such a survey is now. To do so might head off mistakes and confusion with its resultant misery to the human worker later on.

Our own study, dating from 3,000 years before Christ and forming the substance of these three articles, shows that there is much recorded history on the sociological effects of the machine and its contribution to progress; there is little data on its impact upon jobs and

(Continued on the following page)

MUSIC CULTURE GETS A BOOST

By LEO CLUESMANN

New York Music Critics Circle praised the members of the former NBC Symphony Orchestra, now known as the "Symphony of the Air," for continuing the orchestra after the National Broadcasting Company had dispensed with their services.

During a discussion of the plight of American music, the Circle passed a resolution praising the members of the orchestra for the work they have done for American music during 1954-55, which is the first season under the present setup. Following is the Resolution:

The New York Music Critics Circle wishes to pay tribute to the Symphony of the Air.

The Circle salutes the Symphony of the Air, formerly the NBC Symphony, for its courage and determination in refusing to let a fine American orchestra disappear from the American scene.

It has been a difficult task. The Symphony of the Air has not the customary social nor industrial patronage. It has continued to exist because the musicians themselves have so willed it.

It has given a series of interesting concerts, including a group of four devoted to American composers who were Pulitzer Prize winners. It has been selected to represent America in Asia.

It has proved that it can fill a valuable place in our musical life. It deserves to be supported and it is the hope of the Circle that the Symphony of the Air will continue to exist and function as an independent American ensemble.

The Symphony of the Air has just completed the first lap of a most successful tour of the Far East under the International Exchange Program of the American National Theatre and Academy, having visited, among other cities, Tokyo and Osaka, Japan; Seoul, Korea; Taipei, Formosa; Hong Kong and Honolulu. It has yet to visit Manila, Singapore, Ceylon and Bangkok. Such accomplishments by an orchestra, which was in danger

of disintegration due to the broadcasting company's withdrawal of employment, are a shining example of what can be done with the proper enthusiasm and interest.

It must be clear to all, however, that the Symphony of the Air, surrounded by an aura of devotion and enthusiasm accumulated during its years of broadcasting on a national network, has advantages that orchestras struggling in small towns with few means of publicity can possibly acquire. It must be considered an isolated as well as a shining example, therefore. In grass-roots communities, cooperative orchestras, no matter how energetic and inspired they may be, must perish unless they can quickly obtain a money-guaranteeing stabilizer. It has long been recognized that symphony orchestras are not and cannot be money-making institutions any more than can schools or museums. Box-office receipts cannot maintain an orchestra even if every concert is a sell-out. Therefore one should not speak of an orchestra "sustaining a loss" any more than one speaks of a public school losing money on educating the youth of our land, or public libraries on lending out books. Orchestras are an institution which the whole people must accept as their responsibility, just as all individuals, the childless as well as fathers and mothers of children, give money to educate the young.

Popular support of symphony orchestras is more necessary today than ever before. Private benefactors who used to stem the tide of disintegration in our major—and minor—symphonies, are now either tax-embattled or lost entirely from the upper brackets. Thus we are faced with a curious paradox: there is more lively interest in symphony orchestras than ever before and there are fewer individuals willing or able to make up the inevitable deficits of these symphonies. The Music Performance Trust Fund, though it stops holes in the dike with admirable zeal,

cannot cover the whole territory. We need something on a larger, more comprehensive scale.

The only answer—and the American Federation of Musicians has long recognized it as such and sought to hasten its actuality—is sponsorship on a federal basis. This is made doubly clear since a force must now be combatted which knows neither state boundaries nor city lines. We refer to mechanized music, which everywhere and with lightning rapidity is making inroads on live music projects.

Curiously enough, many Congressmen who hem and haw over bills to establish support of American symphony orchestras are the very ones who vote a wholehearted "yes" on bills for governmental support of shipping, farming and air lines. Former Congressman Charles R. Howell, who cannot be praised highly enough for his consistent sponsorship of measures advocating federal support of music, had often to work against deep apathy on the part of his colleagues in Congress.

Our government, in sending money to Europe, is actually subsidizing orchestras and opera houses abroad. And all the while, playing up our neglect of the arts here at home, Russia is waging a vast propaganda offensive against us.

Legislative action, as everyone knows, comes when legislators are convinced of the public's opinion in the matter. It is for you as members of the A. F. of M. to make your position absolutely clear. Write your respective Congressmen and Senators and urge support for HR 5040, which is a bill introduced by Congressman Thompson of New Jersey. This bill has for its purpose the encouragement of the cultural arts with proper emphasis on music, as well as the necessary Federal financial aid.

Now is the time to do this, while your representatives are especially sensitive to public opinion!

Man, Machine, Music and Musicians

(Continued from preceding page)

the working man outside of the history of the musicians.

Briefly, our conclusions are: that man's invention and use of the machine has contributed to civilization and has aided man's progression toward an increasingly higher standard of living. However, in most work categories, the machine has replaced workers even though it has increased productivity. Most significantly, the musician and his fellow artisans have lost work opportunities as a result of machine-made duplications of their labors. It must be said that the living standards of those musicians who thus far have survived the machine-music age are only com-

parable, with few exceptions, to that of the average industrial worker. In short, for the few the jobs are there, for the many, job opportunities no longer exist.

Thus one of the significant morals of this study is: The musician is one proof of the rule that the machine made their lot more difficult in direct proportion to the new and better machine methods for music reproduction and dissemination being developed in this constantly improving, but unbridled machine age. Yet the musician's status is unique among workers because he alone can animate and make possible the music machine.

For many of the great labor unions in their dealings with industry, the problem of automation is one of economics. For the musician the problem is not only economic but social as well, because one of the great arts of mankind is threatened. It all boils down to the fact that we who create the machine must not be destroyed by it.

NOTICE TO MEMBERS

The settlement of the dispute between the American Federation of Musicians and the American Guild of Variety Artists does not mean that our locals should close their eyes to this situation. We must forever be on the alert to see that no mistakes are made and no misunderstandings occur. Please do not make any move in connection with AGVA without consulting the President's office in the matter.



Cleveland.

● When the 1,195 delegates of the fifty-eighth Annual International Convention of the American Federation of Musicians assemble in Cleveland the week of June 6th, they will find themselves entirely at home. For in this metropolis, Ohio's largest city and the seventh largest in the Nation, music plays an integral and exciting part.

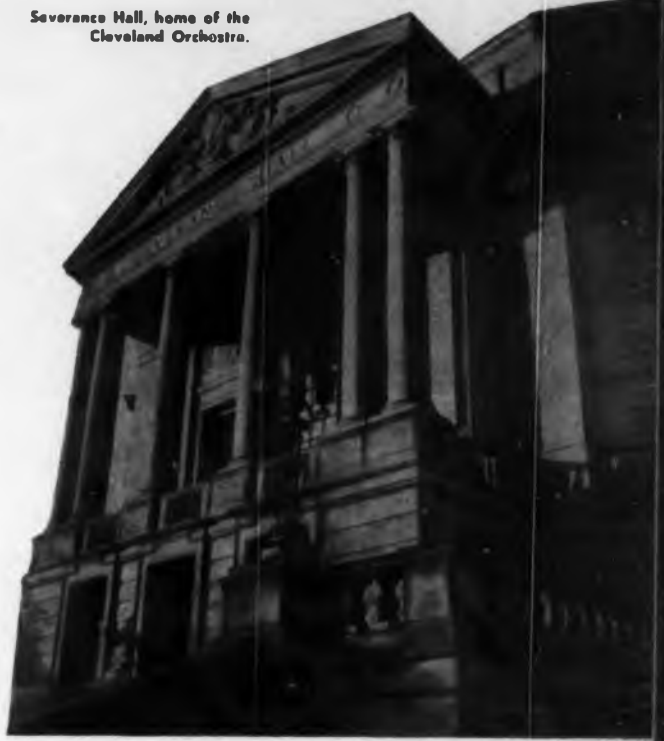
In any true picture of Cleveland's musical activities, the Cleveland Orchestra must hold center place. That it is a musical organization of the highest standard—"it responds to the lift of an eyebrow" is the way one critic puts it—is directly attributable to three circumstances: the sponsorship of the Musical Arts Association there; the possession, in Severance Hall, of a worthy home, and the work of George Szell, conductor of the orchestra for the past decade.

The orchestra's very existence traces back to the Musical Arts Association, formed in 1915 by a group of influential Clevelanders, and the fact of their relegating power of pioneering to a certain Adella Prentiss Hughes. For to give this energetic and visionary woman the go-ahead sign meant to her nothing less than a chance to make musical history. She started in a fairly modest way by putting on song cycle presentations, by sponsoring visiting orchestras (among them, the Pittsburgh under Victor Herbert) and by holding recitals for local talent. Then she branched out to larger fields, this after returning from a convention of Ohio music teachers in 1918 in Cincinnati, where she heard Nikolai Sokoloff discuss orchestras and their influence on schools and communities. She began interesting business men in an orchestra that should be Cleveland's own. Also she and the Musical Arts Association invited Mr. Sokoloff to come

The Cleveland Orchestra, George Szell, musical director.



Severance Hall, home of the
Cleveland Orchestra.



city of music!

to Cleveland to size up the musical situation.

In Cleveland Sokoloff carried on long discussions with music teachers; walked the corridors of music schools; peered into studios; got first-row seats at theaters to listen to string players in the pit; appraised small ensembles playing dinner music in restaurants; sat in on musical soirees held in private homes. After thus sleuthing around for a month or so, he gave it as his opinion that Cleveland was ready for an orchestra. A chance for a try-out came when the Reverend J. H. Powers proposed that Sokoloff organize and conduct a small orchestra to give a benefit concert for St. Ann's Catholic Church. Through this concert, presented in 1918, the church got its needed repairs and the orchestra came into being. For a few years it struggled along housed in the Masonic Temple Hall and sustained in program content from the three-hundred or so scores left by a previously short-lived municipal orchestra. In 1921-22 it received \$31,000 from a community drive—a welcome but scarcely adequate surety of continued existence.

Then, precisely on its tenth birthday, when it had grown from very humble beginning to be recognized as one of the coming symphony orchestras in the country, the philanthropist John L. Severance stepped forward. He donated \$1,000,000 to the orchestra for a home of its own, a sum he later considerably increased. When three years later the hall (by then made into a memorial for his lately departed wife) was dedicated with imposing ceremonies, the orchestra for the first time had a real foothold in Cleveland. Even the most obtuse citizen realized that, with this beautiful concert home gracing Euclid Avenue, music held and would hold through the years a place of high favor in the city.

The highest praise does but bare justice to Severance Hall. Spacious, sonorous, temple-like, its auditorium sets a tone of itself. Wide seats of blue velvet and copious upholstery provide physical comfort. Great expanses and noble tier arrangement provide visual satisfaction. The lobby and board rooms have dignity and force. Through the years the building has been put to use commensurate with its beauty and practicability. Recent figures show that over 3,300 public performances have already taken place there and that over four million persons have attended them.

The total list of events that have occupied the hall—some of them, like orchestral rehearsals, not open to the public—raises the attendance figure still higher.

Halls may be imposing and citizens generous. Still an orchestra, to thrive, needs a great conductor. Cleveland's orchestra found such in George Szell. This conductor has come to be a symbol, in fact, not only for the city but for the world of music.

He is a symbol, because he is fully the conductor, on and off the podium. One realizes this even in the most casual encounters: his quick sensing of situations; his careful planning of work schedules; his ability not only to size up people and situations, but to give a special slant to them—interpret them, so to speak, in such a way that they take on new meaning and individuality.

It is all in the natural course of events that such a conductor should finally emerge. With all the excellent orchestras developed both in Europe and America, with all the excellent podium occupants developed to lead them, there was bound to evolve a conductor wholly conditioned to, wholly focussed on, his art and craft.

George Szell has had a history, has had a "life," but it is all part and parcel of music. Sheer, unadulterated delight in music and in his ability to produce it has been his attitude ever since, as a child prodigy aged three, he sang forty different folksongs, and when, aged four, he supervised his mother's piano practice, correcting her wrong notes by tapping her on the wrist.

His father as well as his mother seemed to have abetted his music proclivities. A well-to-do Hungarian business man of Czech ancestry (the family moved to Vienna when George was three) the elder Szell, on discovering that his seven-year-old son could write down a tune almost perfectly after having heard it but once, decided he would spare no expense to give him a musical education. The result was that at the age of eleven the boy made his debut as a composer-pianist, playing, besides

Mendelssohn and Mozart piano concertos, his own Rondo for Piano and Orchestra. The orchestra also played an overture he had composed at the age of ten.

Though now at home in two fields of music, the young George still felt he had not realized full scope for his musical cravings. It was a conductor he wanted to be. Chance opened the door of opportunity a crack when he was sixteen—that is, in the summer of 1913. During a series of concerts the Vienna Symphony Orchestra was giving in Bad Kissingen, the conductor injured his arm. It was suggested George Szell, vacationing there, should substitute. Without having rehearsed this orchestra, without having directed any orchestra before in his whole life, Szell accepted. The concert was a success. Szell, having discovered the potentialities of the small white stick, was never to relinquish it again.

Europe of that day, with its one hundred or more opera houses and its comparable number of symphonic halls, was good proving ground for any conductor. At the age of seventeen Szell appeared with the Berlin Philharmonic in the triple capacity of conductor, pianist and composer. Richard Strauss, then conductor at the Berlin State Opera, witnessed the young man's prowess and appointed him his assistant. In 1917, Strauss gave him another boost, recommending him to the post left vacant by Otto Klemperer's resignation as conductor of the Stadttheater in Strasbourg. Followed conductorships at the opera houses in Prague, Darmstadt and Düsseldorf and a

(Continued on page twenty-six)



Samuel Antek, conductor of the New Jersey Symphony, and Eugene Ormandy, conductor of the Philadelphia Orchestra. Mr. Antek has recently been appointed conductor of the Children's Concerts of the Philadelphia Orchestra for its 1955-56 season.

SYMPHONY AND OPERA

CONDUCTORS During the summer Frieder Weissmann, conductor of the Scranton Philharmonic Orchestra, is filling engagements as conductor of the Berlin Philharmonic Orchestra, the Rome Santa Cecilia Orchestra and the Munich States Opera Festival . . . Alexander Hilsberg, music director of the New Orleans Philharmonic-Symphony, has globe-spanning assignments this summer, for he will conduct in Geneva and Oslo and will present four concerts in Buenos Aires, conducting the big radio orchestra of the State . . . George Hurst has obtained a year's leave of absence from the York (Pennsylvania) Symphony, to conduct orchestras in England and on the Continent during the 1955-56 season . . . Efrem Kurtz has accepted the post of conductor with the Liverpool Philharmonic Society in England. He will lead the orchestra in some fifty concerts during the 1955-56 season. In July of this year he will guest conduct at Lewisohn Stadium, New York, and in Robin Hood Dell, Philadelphia . . . Daniel Saidenberg has resigned as conductor of the Connecticut Symphony, his place being taken by Jonel Perlea . . . George Steiner presented the fifth and final concert of the American University Orchestra on the campus of the college in Washington, D. C. . . . Milton Katims, conductor of the Seattle Symphony Orchestra, will conduct the Radiodiffusion Orchestra in Paris in a series of broadcast concerts this summer.

FESTIVALS Brandeis University during its third Festival of the Creative Arts, presented June 7-11 in Waltham, Massachusetts, presented on June 9 a Festival Orchestra concert conducted by Izler Solomon, musical director of the festival. The program contained a Percussion Concerto and *Cantate Nuptiale* by Darius Milhaud, these conducted by the composer. An opera by Milhaud based on Euripides' *Medea* was presented June 11, this its first United States performance . . . Igor Stravinsky guest conducted the Ojai Festival Symphony Orchestra

at the final concert of the 1955 festival May 22, when his Concerto for Violin and Orchestra received its first performance in the Southland. Eudice Shapiro was the soloist. Joseph Schuster, cellist, and Vera Appleton and Michael Field, duo-pianists, were other instrumentalists to appear at the festival . . . The 1955 Los Angeles Music Festival presented by the Los Angeles Orchestral Society on the UCLA campus between June 6 and June 14 was planned and conducted by Franz Waxman, its founder and music director.

SUMMER SERIES The Stadium Concerts of New York (June 20-July 30) have subscription books on sale at thirty-eight retail stores in the metropolitan area. The books may be bought outright or on a "pay-as-you-go" plan. Conductors for the season will include Dimitri Mitropoulos, Efrem Kurtz, Pierre Monteux, Andre Kostelanetz, Thomas Scherman, Alexander Smallens and Franz Allers . . . A "Festival of the Americas," beginning August 16, will bring together in Los Angeles some of the foremost musical talents of the western hemisphere—this as a climax of the thirty-fourth season of the Hollywood Bowl Association. Leonard Bernstein will act as festival director. The regular series of the Hollywood Symphonies Under the Stars will begin July 7 with Georg Solti as guest conductor and end August 30 with Leopold Stokowski the director. Other guest conductors include Eduard van Beinum, Eric Leinsdorf, Izler Solomon, Andre Kostelanetz and Enrique Jorda . . . The New Jersey Symphony will present its "Symphony Under the Skies" concert at the Augustus C. Studer estate, in Montclair, New Jersey, on June 19. Samuel Antek will conduct . . . The 1955 season of thirty-one Grant Park concerts presented by the Chicago Park District will open June 22 and extend to August 14. The orchestra consists of seventy-five players. Nicolai Malko, resident conductor at Grant Park since 1945, will open the season and conduct ten concerts. Other con-

ductors will be Leo Kopp, Alfredo Antonini, Silvio Insana, Franz Allers, Izler Solomon, Andre Kostelanetz, Milton Katims and Joseph Rosenstock . . . The fiftieth season of concerts by the Naumburg Symphony Orchestra on the Mall in Central Park, New York, began May 30. Dr. Howard Hanson conducted.

LEGISLATIVE The North Carolina Little Symphony recently presented its fifth biennial concert in the House Chambers of the House of Representatives of that State. It amounted to a patron's performance since the General Assembly of that State has appropriated funds to support the Symphony since it was organized in 1940.

PREMIERES The past season boasted many premieres both of American and European works. The University of Miami Symphony gave two premieres of American works: *The Patriarchs* by Robert Strassburg, and *Dance Overture*, by Paul Creston . . . *Entrata*, by Carl Orff, was performed for the first time in the United States on February 16 by the Hartford Symphony Orchestra under the direction of Fritz Mahler . . . A Concerto for Jazz Band Orchestra, by the Swiss composer Rolf Lieberman, had its first New York performance by Dimitri Mitropoulos and the Philharmonic-Symphony on March 31 and April 1 . . . *The Four Squares of Philadelphia*, a new symphonic work based on familiar scenes in Philadelphia and composed by the Philadelphia musician, Louis Gesensway, was given its first performance by Eugene Ormandy and the Philadelphia Orchestra on February 25 . . . *Theme and Variations*, by the American composer, Charles Mills (native of Asheville, North Carolina) was heard for the first time in Cleveland at the February 24 and 26 concerts . . . The first performance in America of *The Touchstone* by Rossini was given by the Hartt Opera Guild May 4-7, in Hartford, Connecticut. The production was under the musical direction

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 those lists published in the International Musician monthly since June, 1954, contains the names of all companies up to and including May 18, 1955. 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 5—Detroit, Michigan
Penthouse Records

Local 6—San Francisco, California
Carson Records

Local 9—Boston, Massachusetts
Cambridge Recording Services, Inc.

Local 10—Chicago, Illinois
Gem Records
Radio Station WOPA
Diva Records, Inc.

Local 20—Denver, Colorado
Davis Sales Co. (Frontier Records)

Local 47—Los Angeles, California
Balance Records
Sierra Records
Crest Records
Larry Golding
Acama Record Co.
D 4 Records
Tampa Records

Local 61—Oil City, Pennsylvania
Pastel Record Company

Local 77—Philadelphia, Pennsylvania
Tattler Recording Company
Music City
Emil H. Korse

Local 161—Washington, D. C.
Ruby Records

Local 248—Paterson, New Jersey
Kent Harian Musical Enterprises, Inc.

Local 353—Long Beach, California
Stardust Records, Inc.

Local 802—New York, New York

Benny Goodman Record Co.
Bald Eagle Records, Inc.
Viking Records
Cadillac Record Co. (reinstatement)
Anthony Recording Co.
Tiara Records
Rainasons
Mercer Records
Dana Records, Inc.
Genie Record Company, Inc.

of Dr. Moshe Paranov . . . At its final concert May 16, the Midland (Texas) Symphony presented a newly commissioned work, a tone poem, *Impressions*, by a Texas resident, Del Mourning.

FLEDGLING Probably one of the smallest communities in the United States with an orchestra of its own is Golden, Colorado, with a population of less than 6,000. The orchestra began in the Spring of 1953 as a chamber music group composed of two members of the Colorado School of Mines faculty and three geologists from the U. S. Geological Survey. Their first concert was played to a full house. With such encouragement and help from five Denver Symphony musicians who are Golden residents, the group rapidly expanded into a full-fledged symphony.

Under the direction of Thomas Facey, a member of Local 47, the orchestra is now in its second full six concert season. The Golden Civic Orchestra boasts a personnel of sixty-five. The Denver Symphony, Denver University Choir and Emma Brady Rogers (music critic for the *Rocky Mountain News* have been among the guest artists presented in the 1954-55 season. Two out-of-town concerts are included in the Spring schedule. The orchestra is fortunate in having Denver suburbs within easy driving distance to help provide personnel and audience.

Conductor Facey is a graduate of Cornish School of Music, Seattle, has a bachelor of music from Willamette University, did graduate work in conducting under Stanley Chapple at University of Washington, was assistant conductor and concert master of California Junior Symphony, and has been a member of the Dallas and Denver symphony orchestras.

FEATURES The first New York appearance of ten leading dancers of the Royal Danish Ballet and the New York premiere of the Mozart Three-

Piano Festival in which Pierre Luboshutz, Genia Nemenoff and Boris Goldovsky will tour the United States during the 1955-56 season, will be features of the Stadium Concerts, N. Y., opening June 20th . . . Sidney Appleman was soloist in the performance of Gershwin's *Rhapsody in Blue* when it was presented by the Tucson Symphony Orchestra May 24 . . . The Babylon Symphony Orchestra (Long Island) together with the Massapequa Chorus performed Beethoven's Ninth Symphony on May 12, in Lindenhurst High School Auditorium . . . Jennie Scoufia Hanson was violin soloist at the final concert of the Waukesha (Wisconsin) Symphony Orchestra, May 10 . . . On May 30 the Southern California premiere of the Berlioz *Requiem* occurred, presented in Hollywood Bowl by the City of Los Angeles Bureau of Music. The concert by more than 200 instrumentalists and 500 singers was open to the public without charge as the city's official Memorial Day tribute to that area's war dead of all faiths.

CURTAIN CALLS The City Symphony Orchestra of New York ended its twenty-ninth season May 1 by presenting *Madame Butterfly* in concert version. The conductor is Franz Bibo . . . The closing concert of the Rockford (Illinois) Symphony Orchestra was *Rigoletto* in concert version. Arthur Zack is the orchestra's director . . . Roger Sessions' *The Trial of Lucullus* was produced at the McCarter Theatre in Princeton, New Jersey, on April 2. The Princeton Symphony Orchestra was led by Nicholas Harsanyi . . . The Fort Worth Opera Association, which has been assembling casts from time to time over the last nine years to give opera performances, has decided to form a permanent company with a twenty-week season. It will select its singers through competitive auditions and pay them on a regular weekly basis . . . The Charles L. Wagner touring company plans to do only one opera next year: *La Boheme*, in a new translation by Ruth and Thomas Martin.

The Santa Barbara Symphony Orchestra of fifty-five pieces was started in the Summer of 1953 through the efforts of Stefan Krayk, violinist, and Clayton Wilson, oboist. Its conductor Adolph Frazer led the orchestra in its debut December 14, 1953, a concert made possible through the cooperation of Local 308 and the Music Performance Trust Funds of the Recording Industry. In the Summer of 1954 Adolph Frazer left on a concert tour and Lauris Jones was engaged as conductor.



WHERE THEY ARE PLAYING . . .



EAST

Bob Ellis and his Trio play six nights a week at the Boro Lounge in Kew Gardens, Long Island, N. Y. . . . The Airline Trio opened at the Hotel Piccadilly in New York City in mid-May . . . Organist Beth Lee celebrated her fourth anniversary at the Hotel Van Curler in Schenectady, N. Y., on May 18 and has a contract for her fifth year . . . Al Postal is signed to appear at the Toro Hill Lodge in Monroe, N. Y., this summer for his eighth consecutive year in the capacity of musical and entertainment director . . . The Four Brothers Orchestra is being held over for a fourth year at the Post in Buffalo, N. Y.

Edyie James, house vocalist, and the Club 42 Trio are playing at the Club 42 in Easton, Pa.

The Ruby Newman Society Orchestra, featuring bass player Mike Long, moves into the Hotel Statler in Boston, Mass., for the summer months.

MIDWEST

Buddy Laine and his Orchestra are doing one-nighters through Illinois, Minnesota, and Iowa.

Tex Clark and Glen Campbell are working their five-piece country band, the Rainbow Valley Gang, in the Cleveland, Ohio, vicinity . . . The Charlie Kehr

Orchestra is scheduled to return to the Moonlite Gardens, Coney Island, Cincinnati, Ohio, on July 22 for its sixth consecutive year.

Organist Henri A. Keates recently began his fourth year at the Glenview Country House in Glenview, Ill.

Don Hoy and his Orchestra opened the middle of May for their fifth consecutive summer season at the Riviera Ballroom, Riverview Park, Des Moines, Iowa.

SOUTH

The Three Jacks, at the Wheel Bar in Colmar Manor, Md., also play Sunday sessions at the Redskin Lounge in D. C. . . . The Mid-Knights Orchestra, featured at the Claryville Inn Ballroom in Frostburg, Md., were selected as the band to play for the Winter Carnival, the first in the Thomas-Davis area in West Virginia.

Lucienne Kirk Hermance returned to the cocktail lounge of the King and Prince Hotel in Georgia for her fifth season . . . Harold Hermance (sax, clarinet, and flute) is at the Beachcomber Club there also.

Charlie Carroll (piano and songs) has started his seventh month at Vicks Lounge and Bar in Miami, Fla. . . . Don Baker and his Orchestra are on location at the Lago Mar Hotel in Fort Lauderdale, Fla.

WEST

Harpist Cecelia Whitney is an indispensable part of the entertainment facilities of the Shamrock Hotel in Houston, Texas. She also fills engagements at conventions, weddings and private parties.

Songstress-pianist Elsie Cooper is currently playing dates in California . . . Joe Jaros, bandleader and trumpet man, recently organized a new band on the West Coast for several television shows in territories of Hollywood and San Francisco . . . Bob Anthony, former Harry James, Glenn Gray, Glen Miller and Eddy Duchin vocalist, has a date at the Los Palmos Theater in Hollywood on June 10, when he will appear in a performance of the play, "Tea and Sympathy," starring Joan Fontaine . . . Ralph Gutierrez, in command of a five-piece combo, is presently playing at the Servante Hall in Sunnyvale, Calif. . . . Accordionist Frank Judnick and Trio are entertaining for the fifth summer season at Forest Lake Resort, Cobb, Calif. . . . The Hal White Quartette is doing a summer-long date at the Capistrano Beachcombers Club in Capistrano Beach, Calif. . . . Sal Carson and Orchestra are rendering the musical output at the Capitol Inn, Sacramento, Calif., through July . . . Hoberg's in Lake County, Calif., presents Ozzie Coulthart and Trio for the

summer season . . . The Eastman Trio is currently at George's, Lake Tahoe, Calif.

ALL OVER

Frank Motley, modern jazz exponent in the real modern idiom, and his crew are appearing at clubs throughout the country.

The Collegiates perform at leading night clubs, hotels and resorts — Bob Hughes, playing cocktail drums and singing and Dick Martin, the comedy star of the keyboard, singing and doing interpretations.

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

Left to right: JIM SCOTT has been doing an indefinite engagement at Henry Grady Hotel in Atlanta, Ga., since November . . . Marimbaist LEE PURTEE plays night clubs, hotels and parties throughout the East and Midwest . . . JOHNNY LANE celebrated his first anniversary at the Red Arrow Lounge in Chicago on May 15 . . . GIL MURRAY, at the piano and organ, has started his fourth year at Jackson's Steak House in the Bronx, N. Y. . . . HENRY "RED" ALLEN recently celebrated his first year at the Metropole Cafe in New York City. Is being held over indefinitely.

THEY ALL PLAY Selmer

and so do more than 80% of the nation's highest-paid saxophonists



try the new
Selmer (Paris)
MARK VI

Its playing qualities—superb intonation, vibrant tone, and carrying power—will astonish you even if you are now playing an older Selmer instrument.



H. & A. Selmer Inc., Dept. B-61 Elkhart, Indiana

Please send your FREE color folder describing the new Selmer (Paris) Mark VI Saxophone.

Name _____

Address _____

City _____ Zone _____ State _____



Left to right, above: FRANZ ALLERS, musical director, State Fair Musicals, Dallas . . . EDWIN McARTHUR, musical director, St. Louis Municipal Opera . . . KARL KRITZ, musical director, Civic Light Opera Association of Greater Pittsburgh . . . JOHN CHARLES SACCO, musical director, Paper Mill Playhouse, Millburn, New Jersey . . . Below, left, SHERMAN FRANK, musical director, Atlanta Municipal Theater, right, OSCAR KOSARIN, conductor, St. John Terrell's Music Circus, Lambertville, New Jersey.



Musical Shows for Summer

● Come summer, light opera and operettas will be presented in towns and cities from coast to coast—and not a word of them in any language but English, proof perfect that we have accepted this *genre* as wholly and happily ours. The productions range all the way from Gilbert and Sullivan favorites to the latest hits on Broadway and are housed in structures varying from neat little playhouses to great open-air stadiums. However they come to the boards and whatever their origin, one thing is sure: they are one and all carefully prepared and enthusiastically received.

Blue Ribbon Season

One of the chief centers in the United States of summer operetta productions is St. Louis where from June 2 through August 28 this year the Municipal Opera will put on its thirty-seventh annual season—its tenth under the direction of Edwin McArthur—of light opera at its best. Presented in an outdoor theater holding 12,000 people, the company engages some ninety leading singers, premiere dancers and comedians, an orchestra of fifty members, most of them from the St. Louis Symphony, and a staff of some twenty specialists in the department of production. In fact, its total personnel numbers around four hundred. Its schedules each summer are Rodgers and Hammerstein festivals, Broadway hits, and operas from the standard repertoire. On the agenda this season will be *Merry Widow*,

Brigadoon, *Wonderful Town*, *The Vagabond King*, *Guys and Dolls*, *The Desert Song*, *Carousel*, *Allegro*, *The King and I* and *South Pacific*.

The Pittsburgh Civic Light Opera Company is celebrating its tenth Jubilee Season this year. During the season, from June 13 to August 6, it will present at Pitt Stadium eight productions, each running one week: *Guys and Dolls*, *Me and Juliet*, *Wizard of Oz*, *Brigadoon*, *South Pacific*, *Best Foot Forward*, *Kiss Me, Kate* and *Song of Norway*. This "theater under the stars" has a capacity of 8,475 and one of the largest outdoor stages in the world. The casts average more than 200 people. Karl Kritz has been engaged as musical director and conductor, and the assistant conductor and choral director this year will be Walter Taussig. The orchestra consists of thirty-four musicians.

Atlanta, Georgia, has got itself a brand new musical director for its summer series of musicals and operettas. He is Sherman Frank and he comes to Atlanta after three years' association at the Starlight Theater in Kansas City, Missouri. This series, which is a civic project sponsored to a large degree by the City of Atlanta, runs from June 27 to August 20 in an open-air amphitheater, seating approximately 6,200, in Chastain Park. This season's fare will be *Show Boat*, *Call Me Madam*, *Vagabond King*, *Guys and Dolls*,

Student Prince, and *Annie Get Your Gun*. The orchestra is comprised of on an average of twenty musicians a show, all of whom are members of Local 148, Atlanta.

Paper Mill Playhouse

New Jersey lists two companies contributing musical fare for the gayety of the summer months. The Paper Mill Playhouse, now in its twenty-fifth season, operates for at least forty weeks out of the fifty-two. This year it presented *South Pacific* from April 11 through June 5, and will give *Guys and Dolls* from June 7 through July 10. John Charles Sacco is its musical director and the orchestra consists of ten men. Eight performances are given each week (matinees Thursdays and Saturdays). The Paper Mill Playhouse has a beautiful auditorium which seats (in plushy comfort) nearly a thousand persons. Its alumni are to be found in most productions playing on Broadway or on tour. It has established a record for length of run of each production. Rarely, if ever, outside the two major cities of New York and Chicago, has a theater been able to run shows for as long as four to eight weeks.

In Lambertville, New Jersey, "St. John Terrell's Music Circus" operates from June 4 to September 6. This summer it includes in its offerings *The Merry Widow*, *Wonderful Town*, *Irving Berlin Festival*, *Me and Juliet*,

By the Beautiful Sea, The Girl in Pink Tights, After the Ball, Wish You Were Here, A Night in Venice, The Golden Apple and Guys and Dolls. An orchestra consisting of nine members is conducted by Oscar Kosarin.

Newport News, Virginia, comes forward with an especially early "season," since its opera society presented Gilbert and Sullivan's *Iolanthe* on May 17. This production was conducted by Alessandro A. Angelucci with an orchestra of eighteen pieces. The Newport News Operatic Society was organized in 1935 by a group of interested singers on the Virginia Peninsula, these headed by James McGregor.

The summer musical season of Greater Seattle, Inc., will include four productions, *Annie Get Your Gun*, *South Pacific*, *High Button Shoes* and *Aqua Follies of 1955*, presented in the Green Lake Aqua Theater (a lakeside stadium seating 6,000) from July 6 through August 10. The three musicals will have a twenty-five-man orchestra and the *Aqua Follies*, a seventeen. Each performance will be given several productions. *Aqua Follies* will run from July 28 through August 10.

Martha Wright will star in *South Pacific*.

The sixth season of the Springfield (Illinois) Municipal Opera Association will start July 1 with *Kiss Me, Kate*, on July 29 will shift to *New Moon* and round out the season with *Annie Get Your Gun*, closing August 7. Each work will get six performances. Harry Farman leads an orchestra of up to twenty-five pieces.

At the Summer Festival of the University of Utah, six performances of *South Pacific* will be given from July 4 to 9 and four of *La Boheme*, in the English translation of Ruth and Thomas Martin, July 13 to 16. They are using a fifty-piece orchestra for *La Boheme* and a thirty-six-piece orchestra for *South Pacific*.

The State Fair Musicals, the name for the Dallas light opera season, is now in its fourteenth year as a non-profit operation. It gets its name, incidentally, from the fact of its being run by the same people who run the State Fair of Texas. The whole set-up is a Dallas project, despite its title. Mayor Thornton of Dallas is the president of the musicals, as good a president, it so happens, as anyone could find, since he does everything in his power to see that both staff and stars are given excellent terms and treatment, a procedure in which he is abetted and aided by Local 147. The season runs from June 6 to August 27 and there are six productions. All but the first and last, *Kismet* and *The Teahouse of the August Moon*—which come traveling in and then go traveling out to other cities—are, so to speak, cooked on the premises. For these musicals, *South Pacific*, *Bitter Sweet*, *Carousel* and *One Touch of Venus*, the choruses are culled from colleges in the district. The North Texas State College, the Albuquerque (New Mexico) State University and even far-off De Pauw University in Indiana are main sources of supply for outstanding talent. Franz Allers conducts all of them, his third year as regular conductor of the Dallas project. Managing director Charles Meeker does the casting of the principal roles—and he has a knack for it. The year before last it was José Ferrer in a leading part, and last year Patrice Munsel, both of whom caught on tremendously. This year, to name just two—it is Giselle MacKenzie and John Brownlee in *South Pacific*. The orchestra of up to thirty men is composed mostly of Dallas Symphony members.

The State Fair Musicals project is the center of all social life in Dallas during the season. People come from as far as one hundred miles to attend the one-a-day performances, which are given at the State Fair Auditorium seating 4,500.

JUNE, 1955

Unexcelled
Quality

Painstaking
craftsmanship
sets the pace
of Armstrong
production.
Quality is
our only
goal.

W. T. Armstrong
COMPANY
ELKHART,
INDIANA

Due to the good sense of the management and to the solicitude of Local 147, rehearsals are numerous and allow for separate sessions for the string, brass and woodwind contingencies. The result, according to conductor Allers, is an ensemble coherence as rewarding as any Broadway set-up.

Mr. Allers, incidentally, after the Dallas season, goes to Los Angeles and to San Francisco to conduct *Plain and Fancy*, the Pennsylvania Dutch musical which he opened in New York, as it first takes to the road in these Pacific centers.

The Los Angeles Civic Light Opera Company, now in its eighteenth annual season, seems especially up-and-coming in its selections: *Kiss Me, Kate* (opened May 2), *The Pajama Game* (opened June 2), *Kismet* which will open July 25, and *Plain and Fancy* which will open August 29. Louis Adrian is the musical director, and the orchestra averages twenty-six men. Edwin Lester is the general director.

One especially bright feather in Allers' cap is his putting on of a special musical play program at the New York Stadium this summer—*New Moon* and *Desert Song* in concert form with soloists, this on June 30. (Airplane companies are profiting by this heavy schedule.) Singers of warm appeal have been chosen: Brenda Lewis, Walter Caspell and Jim Hawthorne. The New York Stadium Orchestra, made up of some eighty members of the New York Philharmonic, will be assisted by a chorus of thirty-two. At Robin Hood Dell on July 4 he will give an evening of the Strausses—Richard and Johann, the first half an abridged version of *Der Rosenkavalier*, the second half capsule versions of *Fledermaus* and *Gypsy Baron*. Finally, at Grant Park, Chicago, July 16 and 17, he will conduct an evening "From Richard to Johann," in which excerpts from *Salomé* will be featured.

Musicals come into their own in summer because they are perfect outdoor music. (Mozart and Haydn are apt—the more so when authentically given—to fluff away out-of-doors.) Herbert and Rodgers, Romberg and Kern can stand the test even of overhead airplanes and chugging trains in the vicinity.

Point is—and conductors agree to a man on this—to bring to each performance that freshness with which the composers first imbued them. The local musicians, the local choruses, the local talent seem eminently suited to do just this.

Gretsch Spotlight

"That great Gretsch sound" draws rave of still another drum star, Roy Harte



Roy Harte and Gretsch Broadcasters

ROY HARTE keeps a busy schedule with record dates and the highly successful Drum City enterprise he runs with partner Remo Belli. This former Les Brown-Jerry Wald man stays way out in front with his unbeatable combo of better drumming and better drums—plays Gretsch all the way. "Gretsch Broadcasters, greatest drums I ever owned," says Roy. Try a Gretsch outfit at your dealer, write for your free catalog that shows the drums played by Roy Harte. Address: FRED. GRETSCH, Dept. IM655, 60 Broadway, Brooklyn 11, N. Y.

By GEORGE LAWRENCE STONE

STICK CONTROL

For the practicing drummer\$2.50

MALLET CONTROL

For the practicing vibie player.....\$2.50

MILITARY DRUM BEATS

For Schools and Drum Corps.....\$1.00

DODGE DRUM SCHOOL

Elementary and Advanced

Instructor\$2.00

DODGE DRUM CHART

400 Measures Analyzed and

Fingered75

Postpaid - Cash with Order

GEORGE B. STONE & SON, INC.
47-61 Hanover St., Boston 13, Massachusetts

Drummers... HERE IT IS!!

SAM ULANO'S NEWEST STUDY

"THE SOLO GUIDE"

If you liked the Practical Guide for the Working Drummer you won't want to miss this new book. 48 pages of solid material to help train you in 1, 2, 4, 8, 16, and 32 measure solos.

A SWINGING BOOK: Material for practical application. PRICE, \$1.58. Order Now.

Lane Publishing Co.

1739 Boston Road Bronx 46, N. Y.

MAMBOETTES

For Small Dance Bands

15 AUTHENTIC MAMBOS

arranged by
"Chico" O'Farrill and Rene Hernandez

For Rumbas, Sambas, Boleros,
Mambos, Guarachas, etc.

•LATINETTES No. 2—20 Latin Favorites

•LATINETTES No. 1—21 Top Latin Tunes

C BOOK, Bb BOOK, Eb BOOK, \$1.00 Each.

At your Music Dealer or direct

ANTOBAL MUSIC COMPANY

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

Ad Lib Solos

New styles. 10 for \$1.00. Trumpet, Accordion, Saxophone, Clarinet, etc. Following folios \$1.00 each. 100 Licks, 50 Piano, accordion, or Guitar intros., Walking Bass, 25 Riff Choruses, Scales and Chord Ad lib, Ad lib the melody. Small Combo—30 Intros., 30 choruses, 6 Riff specials, Be-Bop, C. O. D. 50¢ extra. (FREE CIRCULARS.)

WIN NEHER LAURELDALE, PA.

TECHNIQUE

OF PERCUSSION



by George Lawrence Stone

Spring is here as this is being written, *tra la*—spring, when the young man's fancy lightly turns to thoughts of love. The drummer feels the effects of spring, too, and he comes up with a novel if not new method of commemorating the season. This drummatic celebrant selects some secluded spot like a store window in New York's Times Square, gathers his drums around him, plants his fanny down upon a drummer's throne and proceeds to drum for as long as he can keep awake.

"Not a Marathon but a Drumathon," explains Sam Ulano, one of the top exponents of this percussive offshoot of flagpole-sitting. "At my latest Drumathon I played continuously for sixty-seven hours, eleven minutes and forty seconds! It stirred up quite a bit of interest not only in New York but throughout the country. A thing like this helps spotlight the drum, and this is the reason I did it.

"Alan Abel came up with the idea," continues Sam, "by asking how long I could drum without stopping. I told him I was in condition to drum as long as I could keep my eyes open.

"Well, on Monday, February 28, at high noon, in the window of a Times Square music store I commenced playing. I played an average of twelve strokes per second and continued to keep up this pace for the duration stated above—almost three complete days. As I reached the fifty-eighth hour a crowd of 300 people were gathered outside the window and at this point the police came in and asked me to leave the window. This I did, but I continued playing.

"At about 7:30 P. M. on the second day I was driven over to Station WINS, where I continued playing until Thursday morning. Because the room was small and the lights dim, the old shuteye finally overtook me. I dozed off, and that was the end of the Drumathon.

"It was an experience and a great deal of fun, too, but speaking drumwise, you yourself know the condition a fellow must be in, both physically and mentally, to drum this stretch of time without stopping. I never stopped once. I just kept on playing; rolls, mama daddies, paradiddles, stick control and the like.

"Billy Gladstone, Carl Kiffe, Jim Chapin, and many other name drummers dropped in and spoke to me while I was drumming, and they all agreed that it was a good stunt for the drums.

"After the Drumathon I slept all day Thursday, got back to teaching Friday and played a job Friday night. Taught Saturday, played Saturday night and had a busy day Sunday." ("What a man!" comments G. L. S.)

Another seeker after endurance records is Hollywood's Roy Harte, who is intent on beating Sam. I don't know what the present record is, but recently this thirty-year-old syncopator racked up a score of fifty-seven consecutive hours of drum battle against the god Morpheus, reports the *Baltimore Sun*, enjoying a haircut, shaves, steaks, and orange juice in the meantime. After this he boarded a truck and, still playing, rode on to a night club where he sat in with Gene Krupa's Band.

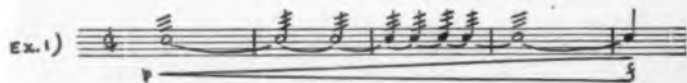
Keep the good work up, boys, and maybe you can let us know about the scores as you make them—if, between Drumathons, you can find the time.

INTERNATIONAL MUSICIAN



One From the Book

W. E. MacL., Miami, submits the two examples shown below and inquires if there is any special significance in the unusual notation shown in Example No. 1 over that of the more conventional notation of Example No. 2.



Your Example A comes from a drumming textbook, Mac, and was designed to show the student that there is more than one way of notating a whole note roll. In actual playing one example is played as the other.

However, the notation of Example No. 1 permits the rather unusual accentuation appearing in Example No. 3 below, should a composer choose to employ it.



Jim Chapin

Those drum articles by Jim Chapin currently appearing in *The Metronome* are truly great. Indeed they should be, for Jim knows his way around musically, and furthermore has the faculty of expressing himself clearly.

In his April column Jim addresses the untrained kid who, not knowing to the contrary, has decided that he above all others has what it takes to crash the big time without such fifth-wheels as sight-reading or musical know-how.

Inferentially Jim says it can't be done, and answers the common query of so many kids we encounter who fear that exposure to foundational training will ruin their "natural style and feel," with the flat-footed reply: "If your talent is that fragile, what are you doing in this business?"

My regards, Jim. You have said a mouthful with your statement: "The days are gone when anyone with a pair of sticks and a fairly good musical feel can make a good living playing drums."

Now One For the Book!



"This is local — long distance is over there!"

(Reprinted from *This Week Magazine*. Copyright 1953 by United Newspapers Corporation.)

JUNE, 1955



Strike the perfect note...

SAXONY BAND JACKETS \$15⁹⁰

- Cool
- Lightweight construction
- Guaranteed washable, or dry cleanable
- Beautiful spotlight colors

FREE MONOGRAMS

DIRECT FROM MANUFACTURER IN:
Charcoal, Rust, Gray, Gold, Powder Blue, Red, Beige, Royal Blue

SIZES:
34-46 — Shorts, Regulars, Longs

ORDER NOW OR SEND FOR SWATCH BOOK

SAXONY CLOTHES, 198 CANAL ST. NEW YORK 13, N. Y.
Phone: WOrth 4-6039

172 DIFFERENT FACINGS

There's a **WOODWIND MOUTHPIECE** for your embouchure.

Woodwind is made of Steel Ebonite on exclusive hard mouthpiece rubber, sensitive yet durable as tough metal, non warping under high temperatures.

You need this Reed Instrument Mouthpiece Guide, a 12 page booklet listing 172 Woodwind facings with complete specifications. Contains tips on care and selection of mouthpieces.

plus a helpful transposition chart. Ask your dealer or write today.

FREE!

The Woodwind Co.

Dept. B-655, 601 West 26th St. New York 1, N. Y.

Reg. U.S. Pat. Off.

MOUTHPIECE ORIGINATORS SINCE 1919



ART VAN DAMME

America's Number 1
Swing Combo Accordionist



FEATURED WITH

Sano

HI-FI

ELONGATED PICK-UP
and AMPLIFIER

SANO PICK-UP is attached to grille of any accordion . . . for truest reproduction and amplification of sound.

- 40-10,000 cps flat response
- Flat position on both bass and treble controls
- Treble and bass side independently controlled
- Tone controls allow wide range of frequency adjustment
- Singing microphone attachment
- On-off switch on pick-up

SANO HI-FI AMPLIFIER gives wide range of response with minimum distortion. 20-20,000 cps

Hear ART VAN DAMME on Columbia LP Album (CL-544) using SANO HI-FI PICKUP and AMPLIFIER

See your dealer or write us today for literature. "If you've tried the rest, you'll find SANO best!"

SANO CORP. — 57 59 New Street, Irvington, New Jersey

SHAWL COLLAR JACKETS

DIRECT FROM THE MANUFACTURER

\$16.75

Fine, full-bodied, all-year-round rayon gabardines. MATCHED HAND-STITCHED edges, fully lined. Sizes 34-46 longs and regulars. Smart-cool-good looking.

Guaranteed against more than 1% shrinkage. Colors: Royal Blue, Powder Blue, Gray, Gold, Rust, Lime, Beige, etc.

We have outfitted fine bands all over the U. S. A.

also PLAIDS \$18.75

SLACKS \$8.75

Free sample materials sent upon request.

TOWNCRAFT CLOTHES 752 Broadway, New York 3, N. Y. Telephone: GRamory 7-7632



IT'S IN THE NEWS!

★★ Seymour Bernstein, pianist, Kenneth Gordon, violinist, and Richard Kay, cellist, will this summer make a concert tour of Korea playing to civilian audiences. Under the joint sponsorship of the Specialists Division of the United States Department of State and the Korean Symphony Society, the three musicians will play approximately 125 engagements throughout that country. They will appear as a trio, in solo recitals, and as soloists with the

Michel Nazzi, oboist of the New York Philharmonic - Symphony, and Peter Altobelli, French horn player of the Pittsburgh Symphony, will also make the trip. They will work with the orchestra and will take part in the classes.

The tour will open with a concert by the trio for President Syngman Rhee and his cabinet in Seoul on June 13. From then until the end of August there will be a matinee and an evening performance by one or more of the artists almost every day. Thirty-four concerts have been scheduled for the capital. Because interest in Western music is so great, it is anticipated that in Seoul each program will have to be repeated four times in order to accommodate the potential audience. Concerts will be given in Pusan, Incheon, Taegu, Masan, Kwangju, Taejon, Jinju, Mokpo, and other towns. In addition to his own solo recitals and appearances with the orchestra, Bernstein will serve as accompanist for Gordon and Kay.



Richard Kay

The State Department has agreed to furnish air transportation to and from Korea. After the artists' arrival, the Korean Symphony Society will assume responsibility for all details of the tour.

Republic of Korea Naval Symphony Orchestra. (This was formerly the Seoul Philharmonic. John S. Kim organized this orchestra shortly after the liberation of Korea in 1945 and has been its conductor since 1947. The orchestra's name was officially changed when its members were inducted into the navy at the outbreak of the Korean War.) During the Society's summer music festival in Seoul in August, they will conduct master classes for high school teachers and conservatory students.

★★ Claudio Arrau will contribute to the Mozart Bicentennial celebration next season by presenting a cycle of all Mozart's major solo piano works at Town Hall, New York, in October and November.

★★ In the Fall of the present year, in celebration of the seventy-fifth birthday of Ernest Bloch, various orchestras and music schools plan to present discussions, lectures, and concerts dealing with the composer's works.

The Finest Artists Use

DIRECTONE

ACCORDIONS

PANCORDION, INC.
DEPT. B-655, 601 WEST 26TH ST.
NEW YORK 1, N. Y.

only
Pancordion Accordion
and **Crucianelli** Accordion
have
DIRECTONE

Write for literature



LOCAL HIGHLIGHTS

HALF-CENTURY OF SERVICE

Local 421, La Porte, Indiana, had a lot of reminiscing to do when it observed its fiftieth anniversary on April 25 in the Knights of Columbus clubroom at the local's annual dinner meeting and social session. It was formed after an opportunity arose for the city band to march in a Labor Day parade sponsored by a steel workers union at Oak Park, Illinois. The first name on the charter, issued on August 14, 1905, was that of John P. Baer, who is today the only charter member still active in the union. He has served as its financial secretary during the entire half-century of its existence. The anniversary celebration was attended by officers of neighboring locals.



Elijah W. Shaw

At the annual sermon of Local 197, St. Louis, Missouri, held at the Free Will Baptist Church on December 21, 1954, Elijah W. Shaw was presented with an honorary life membership card and given the title of "Daddy of the Local," this in view of his long and loyal service to its members. The life membership card was presented to Shaw by George L. Smith, president of the local. Mr. Shaw is delegate to the Fifty-eighth Annual Convention of the A. F. of M. during the week of June 6.

LANSING LOCAL ENTERTAINS

Three hundred members and guests of Local 303, Lansing, Michigan, attended the annual spring dinner-dance on April 18 at the Dines Terrace Room in that city. Among the guests were George Harris, secretary of Local 784, Pontiac; Carl Hinte, secretary of Local 57, Saginaw; Bud Tooley, president of Local 303. Music was furnished by Lou Math Trio, made up of members of Local 10, Chicago, Illinois.

ANNIVERSARY DINNER

More than 400 attended the fifty-third anniversary dinner of Local 204, New Brunswick, New Jersey, held at The Pines in Metuchen. International Secretary Leo Cluesmann, who was the principal speaker, spoke of the unity of the A. F. of M., which now has about 254,000 members. He attributed the union's strength to the leadership of President Petrillo. In conjunction with the anniversary celebration, Oscar Walen, toastmaster, introduced George Lindemann, sergeant-at-arms of Local 204, who has been a member of the union for nearly fifty-three years, and James Haworth, secretary emeritus, who has been a member for thirty-six years, both of whom made brief addresses.

We regret to say that, since this function was held, Brother Haworth has passed away.

(Continued on page thirty-three)

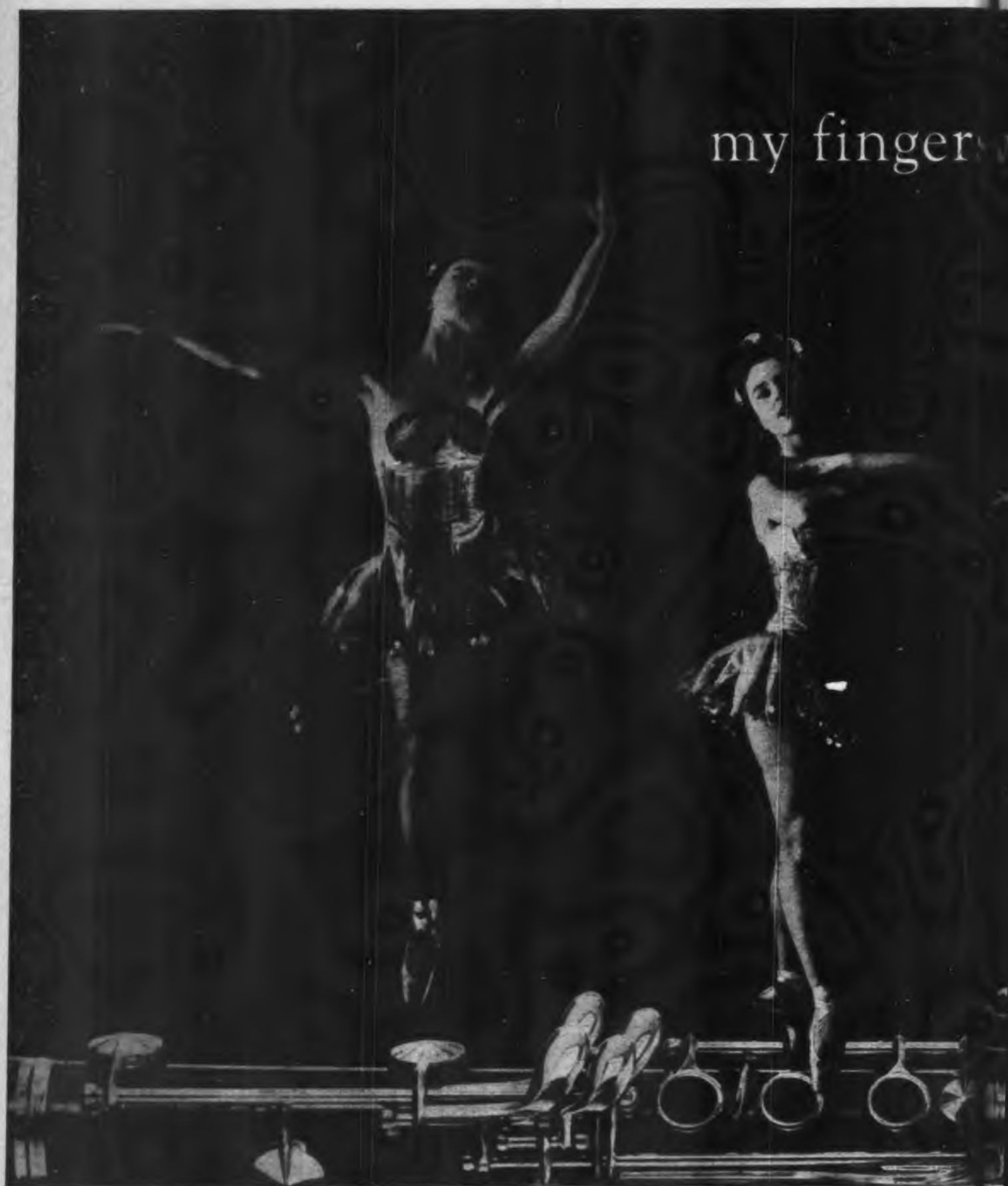
JUNE, 1955

perfect balance


Gibson
STRINGS

GIBSON, INC. KALAMAZOO, MICH.

my fingers



ers were ballerinas dancing



Some unforgettable day you, too,
will lift a Leblanc to your lips.
Faces about you will change to mirrors
of sound, and eyes will tell you,
Tonight you were magnificent.
And you might answer that tonight
you were inspired, that tonight your soul
found wings, or that tonight
there were ballerinas dancing
on your keys. Or you could simply
say, "Tonight I played a Leblanc."
For Leblanc opens a new chapter
in every player's life,
for the artist as it does for the
beginner. In all the world
there is no instrument to match
the incomparable voice of a Leblanc,
no instrument that instills
the same confidence,
or provides the same
effortless command.

LEBLANC
Woodwinds—Brasses

© Leblanc Corporation, Kenilworth, New Jersey



Left to right: Dr. Rudolph Ringwall, associate conductor, Cleveland Orchestra; Dr. Nikolai Sokoloff, one of the founders of the Cleveland Orchestra and its first conductor; Josef Gingold, concert master, Cleveland Orchestra.

MUSIC IN CLEVELAND

(Continued from page thirteen)

conductors of the symphony orchestra of the Berlin Broadcasting Company.

By 1924 he was back at the Berlin State Opera, but now as principal conductor. He held this post for five years, then returned to Prague—he considers this all but his native home—to become not only musical director of the opera there but also conductor of the Philharmonic Orchestra and professor at the Academy. At this stage he conducted many European concerts.

The east-to-west migration of talent had begun even back in the 1930's, and every successful conductor looked to include the United States in his guest itinerary. Mr. Szell's first appearance here occurred in 1930 when he filled a six weeks' engagement with the St. Louis Symphony. He was asked back for the following season.

From 1931 to 1936, while maintaining his post in Prague, he was again guest conductor of practically all the distinguished orchestras of Europe, and was recognized by leading critics as one of the outstanding conductors of the time.

In 1937, his guest conductorship of the Scottish Orchestra of Glasgow turned into a permanent assignment when its regular conductor, John Barbirolli, decided to cast his lot with the New York Philharmonic-Symphony. For a part of the 1937-38 season, Szell also conducted the Residentie Orchestra in the Hague.

In 1938 and 1939 he made trips to Australia to conduct the Celebrity Concerts of the Australian Broadcasting Commission. The war broke out as he was returning through the United States en route to Europe. America had always seemed to him a likely place for

conductorial endeavor. On hearing that the Scottish Orchestra was suspending activities for the duration, he resolved to make this country his home.

Mr. Szell's career in America opened on March 1, 1941, with his debut, at Toscanini's invitation, as guest conductor of the N.B.C. Symphony. It branched out in the ensuing five years through a series of guest conductorships of the symphony orchestras of Boston, New York, Philadelphia, Chicago, Los Angeles, Detroit and Cleveland. In 1943 his conductorship at the Metropolitan Opera Company of *Salomé*, *Der Rosenkavalier*, *Tannhäuser*, *Boris Godunoff*, *Die Meistersinger*, *Don Giovanni*, *Otello* and the complete *Ring* contributed appreciably to his reputation here. He has been musical director of the Cleveland Orchestra since 1946 and regular guest conductor of the New York Philharmonic since 1942.

For several past summers Szell has gone to Europe to preside over festival orchestras there. This summer he will conduct the Holland Festivals and the spring festivals in Zürich and Edinburgh. On January 3 of the present year, Szell received the Laurel Leaf Award of the American Composers Alliance "for distinguished service to contemporary music." This was presented him as Musical Director of the Cleveland Orchestra, which orchestra, within the last season, presented more works by contemporary American composers than any other major orchestra in the country.

But back to the year 1946—a year of *impasse* for this same orchestra. Sokoloff* had

retired in 1933. The next conductor, Artur Rodzinski, had for a decade given the orchestra the benefit of his excellent orchestral technique and exceptional organizational gifts. The tenure of his successor, Erich Leinsdorf, had been cut to a brief three years by his being drafted for military service. So here in the 1944-45 season was an excellent orchestra capable of going places but rudderless. Szell coming for a two-week guest conductorship in 1945, and for another in 1946 was for Cleveland music lovers an answer to prayer. Indeed after his first concert there the town clamored for him. He was then conductor at the Metropolitan and was in a position to state his own terms. These were no less than complete authority in program making, in fact, in all artistic matters. These were accepted unequivocally by the Board of Trustees of the orchestra. That Clevelanders appreciated their acquisition was proved when, even before his first season (1946-47) as regular conductor opened, the Thursday and Saturday evening series were completely sold out.

Szell has not let his prerogatives go unexercised. In his second year with the orchestra he increased the season to thirty weeks and the personnel to one hundred. Each year since, he has developed it further. His integrity has carried over to the orchestra and thence to the city itself. Thus the orchestra has grown in stature until it is now recognized on its tours as among the best. Szell's remarkable development of the Cleveland Orchestra has, in short, given that city a new place on the musical map.

The impression when one speaks with the man who has done all this? He looks at one keenly yet calmly, through thick-lensed glasses—one notes the veins standing out at his temples, the air of intensity, of concentration in every move he makes—and says in a low,

* Dr. Sokoloff put into operation a comprehensive program with the cooperation of the Cleveland Board of Education which has been regarded as a pioneer step in the field of music education. The school curricula included the study of orchestral instruments and choral and band music, and scholastic credits were given to the hundreds of students enrolled in these classes.

scarcely modulated voice "I am a musician who loves music and wants to make music to the best of my ability and to the satisfaction of my own highly self-critical standards. I find that my position in Cleveland gives me the opportunity to do just this. I have been able to build the orchestra into a great vehicle for musical thoughts. My happiest moments have been those in which I have succeeded in doing some justice to the great works I am permitted to perform."

One must believe this, hearing it from his lips as he sits quietly in his study. One must doubly believe it seeing him on the podium, every gesture, every glance and nod indicating thorough consecration to his task.

Given his personality and the success which has followed him, it is inevitable that Szell should be called on sooner or later to be an example for young conductors. Thus when the Symphony Orchestra League began to hold conductor workshops, no crystal ball was needed to prophesy Severance Hall as a setting, the Cleveland Orchestra as a tool and George Szell as guide and mentor. It happened in 1954, and it has happened again in 1955—during two weeks in March. The doings at the Cleveland Conductors' Workshop this year, a get-together of fifteen picked young conductors representative of communities north, south, east and west, consumed considerable headline space in music magazines and newspapers the nation over. And rightly so. For it was the recognition that the conductor's art is no longer to be classed as a freak phenomenon, its presence a mystery and its continued existence in the lap of the gods, but that it is rather to be looked on as a logical, ascertainable and, given innate musicianship and innate leadership, inducible, development.

Mr. Szell, with his objectivity, his articulateness, is just the man to give this quality of clarity to the craft. Not all conductors are so gifted. Toscanini admitted he could not teach because he "didn't know the method"! A few others quite as masterly on the podium

have been either reluctant or unable to trace their power to its source. Szell on the other hand, forever both student and master—the more one, the more the other—wants to make clear this road to musicianship. As Franz Bibo, conductor of the City Symphony Orchestra of New York and one of the 1955 workshop conductors, puts it, "Szell has a great warmth in regard to music, and an intense desire to impart it to others. He does not hold back any knowledge, nor does he say, 'do it my way.' Instead, he recognizes the style of each conductor and tries to integrate the desired musical result with this style." The Conductors' Workshop at Cleveland had thus the aspect, not of an initiation into some secret cult, but of a simple though extensive increase in know-how. As another young conductor described it, "those two weeks were the equivalent of years of the kind of study ordinarily available to us," and another, "It was worth a life-time of learning through trial and error." The expansion of horizons was amazing. When I talked with Mr. Bibo in late April he was still living in the inspiration of those two weeks and indications were he would go on doing so for months to come.

Szell allowed these fifteen men full use of his experience. He did more. He allowed them full use of his "instrument"—his beloved Stradivarius of an orchestra. Further, he not only turned the orchestra over to them but saw to it that his own psychological ties with it were for the time severed. He sternly instructed his men to employ all their skill and training in playing precisely as each conductor conducted, and not, through reverting to the habitual purity of their performance, "correct" a conductor's momentary professional weaknesses.

It worked like this: The orchestra assembled in Severance Hall with the fifteen conductors grouping themselves at the front of the stage. Mr. Szell sat in the orchestra between the woodwinds and the cellos. For five sessions

the conductors worked with the orchestra pruned down to some fifty men. (Even so this was larger than many of the units these conductors customarily worked with in their home towns.) For four other sessions the conductors worked with the full orchestra of one hundred men.

Once orchestra and conductors were assembled, one conductor after another mounted the podium and made his choice from the list of works offered. (They each had spent months preparing assignments.) Whether conducting the larger or the smaller groups, each conductor received around twenty minutes, the others looking on. Mr. Bibo speaks of the absolute thoroughness, the utter artistic objectivity of the conductor—his inability to make any sort of compromise. His acumen, moreover, was such that "when any conductor had been on the podium five minutes he knew exactly what this man needed most and by just what means he might be helped."

Once the composition got under way, however, Szell did not interfere. That is, as long as the conducting was at a technically acceptable level, the tempo and general character of the work correctly presented, the conductor was allowed to continue. After the close of the composition, Szell would discuss the interpretation difficulties. What kind of beat was demanded by the character of the composition? Should the beat be subdivided and, if so, how? How could one best knit together the music played by the soloist and that of the orchestra into a single fabric of sound? How could one best help the orchestral choirs with intricate and varying rhythmic patterns while at the same time conveying a single musical idea to the listener? Always the central question was, "How could conducting craftsmanship best serve the art of music?"

Members of the orchestra were just as interested in the conductor's interpretations, just as intent on the analyses of the works as were the conductors themselves. A passage would be tried over and over again, analyzed, then

The 1955 Cleveland Orchestra Conductors' Workshop. Standing, left to right: Antonio J. de Almeida, San Marino, California; Otto Jelinek, conductor, Waterloo Symphony, Iowa; Paul Graver, conductor, Ozarks-Clarksville Little Symphony, Arkansas; Bruce McIntyre, conductor, Parma Symphony, Ohio; William Schempf, conductor, Lehigh University Orchestra, Pennsylvania; Gideon Grau, member of the Cleveland Orchestra; Charles Gigante, Rochester, New York; Robert Cartrick, assistant professor, Carnegie Institute of Technology, Pittsburgh; Constantine Johns, conductor, State Teachers College, West Chester, Pennsylvania. Seated, left to right: Thomas B. Nee, conductor, Minneapolis Civic Orchestra, Minnesota; Leo Kopp, conductor, Lincoln Symphony, Nebraska, and conductor, St. Paul Civic Opera, Minnesota; Helen M. Thompson, League Executive Secretary; Franz Bibo, conductor, City Symphony Orchestra of New York and assistant conductor, Mannes College of Music; Erno Daniel, conductor, Wichita Falls Symphony, Texas; Robert Hargreaves, conductor, Muncie Symphony, Indiana, and conductor, Ball State College Symphony; Louis Lane, assistant to George Szell and conductor of the Canton Symphony, Ohio. Picture taken by the Workshop's official photographer, Kalman Novak, conductor, Arlington (Massachusetts) Philharmonic and one of the Workshop conductors.



Is your "book" complete for that summer job?

BE SURE YOU HAVE ALL THESE GREAT
STANDARDS . . . ALL FINE ARRANGEMENTS

ANYTHING GOES (arr. Sterling)
BEGIN THE BEGUINE (arr. Artie Shaw)
BODY AND SOUL (arr. Sears)
EMBRACEABLE YOU (arr. Sears)
I COVER THE WATERFRONT (arr. Artie Shaw)
I GET A KICK OUT OF YOU (arr. Sterling)
IT HAD TO BE YOU (arr. Sterling)
I'VE GOT A CRUSH ON YOU (arr. Sears)
JALOUSIE (arr. Sterling)
LOVER, COME BACK TO ME! (arr. Sears)
THE MAN I LOVE (arr. Sears)
MY HEART STOOD STILL (arr. Sears)
TEA FOR TWO (arr. Sterling)
YOU'RE MY EVERYTHING (arr. Sears)

price \$1.25 each

Music Publishers Holding Corp. 619 W. 54th Street
New York 19, N. Y.

The Importance of Quality

"There is hardly anything in the world that someone cannot make a little worse and sell a little cheaper—and the people who consider price alone are this man's lawful prey."

John Ruskin

In the final analysis nothing can replace superior quality and pride of possession of a superior product.

The art of making musical instrument cases has been a Lifton tradition for generations. Why does the virtuoso insist on a Lifton case? There is a reason! It represents insurance for your instrument. And hardly costs any more. Insist on the Lifton Label.

Lifton cases awarded first prize by 1955 Concours International
De Quatuor at Liege, Belgium

THE LIFTON MFG. CORPORATION
18 WEST 18TH STREET NEW YORK, N. Y.

LIFTON CASES ARE MADE FOR ALL INSTRUMENTS
INSIST ON THE L I F T O N TRADEMARK—YOUR GUARANTEE OF SATISFACTION

60 MODERN TUNINGS FOR EIGHT STRING STEEL GUITARS

Sent Postpaid Anywhere in 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

\$1.00

Copyright 1953 By PAUL A. BIGSBY

8114 East Phlox St., Downey, Calif.

PROTECT YOUR FUTURE Buy your EXTRA Bonds Now!

(Continued from preceding page)

submitted to yet another trial. Now and then an "Excellent" from Szell would be high reward and the orchestra members would scrape feet on floor to indicate satisfaction in the finished phrase.

Nor did Szell withhold actual illustrations. Erno Daniel, conductor of the Wichita Symphony Orchestra and a member of the conductors' workshops both in 1954 and 1955, tells us, "On one of the workshops I attended, the problem of starting the Beethoven Symphony No. 5 came up. With the slightest wrist up-beat he achieved an utmost precision of the entering eighth notes. Usually the conductors display a terrific physical exertion to give the proper start for the first movement of this symphony . . . Another time he demonstrated to me the starting bars of the nine Beethoven symphonies, humming the initial measures with the baton in his hand. He called my attention to the different characters of the beats according to the various musical contents of the beginning of each of the symphonies."

But the extreme profit to the conductors came not only from the advice and example offered by Mr. Szell—largesse of a man who might well have put claim to certain patent rights of secrecy—but in their being able to take advantage at once of tool and workman. "The very experience of standing in front of that orchestra," sighed Mr. Bibo, "and of being at the same time under the guidance of that master conductor . . ." his voice trailed off and he waved his hand widely as if to encompass vast expanses. "It was something," he summed up happily.

They Foot the Bill

It was something—and it was expensive.* Also to be cited for their generosity, therefore, should be the individuals and groups who made the workshop financially possible: the American Symphony Orchestra League through its grant from the Rockefeller Foundation, the Cleveland Orchestra, and its patron, Mrs. E. J. Kulas.

It is also to be noted that, besides the orchestral periods, meetings for discussion alone were held in the board rooms of Severance Hall. These rooms, elegant, exquisite, dignified ("You don't feel like lighting a cigarette there for fear of dropping the ashes," commented Bibo) were used, for instance, when Associate Manager George H. L. Smith gave advice on organization, planning, programming, fund raising and ticket sales. On stage were held important meetings with the first chair men of the Cleveland Orchestra. The conductors attended both the rehearsals and the regular subscription concerts of the Orchestra during the two weeks of their workshop.

The 1955-56 season of the Cleveland Orchestra is to be celebrated as the twenty-fifth anniversary of the opening of Severance Hall, February 5, 1931. It will be Mr. Szell's delight to observe simultaneously the 200th anniversary of the birth of Wolfgang Amadeus Mozart (Salzburg, January 27, 1756). It is most fitting that this conductor should give place of honor to Mozart's works. Like Mozart, he is master of the immaculate phrase, the subtle nuance. Like Mozart, too, he lives wholly and fully in one world—the world of music.

In Summer Dress

Outfitted for summer wear and tear, the Cleveland Orchestra becomes the Summer "Pops" Concerts. The immense Public Auditorium where its concerts are played during June, July and August is also dressed for the occasion—garden setting, air-conditioning, tables set, refreshments served, smoking permitted. Louis Lane is the conductor. The series was founded with two principal aims in view: to provide summer music of high quality for Cleveland and to give employment to members of the Cleveland Orchestra who are staying in the city during that season. The summer orchestra has seventy members and gives two concerts each week. This summer the series will open July 6 with a Rodgers and Hammerstein Night in which the "pops" chorus, which is derived from the Cleveland Orchestra Chorus, will take part. Later there will be presented Kern-Hammerstein, Porter, Herbert, Romberg, Gershwin, Tchaikovsky, and Viennese "Nights."

The Cleveland Orchestra is well taken care of in its associate conductor also. Rudolph Ringwall—he has been with it for twenty-nine of its thirty-six seasons—was from 1926 to 1934 its assistant conductor and has been since then its associate conductor. In addition to conducting several of the orchestra's regular symphony concerts each

*An item which must not be overlooked: the nine sessions which the orchestra put in were paid for at the usual rehearsal rates—which, incidentally, meant no small assist in the matter of salaries to the members of the orchestra. So that they should gain equally from the procedure, the members switched around in the small orchestra sessions, the concert master and assistant concert master changing roles, or the third horn taking first horn, a procedure which had the effect also of offering fresh instrumental combinations to the conductors.

INTERNATIONAL MUSICIAN

season, he conducts all of the young people's concerts attended each year by over sixty thousand youngsters who have been previously trained and prepared in the schools. This, called the Cleveland Plan, is carried forward in full cooperation with the Board of Education. Dr. Ringwall also is conductor of the Twilight Concerts, presented Sunday afternoons and frankly modelled as a kind of continuation of the educational concerts. Dr. Ringwall prefaces the compositions played with short, to-the-point remarks, clarifying the music and setting the mood. He was for thirteen years conductor of the "Pops" Concerts.

Born in Bangor, Maine, Dr. Ringwall comes of a distinguished line of musicians and actors, from a grandfather in the Royal Opera of Stockholm and an uncle famous as a comedian throughout Sweden, to his father who was one of the best known pedagogues and pianists in Maine. He is a graduate of the New England Conservatory in Boston and was a member of its faculty for a time. He joined the Boston Symphony when it was conducted by Dr. Karl Muck and later played with the National Symphony Orchestra under Willem Mengelberg in New York and with Nikolai Sokoloff as a member of the Innisfail String Quartet in San Francisco.

Virtuoso as Concert Master

Josef Gingold, concert master of the Cleveland Orchestra, points up the practice of major orchestras in this country to have virtuosos occupying the first violin desks. His is a history, moreover, which shows America as playing a part still as a sort of promised land with dignified positions open to instrumental artists.

Gingold was born forty-five years ago in Brest-Litovsk, Russian-Poland, and, as the story goes, was taking lessons at the age of three from an older brother—using incidentally this older brother's full-size fiddle since the family could afford only one.

During World War I, Josef's village and family so felt the pinch of circumstance that as a five-year-old he went out to the camps and played for the soldiers in return for food and clothes.

To such the call of America would of course sound with particular clarity. It was answered in 1920 when they landed in New York and almost immediately looked up a teacher worthy of their eleven-year-old son who by now showed decided gifts. The teacher chosen, Vladi-

(Continued on the following page)



Right: Milton William Foy, director, the Cleveland Municipal Band. Left: Frank Hruby, I, earliest of the Hruby family in America, and a clarinettist. To speak of music in Cleveland without mentioning the Hruby family would be like speaking of a raisin cake without including the raisins. Fifteen members of the family are members of Local 4, totalling among them 512 years of affiliation. (They all joined at the age of fifteen.) The family in its American branch stems from Frank Hruby who came with his wife, his brother John and his son Frank to America in 1884 and settled in Cleveland. In 1895 another brother, Charles, arrived from Czechoslovakia. From these three brothers—themselves musicians of high calibre—came a progeny which enriched the whole musical life of Cleveland. When the Cleveland Orchestra was organized six Hrubys were in it. Alois has been with the orchestra ever since, that is, for a period of thirty-seven years. William has been with it for thirty years. Both are trumpet players. Frank, Jr., John and the other brothers have operated the Hruby Conservatory of Music since 1916. Frank Hruby, III, is head of the music department of the University School and director of the orchestra at Cain Park Summer theatre. John is supervisor of music at Audubon Junior High School where he is putting in his twenty-eighth year. Other members have joined together as a trumpet quartet, or else lead smaller bands and orchestras.

HOLTON STAR ALBUM

TED WEIS
NEW YORK CIVIC OPERA CO
New York, N. Y.

HOLTON STRATODYNE for the artist
REVELATION for the professional
COLLEGIATE for the student

330 N. CHURCH ST., ELKHORN, WISCONSIN PREFERRED INSTRUMENTS FOR OVER HALF A CENTURY

SUFFER FROM
STRING FEVER?
R₄ - SQUIER STRINGS
Designed For Professionals

NOTE GUITARISTS:
MAKE SURE YOU HAVE SQUIER-TRUED OR ELECTRO-AMP
STRINGS FOR BRILLIANCE, BALANCE, AND DURABILITY
V. C. SQUIER CO. BATTLE CREEK, MICHIGAN



Welcome to Cleveland!

While you are here visit the
ROTH-REYNOLDS BAND INSTRUMENT FACTORY
ROTH VIOLIN SHOPS

Scherl and Roth Inc.

1729 SUPERIOR - - - CLEVELAND 14, OHIO



Florian Za Bach
 uses ...
PIRASTRO WONDERTONE
 STRINGS
 Exclusively!

Florian Za Bach
 SCHERL & ROTH Inc. • Cleveland, Ohio

Gretsch Spotlight

**Joe Biviano, master of accordion,
 finds his new La Tosca "superb"**



Joe Biviano and the new Gretsch-La Tosca "Eldorado"

WABC (New York) staff man Joe Biviano is far more than just an accordionist of magnificent talent and national repute — he is also a composer of notable background music for movies and TV...soloist and director on radio and TV ... guest artist with the N. Y. Philharmonic. His recent album of "Accordion Duets" with Tony Mecca is accordion as you seldom hear it... colorful, rhythmic, varied. Amazingly, Joe finds time to run a successful accordion school. "The accordion I play must be rich in tone," says Joe, "extra fast, quiet and dependable in action, and a masterwork of beauty...that's why I chose the superb new La Tosca Eldorado. For the complete Gretsch-La Tosca catalog, write FRED. GRETSCH, Dept. IM 655, 60 Broadway, Brooklyn 11, New York.

PROTECT YOUR FUTURE Buy your EXTRA Bonds Now!



Arthur Lesser, head of the piano department of the Cleveland Institute of Music.



Dr. F. Karl Grossman, professor of music at Western Reserve University and conductor of the Cleveland Philharmonic Orchestra.

mir Graffman—he was an assistant to Leopold Auer—taught the boy with such success that in 1926 Josef made his New York debut.

The Gingolds now decided that Eugene Ysaye was to teach their son and forthwith sent him to Brussels. Progress was so rapid that after a few years he made forty concert appearances in the cities of Belgium, Holland and France.

On returning to what he now considered home soil, the young man gave three recitals in New York, appeared as soloist with the Minneapolis Symphony, and, in 1937, joined the newly formed N.B.C. Symphony, playing for seven years thereafter under Arturo Toscanini. Then he was for three years concert master of the Detroit Symphony, an engagement terminated in 1947 when he joined—also as concert master—the Cleveland Orchestra. He acts not only as concert master there but also, at least once a year, as soloist with the orchestra.

Mr. Gingold is head of the violin department of the Cleveland Music School Settlement. He is also most active in chamber music work—a natural consequence of his one-time membership in the Primrose Quartet, and with the N.B.C. String Quartet.

Symphonic Supplements

As is always the case with major symphonies, the Cleveland Orchestra has a number of satellite bodies either derivatives from it or suppliers of talent to it. One of the former is the Cleveland Chamber Orchestra, directed by Laszlo Krausz, the primary purpose of which is to make possible for small cities and towns, which lack sufficient space or funds to afford a full-scale symphony, acquaintance with symphonic and chamber works. The group is built around twelve strings and a piano, with additional brasses and woodwinds as occasion requires. It was organized in January, 1951.



Active members of the Hrubby Family in present day Cleveland.

INTERNATIONAL MUSICIAN

Another such group is the Cleveland Little Symphony consisting of some thirty-six instrumentalists. It is designed to play chamber music literature not heard in established concert series. Theodore Bloomfield was its first conductor and has led it since for several seasons. It is financed cooperatively with profits shared by the members.

Training Orchestras

Orchestras which serve as training grounds for future members of the Cleveland Orchestra, as well as give invaluable experience to graduates of school orchestras, are the Cleveland Philharmonic conducted by F. Karl Grossman and the Cleveland Women's Symphony, conducted by Hyman Schandler.

The three concerts a year which the Philharmonic presents have as welcome guests music lovers from settlements, hospitals and wel-

fare organizations. A concert is presented annually at Western Reserve University, since Mr. Grossman as well as being the orchestra's head is professor of music at Western Reserve University.

The Cleveland Women's Orchestra which is this year observing its twentieth anniversary, is made up of seventy women who meet and rehearse regularly: their objectives, to provide opportunity for women musicians to perform orchestra literature, for gifted young artists to be heard, and composers to have their works performed. They are one of the few organizations of this sort to have carried on so consistently and long.

Opera Season

Operatic activity in Cleveland, though perhaps not so indigenous as its symphonic development, is yet hale and hearty. The Metropolitan Opera Company has been coming to Cleveland for more than a quarter of a century now—and Clevelanders are as avid for it as ever.

Each Spring they crowd into the Cleveland Public Auditorium (seating around 10,000 and not a pillar to obstruct the view!) to enjoy during six evenings and two afternoons the eight performances presented there. They show they enjoy it by more than mere applause. In recent years the Northern Ohio Opera Company which sponsors these trips has made a substantial annual donation to the Metropolitan to buy costumes and to refurbish the sets. Sometimes it makes possible complete new productions.

This Northern Ohio Opera Association started out as a small group of determined Clevelanders bent on collecting guarantors to cover the "inevitable deficits." They were not so inevitable, it turned out, as they had thought. For the seasons, replete with stars, fully-manned orchestra, stage sets, conductors, *et al.*, proved to be completely self-sustaining, and this, in spite of—or because of—reserved seats being priced as low as one dollar. Even today, despite the increases in production costs, Metropolitan Opera performances can be attended in Cleveland for as low as \$1.20.

The first chairman of the Northern Ohio Opera Association, Senator Robert J. Bulkley, under pressure of other duties, turned his responsibilities over to Thomas I. Sidlo, who still remains the chairman of the executive committee, along with being a member of the Board of Directors of the Metropolitan Opera in New York.

The Metropolitan Opera Company's yearly visits to Cleveland have made it acutely opera-conscious on the home front. One sign of this is the opera workshop recently started in the Cleveland Institute of Music.

This, another highly respected organization in the city, was incorporated under the laws of Ohio, in May, 1920, as the Cleveland Institute of Music Company. The Fortnightly Musical Club who had set it going got busy right away staffing this "non-commercial

Rico CLARINET & SAXOPHONE REEDS

HOLLYWOOD

PREFERRED by professionals the world over!

MADE FOR EACH OTHER

GERBORT

For Sale at Leading Music Dealers throughout the world.

RICO PRODUCTS
155 N. LaBREA, HOLLYWOOD 36, CALIF.

NOW...
60 TEACHING MINUTES
IN EVERY LESSON HOUR!



Thomastik

saves teaching time
speeds student progress

SCHOOL
APPROVED

ACCLAIMED BY EDUCATORS

VIOLIN, VIOLA, CELLO AND BASS
OUTFITS STRINGS
TAILPIECES ROSINS

AT BETTER MUSIC STORES
EVERYWHERE

FINEST DEFINED, 601 W. 26TH ST., NEW YORK

GET THE FACTS!
WRITE FOR FREE BOOKLETS
TODAY!

Ernest Hoffner

DEPT. B-635, 601 WEST 26TH ST.
NEW YORK 1, N. Y.

- Please send FREE Thomastik Literature
- New booklet, expert technical answers to string questions, sheet material on strings and tailpieces.
- Headman folder illustrating Thomastik Violin, Viola, Cello and Bass treatment outfits in color.

Name _____
Address _____
City _____ State _____
Dealer's Name _____
City and State _____

**DONATE YOUR BLOOD
TO THE RED CROSS**

Cleveland — City of Music

(Continued from preceding page)

school of higher education" with eminent musicians. Ernest Bloch was engaged as the first director. Only six students enrolled the first year, but by the 1940's, the average annual enrollment had reached a thousand.

Even as far back as 1925 the Institute had two orchestras in constant rehearsal, as well as numerous student quartets and trios. To accommodate the growing enrollment, it changed its location periodically. Finally it settled in the Jacob D. Cox home at 3411 Euclid Avenue, where the beautiful Willard Clapp Hall, seating four-hundred, was added. Ward Davenny is the school's present director and its dean, Ward Lewis.

Opera Workshop

Just to prove that this is not a school to rest on past achievements, a lively opera workshop was evolved in the summer of 1954, and put in the hands of as lively a conductor—Sam Morgenstern, American-born and Ohio-reared, musical director of the highly successful *Lemonade Opera* (New York City), and fresh from his novitiate at the Metropolitan Opera Company where he had spent a scholarship year as a sort of journeyman opera conductor.



Sam Morgenstern

The Institute Opera Workshop is meant to train young singers in repertoire, plus stagecraft—costume, scenery, directing—and thus develop enough American singers who have experience so that when cities wish to form opera companies of their own they will have material from which to draw. The operas are being done in English and the project accentuates local talent in every department. Scenes from standard operas are done in their native languages.

Last summer *Martha* was given three performances—in English, of course. During the coming summer, from June 20 to July 31, Puccini's *La Rondine* (*The Swallow*) will be given its Cleveland English premiere by the group, in a translation which is the work of Director Morgenstern and Adrienne Foulke.

It is something to discuss these lively organizations and something to add that with them the list* is not nearly complete. There's the Cleveland Museum of Art music programs, for instance, the Cleveland Music School Settlement series, the Singers' Club, the Western Reserve University Fine Arts Series and the West Shore Series. The musical worth of Cleveland becomes even clearer, however, when it is pointed out that all of these groups work closely together, and that their cooperation gives meaning and cogency to the whole. Through Severance Hall, through the programs presented in the Public Auditorium and in the parks, through schools and libraries and art museums, Cleveland presents to the visitor a solid front of musical culture. As a Convention City, spreading its message via delegates assembled there, it contributes richly to the development of music in America.

—Hope Stoddard.

- *Ruth Wilcox, head of the Fine Arts Division of the Cleveland Public Library, very kindly sent us a list of the major musical groups now active in that city. She also explained that from sheer number, it was impossible to name all the private organizations devoted to the cause of music. Her list includes, besides those groups mentioned in the foregoing article:
- Cleveland Chamber Music Society
 - Cleveland Chapter, Society for Strings
 - Cleveland Friends of Music
 - Cleveland Jewish Singing Society
 - Cleveland Messiah Civic Chorus
 - Cleveland Music School Settlement
 - Cleveland Opera Association
 - Cafarelli Opera Guild
 - The Clurlionia Ensemble
 - Fortnightly Musical Club
 - Harmonia Chopin Singing Society
 - Hermit Club
 - Karama House
 - Lecture-Recital Club
 - Lumir-Hlahol-Tyl
 - Motheringlers
 - Musart Society
 - Musical Evenings
 - Musicians' Club
 - The Orchettes
 - Orpheus Male Chorus
 - Parma Symphony Orchestra
 - Philharmonic Glee Club
 - Singers Club
 - The Studio

Designed
to meet demands
of the
PROFESSIONAL!

LINTON
THE PRESTIGE
WOODWINDS

Foremost woodwind artists for years have recognized the undisputed excellence of Linton Bassoons and Oboes. The entire Linton woodwind family is engineered to meet the exacting requirements of the professional musician. We urge you to convince yourself... try a Linton!

LINTON Bb CLARINETS
FROM \$124.50 to \$300.00
Including case, accessories and Federal Excise Tax.

- ★ CLARINETS
- ★ BASSOONS
- ★ OBOES
- ★ SAXOPHONES
- ★ ENGLISH HORNS

FREE CATALOG Write today for informative new catalog of complete line of Linton Prestige Woodwinds and name of your dealer.

LINTON
MANUFACTURING CO., INC.
ELKHART, INDIANA

Finest Quality Hard Rubber

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

THE WORLD'S FINEST

meYER BROS.

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

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

SESSO OIL
FOR VALVE, TROMBONE, KEYS

\$2.00 BUY DIRECT

A Dozen Finest Lubricants made Odorless, Smooth and Long-Lasting. The only Oil sold directly to musicians. Send cash, check, or M. O.

Sesso Products Co.
2490 W. 79th Ave., Phila. 38, Pa.

PROTECT YOUR FUTURE
Buy Your EXTRA Bonds Now!
INTERNATIONAL MUSICIAN

LOCAL HIGHLIGHTS

(Continued from page twenty-three)



Gay G. Vargas, secretary of Local 424, Richmond, California, is shown with a group of youngsters who make up the "teen-age band" of that local. The local has undertaken the task of giving these youngsters training in band work, using special arrangements. Some of the youngsters have had a chance to play in name bands such as those of Charley Barnet, Horace Heidt and the late Henry Busse. The youngsters play for the teen-age centers under the sponsorship of the Music Performance Trust Funds of the Recording Industry, always under the sponsorship of the local.

NORTHWEST CONFERENCE

At the Northwest Conference of Musicians held April 25, 26 and 27 at Port Angeles, Washington, L. J. Koutnik was re-elected its president and Harry Reed its secretary-treasurer. International Representative Stanley Ballard gave a stimulating talk which helped to spark the conference. Local 395, Port Angeles, as host, made the event a most happy one.

One sad note was struck, however, in the sudden death of John Norland, president of Local 184, Everett, Washington. He was stricken in the hotel lobby of the Lee Hotel on April 24. The July issue will contain a short resume of his career.

SCHOLARSHIPS AND AWARDS

★★ The Alumni Association offers a scholarship in the Juilliard School for the season 1955-56, the award limited to the child of a member of the Alumni Association. It will consist of a full year's tuition in any major field of study, excepting the dance department. An age limit of twenty-two has been set. Application should be made to the Secretary of the Alumni Association, Juilliard School of Music, 120 Claremont Avenue, New York 27.

★★ The winner of the first annual composition contest for new choral works held by Kansas Wesleyan University is Ramiro Cortés, a senior at the University of Southern California. His work, "Song for Chorus," was premiered at a concert by the Kansas Wesleyan University Philharmonic Choir on May 13 as a climax to the First

Annual Festival of Contemporary Arts held on the college campus.

★★ The Society for the Publication of American Music, Inc., announces for its 1956 season a competition of chamber music works. The winning composition will, as usual, be printed, and its score and parts distributed to the Society's membership. Material must be received no later than October 15, 1955. For further information address Richard Korn, 898 Park Avenue, New York, 21, N. Y.

★★ Emilio del Rosario, from Manila, Philippines, a graduate student of Erno Balogh at the Peabody Conservatory, Baltimore, was the recipient of the Steinway prize donated by the Music Centre in that city. Ernest R. Fink is the Centre's owner.

Gretsch Spotlight

CBS staff guitarist Mary Osborne loves that fast-playing 'Miracle Neck.' (Loves that Gretsch tone, too!)



Mary Osborne and her Gretsch Guitar

Versatile, attractive Mary Osborne is tops as recording artist for the major labels, as guest on popular radio shows, as guitarist with her fine trio on big TV shows (Arthur Godfrey, Robert Q. Lewis). She vocalizes prettily, too, on Jack Sterling's entertaining early morning program, CBS. Mary's pleasing way with a guitar stems from a solid background, "and my wonderful Gretsch guitar helps, too!" Says Mary, "That Slim Miracle Neck gives my fingers almost twice the reach with half the effort! And that's a 'plus' every guitarist, man or woman, appreciates." Why not send for the FREE Gretsch Guitar Album that shows the guitars played by Mary Osborne and dozens of other top guitarists. Write for it today: FRED. GRETSCH, Dept. IM655, 60 Broadway, Brooklyn 11, New York.

THE MOST UNUSUAL MUSIC IN THE WORLD...
AT YOUR FINGERTIPS!

You wave your hand in the air... and the room echoes with spellbinding, fascinating tones. This is the exciting music of the THEREMIN, the amazing instrument that creates the newest sound in the world... electronically. Now, after 25 years of absence from the commercial market, the new, completely perfected THEREMIN is once again available to the musician. Several hours of practice is all it takes to master the THEREMIN and achieve the most extraordinary mood music and unusual effects. Send for FREE, fascinating brochure pocketed with information.

R. A. MOOG CO. 51-09 PARSONS BOULEVARD
DEPT. M... FLUSHING 33, N. Y.



Learn to Be a Professional

Piano Tuner and Technician

Splendid field; demand far competent technicians exceeds 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 Piano Company, and other famous piano manufacturers.

WILL TEACH YOU THE ART AND THE TECHNIQUE.

For free information, Address

DR. WILLIAM BRAID WHITE
5149 West Agatha Ave., Chicago 30, Ill.

BASS STRINGS

DON RUSSO has the string that suits your need.

TRU-VALUE BRAND

G. \$1.30; D. \$1.62; A. \$2.70; E. \$3.25; Set, \$6.95. SINGING STRINGS (Concert Finest), G. \$2.40; D. \$3.20; A. \$4.40; E. \$3.18; Set, \$13.64. Special Gut String Cleaner and Preserver, 90c. NYLON ALL-WEATHER-RESORT-SPECIAL (Pop, Jazz), G. \$1.90; D. \$1.75; A. \$3.25; E. \$3.30; Set, \$9.00. NEW ALLOY METAL STRINGS (Gut-like Tension), G. \$4.25; D. \$4.75; A. \$8.25; E. \$8.75; Set, \$18.00. C Strings same price as G Strings. APTO Summer Rosin 60c, String Gauge 60c. Send Gauges. Mail Orders Promptly Filled. ALL STRINGS GUARANTEED.

APTO "the bassman's friend"
43-09 47th Ave., Long Island City 4, N. Y.
Telephone: EXter 2-6444

PROTECT YOUR FUTURE Buy your EXTRA Bonds Now!



The Three Sharps Trio (John Farmer, sax and clarinet; Joe Niemann, drums; Bennis Pugsley, piano and accordion) are appearing at the Palmer Hotel in Grand Island, Nebraska. All are long-time members of Local 777, Grand Island.

Tammie Parker and his All Star Combo are working in clubs in the Virginia Beach and Norfolk, Virginia, vicinity. Left to right: George Fisher, alto sax; Al Bushae, drums; Tammie Parker, vibes, vocals and leader. (Not shown is Lyn Proctor, piano.) All are members of Local 702, Norfolk.



TRAVELERS' GUIDE TO LIVE MUSIC



Johnnie Kaye Orchestra travels the Middle West, Illinois, Iowa, Wisconsin and Indiana. Members include: Thomas Kennedy, piano; Johnnie Kaye, leader; Emil Schier, tenor sax; Al Hockett, alto sax; Tony Karkless, alto sax; Eben Campbell, tenor sax; Dick Klinefelter, bass; Chester Kaye, drums; Paul Dimond, trumpet; Art White, trumpet; Wayne Fredricks, trombone.



Jerry Magnan Strallers play concerts at hospitals and Veterans Facilities. Members include: Bob Snyder, guitar; Bob Beatty, accordion; Jerry Magnan, bass and leader; Jackie Sapor, vocals and cocktail drums.



The Jimmie Bianco Trio is playing spot jobs around Portland, Oregon. Left to right: Ronnie Adkins, bass; Jimmie Bianco, accordion; Maynard Moore, guitar. They are all members of Local 99, Portland.



Johnny Rizze and his Orchestra going strong at the Ideal Spot in Forest Hill, Long Island, New York. Left to right: Johnny Rizze, drums; Saul Weinstein, sax; John Mahoney, trumpet; Phil Culkie, piano and arranger.



Floyd Taylor Quartet doing engagements in and around Washington, D. C. Left to right: Floyd Taylor, bass; Dempsey Combs, piano; Warren Hester, drums; William Herad, reeds. All Local 710, Washington, D. C., members.



Mike Arena Orchestra playing college dances and jazz concerts around Rochester, central and western New York. Personnel includes: Ed Shanholtz (not shown), Doc Parnell, Jack Allen, Gus D'Arizio, Leo Petix, Chris Molino, Bob DiNieri, Larry Angel, Mike Soetta, Bill Dangler, Dave Herfort, Mike Arena, Joe Cardinal, Phil Santora, Rocky Peters, and Ralph Lippe.



Charley Wolf Diplomats doing club dates at colleges, country clubs, hotels and high schools in the New England States. Personnel comprises: Lou Weiner, John Rubera, Lou Soloway, Ernie Gurrieri, Joe Boscarino, saxes; Wendy Banks, vocals; Al Engel, trumpet; Ozzie Osgood, drums; Ray Casarino, piano and arranger; Charley Wolf, bass, trombone and leader.



Pictures for this department should be sent to the International Musician, 39 Division St., Newark 2, N. J., with names of players and their instruments indicated from left to right. Include biographical information, and an account of the spot where the orchestra is playing.

ACCORDIO-TONE

The New Sensational ACCORDION KEYBOARD



Attaches to Piano or Organ. Blends perfectly with Combos or Bands. Plays melodies and full chords. Contains 4 sets of fine hand-made Swedish steel reeds. Eleven finger-tip switches. Knee or foot-pedal volume control. Electrically operated. Weight 25 lbs.

For Full Information Write:

ACCORDIO-TONE
1697 Broadway, Suite 606
New York 19, N. Y.

Symphony Musicians Wanted for SHREVEPORT SYMPHONY

In an effort to augment a growing permanent organization, the Shreveport Symphony Society, John Shenaut, Musical Director, wishes to secure the services of symphony musicians. The Society has an excellent record in placing members of its group in school positions and with Shreveport firms in order that they might continue to live in Shreveport permanently. The symphony season extends 26 weeks. Transportation expenses for auditions will be shared by the Symphony Society. Send references, record of education to:

IVAN NOTT, Secretary,
Shreveport Symphony Society,
P. O. Box 4057, Shreveport, La.

PIANO TUNING

LEARN AT HOME. COMPLETE COURSE IN TUNING AND REPAIRING, written by DR. WILLIAM BRAID WHITE, World's Leading Piano Technician and Teacher.

For Details Write: KARL BARTENBACH
1001 East Wells Street, Lafayette, Indiana

BRASS MUSIC

FOR Open-Air Performance

Select music for your summer programs from our 40-page catalog which is yours for the asking.

ROBERT KING MUSIC COMPANY
North Easton Massachusetts

ITALIAN MARCHES

Group of eight, Military, price, full band, \$7.00; Military and symphonic mixed; \$8.00. Onno D'Uno Banda, new symphony, \$2.00 Playable, Effective. Guaranteed to satisfy.

LENTINI MUSIC COMPANY
88 North Street, New Britain, Connecticut

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 and recommended by players and teachers for 17 years. Hundreds of solos and studies available. Graded courses to meet your personal needs. Free advisory service. Further information on request.

Eddie Alkire School of Music
BOX 485, EASTON, PA.



EMCEE The amazingly different Entertainer's publication. Contains original material. Parody, Skits, Novelties, Parodies, Monologues, Dialogues. Special offer of 7 different issues and book of heckler stoppers - comic song titles, a mountain of material, \$4.
EMCEE, Desk 14
Box 963, Chicago 90, Ill.



CLOSING CHORD

AUGUST H. SCHAEFER

August H. Schaefer, retired Cincinnati music teacher, composer and orchestra director, died on April 19 at the age of sixty-eight in Miami, Florida. He was a member of Local 1, Cincinnati, Ohio.

Before moving to Florida in 1947, he had been a cornet soloist with the Cincinnati Symphony for seventeen years and had served for six years as director of the WLW radio studio orchestra. He was bandmaster of the Oola Kahn Grotto Musical Rangers for a number of years and in Florida was the leader of the Mahi Temple Marching Band. He had also played cornet in the John C. Weber Band, the Krell Band and the John Philip Sousa Band.

For more than thirty years Mr. Schaefer taught cornet, trumpet and trombone at the Cincinnati Conservatory of Music, the Cincinnati College of Music and the Miami University in Oxford, Ohio. He was a composer of school marches, program numbers, horn solos, and wrote instruction books and articles for music journals.

LLOYD V. MANSFIELD

Lloyd V. Mansfield, life member of Local 461, Anacortes, Washington, met his death on March 31 in an automobile accident. He was fifty-six years old.

He played saxophone and clarinet in Yakima, Everett, and La Conner, Washington; Calgary, Alberta; and Vancouver, British Columbia.

JAMES HAWORTH

James Haworth, secretary emeritus of Local 204, New Brunswick, New Jersey, died on May 8 from a heart attack. Born in Darwin, England, on August 10, 1878, he played trumpet there as a young man. At the turn of the century he came to the United States. Shortly after having joined Local 204 he was elected its secretary, which office he held for thirty years. In December, 1951, he retired and was unanimously elected secretary emeritus and an honorary life member of the local.

Mr. Haworth attended a number of annual Conventions and was also a delegate for many years to the New Jersey State Conference.

HENRY BUSSE

Henry Busse, orchestra leader whose trumpet solo in Paul Whiteman's arrangement of "When Day Is Done" ushered in the "sweet jazz" era of the early 1930's, died of a heart attack on April 23 at the age of sixty-one. He was a member of Local 6, San Francisco, and of Local 47, Los Angeles, California.

Busse may be numbered among those great pioneers of jazz such as



Bix Beiderbecke, Jack Teagarden, Frankie Trumbauer, and the Dorsey Brothers.

He played with the Whiteman Band from 1918 to 1928, then left to form his own group. He was the first trumpeter to make wide use of the mute. He developed the shuffle rhythm for his background section.

He composed the trumpet instrumentals "Hot Lips" and "Wang Wang Blues." Other song hits of his were "Horn Tootin' Fool" and "Fiesta."

JAMES M. FLETCHER

James M. Fletcher, president emeritus of Local 486, New Haven, Connecticut, passed away on April 8 at the age of seventy-four. A cornetist and drummer, he organized the local and was its first president. He was a delegate to several of the annual Conventions and at the time of his death was the local's administrator of the Music Performance Trust Funds of the Recording Industry.

INTERNATIONAL MUSICIAN



PATENTED

Bigsby

TRUE VIBRATO

Price \$50.00

COMPLETE WITH MOUNTING INSTRUCTIONS AND NEW SET OF BIGSBY STRINGS
SPECIAL MODEL FOR FENDER AND OTHER THIN GUITARS
SOLD DIRECT BY

PAUL A. BIGSBY
8114 EAST PHLOX STREET
DOWNEY, CALIFORNIA
SEND FOR FREE FOLDER

NOW---BETTER THAN EVER
KEATON MUSIC TYPEWRITER
Faster—Stronger—Improved Type

Musicians 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.



(Notes 1/2 actual size)



KEATON MUSIC TYPEWRITER CO.
461 Market St., San Francisco 5, Calif.

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 Mechanisms
- 30c With Swab Applicator.
- 35c With Dropper.

BUY IT AT
MUSIC DEALERS EVERYWHERE

Official Business COMPILED TO DATE

CHANGES OF OFFICERS

Local 184, Everett, Wash.—President, M. E. Hatfield, 2716 Rucker Ave. Phone Cedar 4531.

Local 523, Stambaugh, Mich.—President, Chester Marchinowski, 716 North Eighth Ave.

Local 247, Victoria, B. C., Canada—President, Bruce Anderson, 1754 Kings Road.

Local 404, New Philadelphia-Dover, Ohio—President James K. Herron, 318 Fifth St., N. W., New Philadelphia, Ohio. Phone 6-6641.

Local 413, Columbia, Mo.—President, Al Rose.

Local 458, Honeoye, N. Y.—President, Calvin C. Brown, 31 Lacey St., Avon, N. Y.

Local 502, Charleston, S. C.—President, Dave Collis, 253 Meeting St. Phone 3-7531

Local 800, Corwall, Ont., Canada—Secretary, F. R. Moquin, 27 Twelfth St. East.

CHANGES IN ADDRESSES OF OFFICERS

Local 85, Schenectady, N. Y.—President, Gordon Randall, 144 McClellan St., Zone 4. Phone 3-1036.

Local 184, Everett, Wash.—Secretary, Mrs. W. N. Hultgren, 3819 Colby Ave. Phone Bayview 1498.

Local 257, Nashville, Tenn.—President, George W. Cooper, 1806 Division St., Nashville 4, Tenn.

Local 405, Spencer, Iowa—Secretary, Ding Ellis, 517 Tenth Avenue East.

Local 655, Miami, Fla.—Secretary, Porter Thomas, P. O. Box 1301.

CHANGES OF CONFERENCE OFFICERS

Indiana State Conference—President, Lloyd E. Wilson, 41 East Washington St., Room 210, Indianapolis, Ind.

Tri-State Conference (Ohio, Kentucky and West Virginia)—Secretary, Don Duprey, 2200 East 21st St., Cleveland 15, Ohio.

DEFAULTERS

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

Esquire Promotions, Bill Appling and Bessie Moulds, Mobile, Ala., \$1,000.00.

Savoy Amusement Co., and Max Cohen, employer, Hollywood, Calif., \$525.

Wagner Enterprises, and George F. Wagner, Denver, Colo., \$1,000.00.

Derby, Henry Piazza, owner and operator, South Beloit, Ill., \$117.00.

Jerry Hicks, Indianapolis, Indiana, \$411.40.

Trionon Ballroom, and Rollo Horsman, Pine Island, Minn., \$70.00.

Larry Lawrence Agency, Biloxi, Miss., \$375.00.

Bill Dodson, Miles City, Montana, \$450.00.

Bello-Mar Restaurant, Felix Garcia, proprietor, Brooklyn, N. Y., \$50.00.

David and Jack Kushner, New York, N. Y., \$1,000.00.

Mrs. F. Miele, Elmhurst, L. I., N. Y., \$210.00.

Canton Grille, Walter W. Holtz, owner, Canton, Ohio, \$692.00.

Sigma Phi Epsilon Fraternity at the University of Cincinnati, and Donald Kindle, president, Cincinnati, Ohio, \$400.00.

Hollywood Supper Club, and Owen C. Glass, Tulsa, Okla., \$180.00.

Harry's Club 1500, and William McCleendon, Portland, Ore., \$1,545.00.

La Comeur Restaurant, Lewis Murray and W. S. Holt, Washington, D. C., \$421.80.

Sandy DeSantis, Vancouver, B. C., Canada, \$1,064.65.

FORBIDDEN TERRITORY

The Lombardy Hotel, Miami Beach, Fla., is declared to be Forbidden Territory to all but members of Locals 655 and 690, Miami, Fla.

WANTED TO LOCATE

Bobby Davis, formerly of 141 North Queen St., Lancaster, Pa. Anyone having information on his whereabouts is requested to advise Secretary E. H. Humpf of Local 294, A. F. of M., 543 North Pine St., Lancaster, Pa.

WANTED TO LOCATE

Anderson, H. D., former member, Local 442, Yakima, Wash.

Mason, James, member Local 179, Marietta, Ohio.

Port, Gladys, member Local 179, Marietta, Ohio.

Port, Jack, former member Local 179, Marietta, Ohio.

Reed (Reid), Edward Merton, former member Local 353, Long Beach, Calif.

Anyone knowing the whereabouts of the above is requested to notify Secretary Leo Cluesmann, 220 Mt. Pleasant Ave., Newark 4, N. J., immediately.

ON NATIONAL UNFAIR LIST

VICTOR ZEMBRUSKI AND HIS POLISH POLKA BAND, Naugatuck, Conn.

This band plays engagements throughout New England, New York, and Pennsylvania. Some members of the band are suspected of holding membership in the Federation.

Locals should report any knowledge of their activities to the office of National Secretary Cluesmann, and also notify all hall proprietors and organizations where they have engagements that they are not in good standing with the Federation.

WARNING

Members and Locals are asked to be on the alert for one Eldred Roy Benz (guitar, trombone) who is alleged to have absconded with personal property belonging to a member of the Federation while in the jurisdiction of Local 147, Dallas, Texas. Benz claims to be a member of Local 677, Honolulu, T. H.

DEATH ROLL

Asbury Park, N. J., Local 399—Alfred A. Miller.

Cleveland, Ohio, Local 4—Gertrude Allen, Chalmers Dick Kopeman.

Chicago, Ill., Local 10—Jean E. Cafarelli, Mike Dzieszulski, Theo. M. Hofmeister, George Dasch, Jacob (Jack) Stanley, Sam C. Nadel, Charles J. Blim, Max Lukoroski, Harold S. Lorrman, Henry Busse, II, Henri A. J. Hyna, Wm. M. Schwytzer.

Everett, Wash., Local 184—John Norland, William Jollie, Theodore Boer, Lloyd Utley.

Hartford, Conn., Local 400—Frank Krulikovsky, Adrian Salesses.

ARRANGING CAN BE THE MOST

Profitable Branch of your Musical Skill

TV now greatly broadens the horizon for top-notch arrangers, just as radio did . . . and the big fees go to those capable of orchestrating for any number of instruments.

University Extension Conservatory's convenient HOME STUDY Harmony and Arranging Course is simple yet thorough in every way . . . with all the tricks of modern arranging drawn from the experience of leading men the country over.

ENROLL TODAY. Study at home in your spare time. It's the quick, inexpensive way to get on the road to high pay. Send right now for free Catalog and illustrated sample lessons. No obligation.

University Extension CONSERVATORY

DEPT. A-821, 2000 SOUTH MICHIGAN CHICAGO 16, ILLINOIS

- | | | |
|---|--|--|
| <input type="checkbox"/> Harmony | <input type="checkbox"/> Dance Band Arranging | <input type="checkbox"/> Voice |
| <input type="checkbox"/> Piano, Teacher's Normal Course | <input type="checkbox"/> Piano, Student's Course | <input type="checkbox"/> Violin |
| <input type="checkbox"/> Pub. School Mus. (Beginner's) | <input type="checkbox"/> Pub. School Mus. (Supervisor's) | <input type="checkbox"/> Guitar |
| <input type="checkbox"/> Ear Training & Sight Singing | <input type="checkbox"/> His. & Anal. of Mus. | <input type="checkbox"/> Mandolin |
| <input type="checkbox"/> Adv. Composition | <input type="checkbox"/> Dblc. Counterpoint | <input type="checkbox"/> Clarinet |
| | | <input type="checkbox"/> Sax |
| | | <input type="checkbox"/> Cornet-Trumpet |
| | | <input type="checkbox"/> Prof. Cornet-Tpt. |
| | | <input type="checkbox"/> Choral Conducting |

Name _____ Age _____
Street _____
City _____ State _____
Music Experience _____



Honolulu, T. H., Local 677—James Gallet, Joseph Catania.

Jersey City, N. J., Local 526—Charles McCauchie, Wilhelm Goethe.

Lawrence, Mass., Local 372—Robert E. Bardley.

Minneapolis, Minn., Local 73—Russell W. Stein, Ray J. Lundquist.

Montreal, P. Q., Canada, Local 406—Fred Conniffe, Pat Marrazza.

Miami, Fla., Local 655—August Schaefer.

Newark, N. J., Local 16—Ricardo Rivera, Cecil Monroe.

Niagara Falls, Ont., Canada, Local 298—Harry C. Hodson.

New Haven, Conn., Local 486—James M. Fletcher.

Niagara Falls, N. Y., Local 106—John Chettleburgh.

New Brunswick, N. J., Local 204—James Haworth.

Providence, R. I., Local 198—Adrian Salesses, Luigi Ferrara.

Stevens Point, Wis., Local 213—George Ressler.

San Francisco, Calif., Local 6—C. F. Spiller, J. R. Gallett, Frank K. Moore, Henry Busse, Eddie Reynolds, Eugene Blanchard.

St. Louis, Mo., Local 2—Julius Streit, Edward Oatman.

Strictly for . . . GUITAR

- Cat. No. **499—HOW TO CREATE YOUR OWN JAZZ CHORUSES.** (Single String.) Walter Stuart's famous lig-saw system of ad-lib improvising. (39 pages.) **\$1.25**
- 64—MODERN CHORD SUBSTITUTIONS.** chart of chords that may be used in place of any regular major, minor, and 7th chords. **.50**
- 42—GUITAR CHORDS.** In diagram as well as musical notation. Also includes correct fingering, guitar breaks and transposing instructions **\$1.25**
- 153—SINGLE NOTE IMPROVISATIONS.** Ad-lib jazz phrases to fit the most used chord progressions **.50**
- 367—UNUSUAL CHORD POSITIONS FOR GUITAR.** 744 chords in diagram and notation (by Norman Elliott) **.75**
- 363—GUITAR RIMS.** Modern technique for improvisation on all chords **.75**
- 364—GUITAR STYLING IN TENTHS.** An unlimited new source of interesting effects **.50**
- 346—OCTAVE UNISON STYLIZING FOR GUITAR.** Modern double and triple string solo technique and how to apply it **.75**
- 359—NOVEL GUITAR ACCOMPANIMENTS.** New, different guitar rhythms for interesting small combo effects **.50**
- 344—11TH CHORDS FOR GUITAR** and how to use them. 650 modern chords, diagrams, fingerings, notation **.50**
- 982—GUITAR INTRODUCTIONS.** Professional material **.50**
- Money-Back Guarantee on Everything—
PLEASE ORDER BY NUMBER
W. STUART MUSIC STUDIOS, INC.
419 Chestnut St., Union, New Jersey

Berg Larsen PRECISION MOUTHPIECES

WITH THE
EXCLUSIVE
DOUBLE-TONE
CHAMBER



• For Saxophone, Clarinet
in Ebanite, Sheffield
Stainless Steel.

• See your local dealer
or write:

BERG LARSEN

118 West 48th St., New York 36, N. Y.

Robert Whitford

1935 PIANO TEACHER CONVENTIONS

Metel Sherman, Chicago, Ill., July 15, 16

Metel Steller, New York City, July 29, 30

Conventions are sponsored by the Certified Robert Whitford Piano Teachers of America, but open to all piano teachers and interested persons.

There are NO CHARGE Conventions.

You are invited to be our guest.

Write for convention program, which lists the most interesting subjects to be covered in the Teacher Training Course.

Robert Whitford Music Education Bureau

Dept. A, 204 N. E. 31st St., Miami 37, Fla.

FREE: Write now for free copies of Piano Teaching Today and Music's Most Unusual Chord. State if teacher.

Bookers' Licenses Revoked

CALIFORNIA		Pensacola		Webster City	
Beverly Hills		National Orchestra Syndicate	3134	Beightol, D. A.	1290
Gervis, Bert	763	St. Petersburg		Bonsall, Jace	1559
National Booking Corp.	3409	Atkins, L. E.	2691	Continental Attractions	506
Hollywood		West Palm Beach		KANSAS	
Ainsworth-Box Agency	2512	Squire, Lawton N.	3771	Atchison	
Artists Corp. of America	4244	GEORGIA		Gilmore, Ted	443
Dempster, Ann	775	Augusta		Wichita	
Finn, Jay	3977	Minnick Attractions	4842	Midwest Orchestra Service	118
Federal Artists Corp.	5091	Joe Minnick		Peebles, Harry	2170
Fishman, Ed	3557	Neely, J. W., Jr.	3224	KENTUCKY	
Herring, Will	3302	ILLINOIS		Paducah	
Lening, Evelyn, Agency	741	Beardstown		Vickers, Jimmie	2611
Montague, Percival S.	1922	Stocker, Ted	2903	Shreveport	
Rinaldo, Ben, Agency, Inc.	899	Bloomington		Tompkins, Jasper	2755
Skeels, Lloyd L.	2010	Four Star Entertainment Co.	1024	MAINE	
Taylor, Harry S., Agency	253	Calumet City		Kittery	
Oakland		Janas, Peter	3240	New England Entertainment Bureau	
Network Booking Agency, Evelyn	3226	Wayne, Ted, Associated Services	67	1588	
Leon		Carlinville		MARYLAND	
Los Angeles		Lutger, Ted	1280	Baltimore	
Bonded Management Agency	788	Owen, Mart	361	Associated Colored Orchestras	
Bosung, Jack	2074	Chicago		Barton, Jack	1256
Daniels, James J.	4663	Chicago Artists Bureau	468	Dixon's Orchestra Attractions	61
Gustafson, Ted, Agency	1565	Donaldson, Bill	1341	Corp.	378
Lara, Sidney	4474	Lewis, Mable Sanford	2866	Forty Club, Inc.	1173
McDaniels, R. P.	1790	Ray, Ken, and Associates	56	Nation-Wide Theatrical Agency	3768
Pollard, Otis E.	3463	Vagabond, Charles	1582	MASSACHUSETTS	
Roberts, Harold William	1905	Effingham		Boston	
Smart, H. Jose	5153	Greuel, E. A.	319	Baker, Robert R.	2849
Strauss Theatrical Productions	1438	Joliet		Brudnick, Louis J.	5873
Young, Nate	778	Universal Orchestra Co.	1411	Hub Theatrical Agency,	
San Diego		Kankakee		Gertrude Lagoulla	3698
Stuts, Walter R., Enterprises	1275	Devlyn, Frank	582	Leonard, Lou, Theatrical	
Wills & Hickman	3919	Johnson, Allan, Agency	3231	Enterprises	4131
San Jose		Mounds		Shepherd, Buddy	2456
Fuller, Frank H.	5895	Murphysboro		Sullivan, J. A., Attractions	150
Hamilton, Jack	1020	Paramount Orchestra Service	976	Danvers	
COLORADO		Wagner, Lou	5794	Larkin, George	2614
Denver		Russell, Paul	999	Hatfield	
Jones, William	139	Rockford		Newcomb, Emily L.	1218
Grand Junction		Harry G. Cave	214	Holyoke	
Harvey, R. S.	1857	INDIANA		Cahill, Robert J.	2352
Sterling		Bloomington		Donahue, Charles B.	1977
Southwestern Orchestra Service	2138	Camil Artists Bureau	3207	New Bedford	
CONNECTICUT		Evansville		Parmont Booking Office	3495
Bridgeport		Indianapolis		Pittsfield	
Rex Orchestra Service	1386	Elliott Booking Co.	75	Bannick, Paul	5944
Bristol		Ferguson Bros. Agency	3158	Marcella, N.	307
Wilks, Stan	4682	Greater United Amusement	3394	Salem	
Danbury		Powell, William C. (Bill)	4150	Larkin, George J.	3337
Falzone Orchestra Bookings	1037	Hammond		Springfield	
East Hartford		Stern's Orchestra Service,		Hagan Theatrical Enterprises	2806
American Artist Association	3469	Paul Stern	3154	MICHIGAN	
Hartford		Kekomo		Bridgman	
Doolittle, Don	1850	Hoosier Orchestra Service	256	Detroit	
McClusky, Thorp L.	718	Helms, Franky	4554	Austin, Shan (Amusement Book-	
New England Entertainment		South Bend		ing Service)	558
Bureau	4580	Redden, Earl J.	281	Benner, William R.	395
Vocal Letter Music Publishing &		United Orchestra Service of		Colored Musicians & Entertainers	
Recording Co.	4193	South Bend	2263	Booking & Service Bureau, Inc.	1335
Manchester		IOWA		Detroit Artists Bureau, Inc.	23
Broderick, Russell	4641	Council Bluffs		Gladstone	
New Haven		Continental Booking Service	1418	Robert D.	
William Madigan (Madigan En-		Des Moines		Grand Rapids	
tertainment Service)	821	Howard, Toussaint L.	632	Seth, Don, Theatrical Attractions	5238
New London		Radio and Theatre Program		Jacob Donald Seth	
Thames Booking Agency (Donald		Producers	863	Jackson	
Snitkin and Frederick J. Barber)	5422	Mason City		Roach, Robert E.	1942
Stratford		Bierkamp, Kermit	3078	Kalamazoo	
Pickus, Albert M.	1161	Red Oak		Osborne Theatrical Booking	
DISTRICT OF COLUMBIA		Cox, Lee, Enterprises	956	Exchange	2500
Washington		MINNESOTA		Pontiac	
Alliance Amusements, Inc.	339	St. Paul		Bowes, Arthur G.	694
LaMarre, Jules	323	Clausen, Tomy	4406	Fine Arts Producing Co.	267
FLORIDA		Conlon, Thomas J.	4359	MINNESOTA	
Fort Lauderdale		Fleck, Ed.	3196	St. Paul	
Chamberlin, Geo. H.	4102	Raynell's Attractions	2022	Clausen, Tomy	4406
Jacksonville		Vilender, Lawrence A.	4357	Conlon, Thomas J.	4359
Associated Artists, Inc.	3263	Winona		Fleck, Ed.	3196
Earl Newberry		Interstate Orchestra Exchange		Raynell's Attractions	2022
Foor, Sam, Enterprises	3400	L. Porter Jun.	526	Vilender, Lawrence A.	4357
Miami		Kramer Music Service	356	INTERNATIONAL MUSICIAN	
Chrisman Productions	1821				
Mason, Lee	3858				
Steele Arrington, Inc.	1451				
Miami Beach					
Interstate Theatrical Agency	3914				

1290	MISSISSIPPI	Blue, Joe, Theatrical Agency	3137	Pomeroy		Dallas	
1569	Jackson	Bradley Williams Entertainment	1415	Wildermuth, Ted	3042	Beck, Jim	1517
506	Perry, T. G.	Bureau, R. Bradley Williams	1415			Portis, Cal	4245
	Vicksburg	Brown, Harry	2435	Salem		Southwestern Amusement Service	283
	Delta Orchestra Service	Bryson, Arthur	2507	Gunesch, J. B.	1217	Watson, S. L.	2397
		Crippell, Norman E.	2344			Windsor, Walter, Attractions	1144
		Carlson, Ralph T.	2266	Staubenville			
		Chartrand, Wayne	1530	Di Palma, Charles	1109	Houston	
		Coffee, Jack	4238			Orchestra Service of America	151
		Continental Amusements	1775	Toledo			
		Cooper, Ralph	5223	Tripoli, Joseph A.		Kingsville	
		Crane, Ted	217	Entertainment Bureau	5400	Cole, Roy	2466
		Crydon's Theatrical Agency	227				
		Cubamerica Music Corp.	2840	OKLAHOMA		San Antonio	
		Curran, Tommy	123	Tulsa		Erwin, Joe	338
		Currie, Robert W.	2595			UTAH	
		Dauscha, Billie	2082	OREGON		Salt Lake City	
		Durand & Later	425	Portland		Coast-to-Coast Agency	3194
		Edson, Robert H., Inc.	687	Fred Baker's Agency	1560	Intermountain Theatrical	
		Eva Artists Assoc., HI Steger	2325			Exchange	883
		Evans & Lee	1896	PENNSYLVANIA		Schultz Booking Agency	3354
		Flick, Jack, Agency	3658	Allentown			
		Filamill Enterprises, Inc.	99	Bahr, Walter K.	511	VERMONT	
		Galt, John R.	3357			Barre	
		Gill, Howard	3013	CARBONDALE		Freeland, John	1907
		Gillman Artists	1120	Battle, Marty	330		
		Godfrey, George A.	2132	East McKeesport		VIRGINIA	
		Greene, Beverly, Theatrical		Ravells, Peter J.	2053	Richmond	
		Agency	500			Hicks, Roy M.	2399
		Grienhagen, Wilber H.	1648	Hokendauqua		Hill, Lindley E.	3990
		Harlem Musical Enterprises, Inc.	3603	Zerqsh, John	1237	Roanoke	
		Hart, Jack	114			Radio Artists Service	1480
		Howard, Lu, Radio Productions	3900	Jeannette			
		Johnson, Don	5625	Cruciana, Frank L.	3105	WASHINGTON	
		King, Gene, Theatrical Agency	3441	Lancaster		Bellingham	
		Lastfogel, Daniel T., Agency		Twitwire, Gil	858	Portliss, George	236
		(Daniel T. Lastfogel)	2100	Lebanon			
		Lila Theatrical Enterprises	2287	Zellers, Art	544	Seattle	
		Lipskin, Jerry	3434	McKeesport		Casura-Leigh Agency, James L.	207
		Lustman, J. Allan	381	Ace Reigh, Inc.	1227	Casura (alias Jimmie Leigh)	207
		Teddy McKee Theatrical Agency	2352	Newcastle		Field, Scott, Enterprises	2393
		Mei Theatrical Enterprises	1544	Thos. A. Natale (Natale Theatrical Agency)	942	Harvison, R. S., & Assoc.	2053
		Morales, Cruz	1561			Thomas, B. Miles	1951
		National Entertainment Service	849	Philadelphia		Wheeler, Bob	1221
		National Swing Club of America	2322	Coopersmith, Joseph	1511		
		Nat Nazario Management		Creative Entertainment Bureau	3402	WEST VIRGINIA	
		(Personal Mgr.)	953	Dupree, Reese	379	Huntington	
		Oshrin, Sidney	995	Gould, Hal, Theatrical Agency	5383	Brewer, D. C.	4532
		Parker & Ross	293	Hammer, Godfrey	2738	Kingwood	
		Pearl, Harry	6	Keeley's Theatrical Agency	4636	Hartman, Harland, Attractions	478
		Perch, Billy, Theatrical		McDonald, Chris	4269		
		Enterprises	1577	Mears, W. L.	441	Martinsburg	
		Perry, Lou	1028	Muller, George W.	430	Miller, George E., Jr.	1129
		Rheingold, Sid, Agency	3274	National Theatrical Agency	2537	Parkersburg	
		Robinson, Thomas (Atlas Theatrical Agency)	69	Orchestra Agency of Philadelphia	2108	Lowther, Harold R.	3763
		Rogers and Ruggerio, Trixie		Price, Sammy, Entertainment			
		Rogers, Rose Ruggerio	1964	Bureau	3558	WISCONSIN	
		Rogers, Max	3513	Sepia Entertainment Bureau	4445	Fond Du Lac	
		Romm, Gene	4098	United Orchestra Service	720	Dowland, L. B.	1187
		Scanlon, Matt	2943	Zeeman, Barney	536	Stone, Leon B.	1474
		Shaw Theatrical Agency	2541			Madison	
		Sheridan, Kay	1198	Pittsburgh		Milwaukee	
		Silvan Entertainment Bureau	1774	Ellis Amusement Co.	480	Bethia, Nick Williams	5914
		Singer, John	3326	Golden, Emanuel J.	2205	Sheboygan	
		Summers and Tennebaum	2560	Hallam, Paul	1997	Schmidt, Frederick W., Jr.	601
		Harry Weissman	1305	New Artist Service	2521	Stevens Point	
		Talent Corporation of America,		Orchestra Service Bureau, Inc.	124	Central State Music Association	507
		Times Square Artists Bureau	1801	Reisker & Reight	4391	Tomahawk	
		Trent, Bob	4345			McClernon Amusement Co.	376
		United Artists Management	4198	Providence		Watertown	
		Universal Amusement Enterprises	169	Bowen, Reggie	2179	Nielsen's Entertainment Mart	3039
		Wells, Abbott	3738	Winkler, Neville	3246		
		White, Lew, Theatrical				CANADA	
		Enterprises	1526	SOUTH CAROLINA		Calgary, Alberta	
				Beaufort		Simmons, G. A.	6090
		Rochester		Dilworth Attractions,		Ottawa, Ontario	
		Barton, Lee	924	Frank A. Dilworth, Jr.	2979	Carrigan, Larry L.	4289
		Utica		Charleston		Edmonton, Alberta	
		Niles, Benjamin E.	5140	Folly Operating Co.	15	McKenzie, Blake	
				RHODE ISLAND		(Prairie Concerts)	5106
		NORTH CAROLINA		Pawtucket		Toronto, Ontario	
		Charlotte		Justynski, Vincent	2445	Kudlets, Harold	1657
		T. D. Kemp, Jr.,		Providence		Mitford, Bert, Agency	4004
		Southern Attractions	1237			Whetham, Katherine and	
		Pitmon, Earl	1759	SOUTH CAROLINA		Turnbull, Winnifred	4013
				Beaufort		Montreal, Quebec	
		Greensboro		Dilworth Attractions,		Artistes de Montreal, Reg'd. (Ma-	
		Trianon Amusement Co.	487	Frank A. Dilworth, Jr.	2979	dame Albert Gosselin)	63
				Charleston		Montreal Artists Bureau,	
		OHIO		Folly Operating Co.	15	Michel Leroy	900
		Akron		TENNESSEE			
		Trapas, T. A.	4214	Clarksville		Toronto, Ontario	
		Cambridge		Harris, Wm. J., Jr.	4053	Kudlets, Harold	1657
		Emery, W. H.	104	Naahville		Mitford, Bert, Agency	4004
				Southland Amusement Co.,		Whetham, Katherine and	
		Celina		Dr. R. B. Jackson	5115	Turnbull, Winnifred	4013
		Martin, Harold L.	1492			Montreal, Quebec	
		Cincinnati		TEXAS		Artistes de Montreal, Reg'd. (Ma-	
		Anderson, Albert	2956	Beaumont		dame Albert Gosselin)	63
		Carpenter, Richard	63	Bartlett, Charles	3186	Montreal Artists Bureau,	
		Rainey, Lee	915			Michel Leroy	900
		Sive and Acomb	891	Belling		Vancouver, B. C.	
		Cleveland		Spotlight Band Booking		Gaylorde Enterprises	5540
		Manuel Bros. Agency	2566	Cooperative	4181	L. Gaboriau	
		Columbus				R. J. Gaylorde	
		Askins, Lane	465				
		Dayton					
		Hixon, Paul	552				
		Wills, Tommy, Midwest	882				
		Entertainment Service					
		Elyria					
		Jewell, A. W.	4766				
		(Dance Theatre, Inc.)					

Defaulters List of the A. F. of M.

This List is alphabetically arranged in States, Canada and Miscellaneous

CALIFORNIA

ALABAMA
BIRMINGHAM: Carlisle, Perry
 Little Southern Restaurant, and Ralph Saliba
 Umbach, Bob
DOTHAM: Colored Elks Lodge (Club), and O. B. Parley, Employer
SMITH, Moss
FLORENCE: Valentine, Leroy
MOBILE: Am Veis Club, Inc., Garret Van Antwerp, Commander, George Faulk, Manager
 Esquire Promotions, Bill Apple and Besic Moulds
 Cavalier of Assassments
 Moore, E. E., Jr.
 Williams, Harriid
MONTOOMERY: Club Phamingo, and Anel Slingston, Manager
 Montgomery, W. T.
 Perdue, Frank
NEWSEAM: Love, Mrs. Gloria D.
NORTH PHOENIX CITY: Bamboo Club, and W. T. "Red" Thurmond
PHOENIX CITY: Coconut Grove Nite Club, Perry T. Hatcher, Owner
 French Casino, and Joe Sanfrancisco, Proprietor
PHOENIX: 241 Club, and H. L. Freeman
ARIZONA
FLAGSTAFF: Seasavvy Lounge, and George Neckard
PHOENIX: Chi's Cocktail Lounge (Chi's Beverage Corp.), and J. A. Keilly, Employer
 Dreshard Show, Homer Holt, Producer
 Gaddis, Joe
 Hoshor, John
 Jones, Calvin B.
 Malouf, Leroy B.
 Smith, Claude V., Sec.-Treas.
 Artists Booking Corp. (Hollywood, Calif.), Phoenix, Ariz.
 Willett, R. Paul
TUCSON: Griffith, Masly
 Hutton, Jim
 Mitchell, Jimmy
 Rio Rio Cocktail Lounge, Joe Grubich, Manager, Louise Bryce, Owner
 Severt, Jerry
 Williams, Marshall
ARKANSAS
ELYTHVILLE: Brown, Rev. Thomas J.
HOT SPRINGS: Hammond Oyster House, and Joe Jacobs
 Pettis, C.
 Smith, Dewey
HOT SPRINGS: National Park: Mack, Ben
LITTLE ROCK: Arkansas State Theatre, and Edward Stanton, and Grover J. Butler, Officers
 Benant, O. B.
 Civic Light Opera Company
 Mrs. Ross Saxon Price, Producer
 Stewart, J. H.
 Weeks, S. C.
McGHEE: Taylor, Jack
MOUNTAIN HOME: Robertson, T. E., Robertson Roden, Inc.
NORTH LITTLE ROCK: Cotton Club, and Johnny Thomas, S. L. Kay, Co-owners
PINE BLUFF: Arkansas State College Casino, and A. R. D. Thompson Johnson, Eddie Lowery, Rev. J. R. Robinson Bros. Circus, and C. C. Smith, Operator (Jackson, Miss.)
 Scott, Charles E.
TEXARKANA: Oak Lawn Theatre, and Paul Ketcham, Owner and Operator
WALNUT RIDGE: Howard Daniel Smith Post 4157 VFW, and R. D. Burrow, Commander

Western Recording Co., and Douglas Venable
LONG BEACH: Anderson, John Murray, and Silver Screen, Inc.
 Backlin, Frank, and Beatrice Jack Lasey's Cafe, and Jack Lasley
 Long Beach Exposition, and D. E. Kennedy, Pres., Horace Black, Director and General Manager, James Vermaas, Assaunt Director, May Filippo, Sec., Evelyn Ruchart, Ass't. Office Mgr., Charles D. Spangler, Public Relations and Publicity Dept., George W. Bradley, Advance Ticket Director.
 McDonald, Owen
 Sullivan, Dave
LOS ANGELES: Aqua Parade, Inc., Buster (Clarence L.) Crabbe
 Arizona-New Mexico Club, Roger Rogers, Pres., and Frank McDowell, Treasurer
 Boston Sigma Tau Fraternity, Inc., and Benjamin W. Alston, Employer
 Blue Light Ballroom, and Bill Iory
 Brink Enterprises
 Coiffure Club, Arthur E. Teal and S. Tex Rose
 Coleman, Fred
 Cotton Club, and Stanley Amusement, Inc., and Harold Stanley Dalton, Arthur Edwards, James, of James Edwards Productions
 Gagny, Don & Lon Gagny, Michael Halfont, Nate Henneghan, Charles Maxwell, Claude Meyer Widow Company, and Eugene Haskel, Raymond E. Milano
 Milton Recording Co., and War Perkins
 Moore, Cleve
 Morris, Joe, and Club Alabama Mosby, Evann
 New Products Institute of America, and Joseph H. Schulte
 Pierce, Fops
 Royal Record Co.
 Ryan, Ted
 Villion, Andre
 Vogel, Mr.
 Ward Bros. Circus, George W. Pugh, Archie Gayler, Co-owners, and L. P. Stots, Agent
 Welcome Records, Recording Studio, and Rusty Welcome Williams, Carlisle
 Wildshire Bowl
LOS GATOS: Fuller, Frank
MARIN CITY: Pickins, Louis
MONTGOMERY: Roberts Club, and A. M. Kolva, Owner
NEVADA CITY: National Club, and Al Irby, Employer
NEWHALL: Terry, Tex
NORTH HOLLYWOOD: Hat and Cake Supper Club, and Joe Wood and J. L. Pender, Owners
 Lohmuller, Bernard
OAKLAND: Arrow Club, and Joe Bronk
 Frank Merton and Joe Shest, Owners
 Bill's Bondeva Cafe, and Wm. Matthews
 Moore, Harry
 Morkin, Roy
 Pedroni, Frank
OCEAN PARK: Frontier Club, and Robert Moran
OKEMUN: McMillan, Tom, Owner, Town House
PALM SPRINGS: Bering, Lee W., Lee Bering Club Hall, Donald H.
PARADENAS: Hazelton, Mabel
 Ware, Carolyn E.
 Zebra Room, Lou Warner, Employer
PERRIS: McCaw, E. E., Owner, Horse Folies of 1946
PITTSBURG: Deitz Club, and Barbara Bliss
RICHMOND: Downbeat Club, and Johnnie Simmons
 Jenkins, Freddie
SACRAMENTO: Casa Nello, Nello Malerbi, Owner
 Leingang, George
 O'Connell, Grace

SAN DIEGO: Blues and Rhythm Attractions Agency
 Brigham, Proebel Astor
 Carnival Room, and Jack Millspaugh
 Cotton Club, Benny Curry and O. Wm Wimberly
 Cotton Club and Wm. E. (Bill) Wilson
 Hudson, Aline
 Lee, Robert E., Advertising Agency
 Logan, Manly Eldwood
 Lost Frontier Cafe, and Eugene O. Hicks
 Miller, Warren
 Mitchell, John
 Passo, Ray
 Rancher Cafe and Frank Bompeniero
 Tricoli, Joseph, Operator, Playland
 Washington, Nathan
 Young, Mr. Thomas and Mr. Mabel, Paradise Club (formerly known as Silver Slipper Cafe)
SAN FRANCISCO: Blue Angel
 Brown, Willie H.
 Cable Car Village Club, and Barney DeSena, Owner
 Cafe Society Uptown (now known as Emanoan Breakfast Club)
 Champagne Supper Club and Mrs. Mildred Mosby
 Club Drift In, and Dan McCarthy
 Deary, I. B.
 Fox, Eddie
 Giles, Norman
 Oronato, Vincent
 Pago Pago Club, and Lscj Layman and Kellock Catering, Inc.
 Paradise Gardens, and John A. Geary and William Carthen Reed, Joe, and W. C. Rogers and Chase Co.
 Say When Club, and G. J. Nicman
 Shelton, Earl, Earl Shelton Productions
 Sherman and Shore Advertising Agency
 Smith, Craig, Pres., Artists Booking Corp. (Hollywood, Calif.)
 The Civic Light Opera Committee of San Francisco, Francis C. Moore, Chairman
 Waldo, Joseph
SAN JOSE: Ariotto, Peter and Peggy
 McAdoo, Mr. and Mrs. George
 Melody Club, Frank and Theresa Oliver, Employers
 Pax, Fred
SAN LEANDRO: Elks Club, and Wm. Martin and Jesse Younger
SANTA BARBARA: Briggs, Don
 Canfield Enterprises, Inc.
 Costello, Mario
SANTA CRUZ: Righetti, John
SANTA MONICA: Lake, Arthur, and Arthur (Dagwood) Lake Show
 McRae, H. D.
SEASIDE: Corral Night Club, and Al Leroy
SHERMAN OAKS: Gilson, Lee
 Kraft, Ozzie
SIGNAL HILL: Mochler, Al, Signal Hill
SOUTH GATE: Ramona Club, Sal DeSimoa, Owner
 Silver Horn Cafe, and Mr. Silver
STOCKTON: Sussnet Macaroni Products, Fred Stagnaro
VAN NUYS: Lehr, Raynor
VENTURA: Cheney, Al and Les
WATSONVILLE: Ward, Jeff W.
WINTERHAVEN: Mueller, J. M.

EAST HAMPTON: Hotel Gertamagus
EAST HAVEN: Caracvale, A. J.
HARTFORD: Dubinsky, Frank
NEW HAVEN: Madigan Entertainment Service
NEW LONDON: Andreoli, Harold
 Bisconti, Anthony, Jr.
 Marino, Mike
 Schwartz, Milton
 Williams, Joseph
NIANTIC: McQuillan, Bob
 Russell, Bud
POQUONNOCK BRIDGE: Johnson, Samuel
STAMFORD: Glenn Acres Country Club and Charlie Bee, Pres., Mr. Boomer, Sec.-Treas.
STONINGTON: Hangar Restaurant and Club, and Herbert Pearson
 Whewell, Arthur
WESTPORT: Goldman, Al and Mary
DELAWARE
DOVER: Apollo Club, and Bernard Paskins, Owner
 Veterans of Foreign War, LeRoy Knuch, Commander
 Williams, A. B.
ELLENDALE: Heavy's Chicken Shack, and Isaac Jarmon
GEORGETOWN: Gravel Hill Inn, and Preston Hutchins, Proprietor
MILFORD: Fountain, John
NEW CASTLE: Lamon, Edward
 Murphy, Joseph
WILMINGTON: Allen, Sylvester
 Burt, Mrs. Mary (Warren)
 Cooper, Mr. and Mrs. Alexander
FLORIDA
BRADENTOWN: May's Bar, Buddy Mays, Employer
 Strong, Merle, Bernice and Ronald
CLEARWATER: Barbon, Vance
CLEARWATER BEACH: Normandy Restaurant, and Fay Howse
DANIA: Paradise Club, and Michael P. Slavin
DAYTONA BEACH: Bethune, Albert
 Elks Lodge, Pen City No. 503,
 John L. Slack, Employer
TAHOE COCKTAIL LOUNGE and Restaurant, Inc., and Carl Schmidt, Maurice Wagner and Chuck Cockrell
DEL RAY BEACH: Bon Air Hotel, Lou Razian, Manager
FLORENCE VILLA: Dan Laramore Lodge No. 1097, Garfield Richardson
FORT MYERS: Bailey, Bill—All Star Minstrels, Inc., and Si Rubens
 McCutcheon, Pat
GULF BREEZE: Surf Club, and Ernest W. Wright, Operator
HALLANDALE: Caruso's Theatre Restaurant, and Marion Kaufman and Robert Marcus
JACKSONVILLE: Blanc, Paul
 Blumberg, Albert
 Florida Food and Home Show, and Duval Retail Grocers Association, and C. E. Winter, President; Paul Buxa, Managing-Agent
 Forrest Inn, and Florida Amusement, Inc., and Ben J., Mary and Joel Spector, and Joe Allen
 Jackson, Otis
 Newberry, Earl, and Associated Artists, Inc.
 Zumpt Huff Associates
KEY WEST: Club Mardi Gras, and A. G. Thomas, Employer
 Habana Madrid
 Regan, Margo
 Weavers Cafe, Joseph Bucha and Joseph Stabinski
LAKELAND: King, R. E.
MIAMI: Brooks, Sam
 Club Jewel Box, Charles Naslo, Owner, Danny Brown, President
 Donaldson, Bill
 Flinn Club, and Frank Corbit, Employer
 Florida State Theatres, Inc., and Harry Botwick, Manager, and Olympia Theatre
 Girard, Nicholas
 Prior, Bill (W. H. P. Corp.)
 Smart, Paul D.
 Talavera, Ramon
 36 Club, and Tony Aboyoas, Employer
MIAMI BEACH: Amron, Jack, Terrace Restaurant
 Caldwell, Max
 Cbez Paroz, Mickey Grasso, and Irving Rivkin
 Circus Bar, and Charles Bogas
 Copa City, Murray Weinger, Lou Chaster and Fannie Herman
 Edwards Hotel, and Julius Nathan, Manager
 Fielding, Ed
 Friedlander, Jack
 Haddon Hall Hotel
 Harrison, Ben
 Island Club, and Sam Cohen, Owner-Manager
 Lebnick, Max
 Macomba Club
 Macomba Restaurant, and Jack Friedlander, Irving Miller, Max Lebnick, and Michael Rosenber, Employers
 Miller, Irving
 Morrison, M.
 Perlmuter, Julius J.
 Poinciana Hotel, and Bernice Frasnand
 Roosevelt Theatre
 Scott, Sandy
 Strand, George
 George Von Birgelein Ice Show, and George Arnold
 Weills, Charles
ORLANDO: Club Cabana, and Elmer and Jake Gunther, Owners
 Club Surocco, and Ray Balades Fryor, D. S.
 Redman, Arthur J.
 Sunbrock, Larry, and his Rodeo Show, and Sunbrock Speedway
ORMOND BEACH: Jul's Club, and Morgan Jul
PALM BEACH: DeManio, Mrs. J.
 Leon and Eddie's Nite Club, Leon and Eddie's, Inc., John Widmeyer, Pres., and Sidney Orlin, Secretary
PANAMA CITY: Schmidt, Dr. E. R.
PENACOLA: Hodges, Earl, of the Top Hat Dance Club
 Keeling, Alec (also known as A. Scott), and National Orchestra Syndicate and American Booking Company, and Alexander Attractions
 Miau Texas Club, and Richard Cooper, Owner and Prop.
 Southland Restaurant, and J. Ollie Tidwell
 Williams, Kent
QUINCY: Monroe, Reg
ST. PETERSBURG: Ciro's, and John A. Davis, Employer
SARASOTA: Muller, Fred
SMYRNA: Kent County Democratic Club, and Solomon Thomas, Chairman
STARKE: Camp Blanding Recreation Center
 Goldman, Henry
STUART: Sutton, G. W.
WILD WASSER: Gaines Patio, and Henry Gaines, Owner
 Two Spot Club, Caleb E. Hannah
TAMPA: Brown, Russ
 Carousel Club, and Abe Burkow, and Norman Kara, Employers
 Crystal Ball Restaurant, George Marcus, Manager
 Merry-Go-Round Club, and Larry Ford
 Rich, Don and Jean
 Williams, Herman
VENICE: Clarke, John, Pines Hotel Corp.
 Pines Hotel Corp., and John Clark
 Sparks Circus, and James Edgar, Manager (operated by Florida Circus Corp.)
WEST PALM BEACH: Ballerina Club, and Bill Harris, Operator
 Larocco, Harry L.
 Parrish, Lillian F.

CONNECTICUT
BRIDGEPORT: Lania, Edward
GEORGIA
ALBANY: Gable Corporation
 Lemus Supper Club, and Gordon Leonard, Employer,
 Robert A. McGarrity, Owner
ATLANTA: Greater Atlanta Moonlight Opera Co., Howard C. Jacoby, Manager
 Montgomery, J. Neal
 Spencer, Perry
INTERNATIONAL MUSICIAN

AUGUSTA:
Baxter, Joe
Bill and Harry's Cabaret, Fred W. Taylor, Manager, and G. W. (Bill) Prince
Dawson, Robert H., and Carline Lounge in Plaza Hotel
Foster, Mr.
Kirkland, Fred
Mintick Attractions, Joe Munsch
J. W. Neely, Jr.
Revel, Bob
BRUNSWICK:
Joe's Blue Room, and Earl Hill and W. Lee
Oglethorpe Hotel, Jack Anderson, General Manager
Wigfalla Cafe, and W. Lee
HINESVILLE:
Plantation Club, S. C. Klass and F. W. Taylor
Macon:
Capitol Theatre
Lee, W. C.
Swache, Leslie
SAVANNAH:
Caravan Club, Nick C. Alexander, Employer
Hayes, Gus
Model Shows, Inc., and David Endy, Owner, Charles Barnes, Manager
Thompson, Lawrence A., Jr.
ST. SIMONS ISLAND:
Golden Isles Club, and Clayton Vance (Vancelette), Mgr., and Guale Corporation (Albany, Ga.)
THOMASVILLE:
Club Thomas, and Terry Mazy, Operator
VALDOSTA:
Dye, J. D.
VIDALIA:
Pal Amusements Co.
WAYCROSS:
Cooper, Sherman and Dennis

IDAHO

COEUR D'ALENE:
Craddall, Earl
Lachman, Jesse
IDAHO FALLS:
Griffiths, Larry, and Big Chief Corp., and Uptown Lounge
LEWISTON:
Canner, Sam
Rosenberg, Mrs. R. M.
MOUNTAIN HOME:
Club Alibi and Mr. J. T. Jeffers, Owner and Operator
Gem Cafe, and Mr. J. T. Jeffers, Owner and Operator
POCATELLO:
Beck, Aulon
Cummins, Bob
Hvarka, Stan
Pullos, Dan
Reynolds, Bud
SPIRIT LAKE:
Firebird Lodge, and B. E. Berg

ILLINOIS

BELLEVIEW:
Anderson, F. D.
Davis, C. M.
BLOOMINGTON:
McKinney, James R.
Thompson, Earl
CAIRO:
Sergeant, Eli
CALUMET CITY:
Mitchell, John
CHAMPAIGN:
Robinson, Bennie
CHICAGO:
Adams, Delmore and Eugene Beige Room, and Philip Mansfield
Brydon, Ray Marsh of the Dan Rice 3-Ring Circus
Cadillac Bob's Toast of the Town
Chance Records, Inc., Ewart G. Abner, Jr., Pres.
Chicago Casino, and Harry Weiss, Owner
Cole, Elsie, General Manager, and Chicago Artists Bureau
Colosimo's Theatre Restaurant, Inc., Mrs. Ann Hughes, Owner
Daniels, Jimmy
Donaldson, Bill
Elders, Cleo
Evans, Jepp
Fine, Jack, Owner "Play Girls of 1938," "Victory Follies"
Gayle, Tim
Glen, Charlie
Hale, Walter, Promoter
Hill, George W.
Knob Hill Club, and Al Featon Mackie, Robert, of Savoy Ballroom
Mastick Record Co.
Mason, Leroy
Meyers, Chester
Mickey Weinstein Theatrical Agency
Mocambo Club, Turin Acevedo, Owner
Musarta Concert Management, and George Wildeman
Music Bowl, and Jack Peretz and Louis Cappanola, Employers

Music Bowl (formerly China Doll), and A. D. Blumenthal Monte Carlo Lounge. Mrs. Ann Hughes, Owner
Moore, H. B.
Nob Hill Club, and Al Featon O'Connor, Pat L., Pat L. O'Connor, Inc.
Silhouette Club, and Joe Saletta Stoner, Harlan T.
Teichner, Charles A., of T. N. T. Productions
Whiteside, J. Preston
Ziggie's Gridiron Lounge, and Ziggie Czarobski, Owner
DECATUR:
Ficen, James (Buster)
EAST ST. LOUIS:
Davis, C. M.
Playdium, and Stuart Tambor, Employer, and Johnny Perkins, Owner
FREEDPORT:
Eastwood Inn, Ralph Isely, Owner, Roger Mumcart, Operator
Marabel, George
GULFPORT:
Sunset Night Club, and Farris Slumbour
KANKAKEE:
Havener, Mrs. Theresa
LA GRANGE:
Hart-Van Recording Co., and H. L. Hartman
MOLINE:
Antler's Inn, and Francis Weaver, Owner
MOUND CITY:
Club Winchester, and Betty Gray and Buck Willingham
MT. VERNON:
Plantation Club, Archie M. Haines, Owner
NORTHBROOK:
Villa Venice, Albert Bouche, Employer
PEKIN:
Candlelight Room, and Fred Romane
PEORIA:
Humane Animal Association
Lassiter's Gourmet, and Albert C. Lassiter
Rutledge, R. M.
Stinson, Eugene
Streeter, Paul
Thompson, Earl
Wagner, Lou
PRAIRIE VIEW:
Green Duck Tavern, and Mr. and Mrs. Stiller
ROCKFORD:
Marino, Lawrence
ROCK ISLAND:
Barnes, Al
Greyhound Club, and Tom Davelis
SOUTH BEOIT:
Derby, Henry Piazza, Owner and Operator
SPRINGFIELD:
Face, James (Buster)
Shrum, Cal
Terra Plaza, and Elmer Bartolo, Employer
WASHINGTON:
Thompson, Earl
ZEIGLAR:
Zeiglar Nite Club, and Dwight Allsup, and Jason Wilkas, Owners

INDIANA

ANDERSON:
Lanane, Bob and George
Levitt's Supper Club, and Roy D. Levitt, Proprietor
BEECH GROVE:
Mill, Bud
CENTREVILLE:
Hagen-Wallace Circus, and Frank Martin, Owner
EAST CHICAGO:
Barnes, Tim Jim
East Chicago American Enterprises, and James Dawkins
ELWOOD:
Yankee Club, and Charles Sullivan, Manager
EVANSVILLE:
Adams, Jack C.
FORT WAYNE:
Brummel, Emmett
GARY:
Johnson, Kenneth
GREENSBURG:
Club 46, Charles Holabowse, Owner and Operator
INDIANAPOLIS:
Bell, Richard
Benbow, William, and his All-American Brownskin Models
Carter, A. Lloyd
Dickerson, Matthew
Donaldson, Bill
Entertainment Enterprises, Inc., and Frederick G. Schatz
Hicks, Jerry
Lazar, Eugene and Alex
Roller Rondo Skating Rink, and Perry Flick, Operator
Sho-Bar, and Charles Walker
William C. Powell Agency
LAFAYETTE:
Club 52, Charles Gibson, Prop.
MUNCIE:
Bailey, Joseph

NEWCASTLE:
Harding, Stanley W.
RICHMOND:
Newcomer, Charles
Fuchett, H. H.
SOUTH BEND:
Children, Art (also known as Bob Cagney)
Charles E. Thompson Post 9733, V.P.W., H. A. Johnson, Commander
SPENCERVILLE:
Kelly, George M. (Marquis)
SYRACUSE:
Waco Amusement Enterprises

IOWA

CARROLL:
Brown Derby and Mabel Brown
CLARION:
Miller, J. L.
CLINTON:
Abbe, Virgil
DENISON:
Larby Ballroom, and Curtis Larby, Operator
DES MOINES:
Brookins, Tommy
HARLAN:
Gibson, C. R.
POWERSVILLE:
Dance Hall, and Henry Patschull
SHENANDOAH:
Aspinwall, Hugh M. (Chick Martin)
SPENCER:
Free, Ned
VAIL:
Hollywood Circus Corp., and Charles Jacobsen
WATERLOO:
Stepico, Benton L.
WOODBINE:
Danceland, J. W. (Red) Brummer, Manager

KANSAS

BREWSTER:
Whirlwind Ballroom, G. M. Dunkel, Operator
COFFEYVILLE:
Ted Blake
DODGE CITY:
Graham, Lyle
HOLCOMB:
Golden Key Club, and H. R. Allen (also known as Bert Talon, Bert Talon, Bert Allen)
KANSAS CITY:
White, J. Cordell
LIBERAL:
Liberal Chapter No. 17, Disabled American Veterans, and H. R. Allen
LOGAN:
Graham, Lyle
MANHATTAN:
Stuart, Ray
PRAIRIE:
Clements, C. J.
Wibby, L. W.
RUSSELL:
Russell Post 6240, VFW, Gus Zercher, Dance Manager
SALINA:
Brown, Harry E.
Kern, John
TOPEKA:
Mid-West Sportsmen Association
WICHITA:
Aspinwall, Hugh M. (Chick Martin)
Holiday, Art
Key Club, and/or G. W. Moore

KENTUCKY

BOWLING GREEN:
Rountree, Upton
Taylor, Roy D.
HOPKINSVILLE:
Club Skylark, Louis B. Dabney and Edward Babbage
LEXINGTON:
Harper, A. C.
Rankin Enterprises, and Preston P. Rankin
LOUISVILLE:
Bramer, Charles
Imperial Hotel, Jack Woolsma, Owner
King, Victor
Spaulding, Preston
PADUCAH:
Vickers, Jimmie
LOUISIANA
ALEXANDRIA:
Smith, Mrs. Lawrence, Proprietor, Club Plantation
Sears and Bars Club (also known as Brass Hats Club), A. R. Conley, Owner. Jack Tyson, Manager
Weil, R. L.
CROWLEY:
Young Men's Progressive Club, and J. L. Buchanan, Employer
GONZALES:
Johns, Camille
LAFAYETTE:
Hadacol Caravan
LeBlanc Corporation of Louisiana
Veltin, Toby
Venables Cocktail Lounge

LAKE CHARLES:
Village Bar Lounge, and C. L. Barker, Owner
LEESVILLE:
Capell Brothers Circus
MONROE:
Club Delicia, Robert Hill Keith, Jessie
Thompson, Son
NATCHETOUCHES:
Burton, Mrs. Pearl Jones
NEW ORLEANS:
Barker, Rand
Beros, Harry B., and National Artists Guild
Callico, Curo
Dog House, and Grace Martinez, Owner
Gilbert, Julie
Hurricane, The, Percy Stovall
LeBlanc, Dudley J.
Monroe, George
PELOUSE:
Cedar Lane Club, and Milt Delmas, Employer
SHREVEPORT:
Reves, Harry A.
Ropolo, Angelo
Stewart, Willie
SPRINGHILL:
Capers, C. L.

MAINE

BIDDEFORD:
Old Orchard Beach Playhouse, and Edward Gould
FORT FAIRFIELD:
Paul's Arena, Gibby Seaborn
SACO:
Gordon, Nick

MARYLAND

BALTIMORE:
Blue Danube, and Wm. Kasarsky, Proprietor
Byrd, Olive I.
Carter, Charles
Cox, M. L.
Forbes, Kenneth (Skin)
Gay 90's Club, Lou Belmont, Proprietor, Henry Epstein, Owner
Greber, Ben
Jolly Post, and Armand Moesinger, Prop.
LeBlanc Corporation of Maryland
Bernie Lit Theatrical Agency (formerly Playboy Talent Agency)
Perkins, Richard, of Associated Enterprises
Weiss, Harry
CORAL HILLS:
Hilltop Restaurant, and Theodore J. Schendel
CUMBERLAND:
Waingold, Louis
EASTON:
Hann, John
FENWICK:
Repsch, Albert
HAGERSTOWN:
Bauer, Harry A.
Glass, David
HAVRE DE GRACE:
Bond, Norvel
NORTH BEACH:
Alta Hotel, Mr. and Mrs. Larry Hines, Owners, Bernard Mendel, former manager
OCEAN CITY:
Belmont, Lou, Gay Nineties Club, and Henry Epstein
Gay Nineties Club, Lou Belmont, Prop., Henry Epstein, Owner
SALISBURY:
Twin Lantern, Elmer B. Dashiell, Operator
TURNERS STATION:
Thomas, Dr. Joseph H., Edgewater Beach

MASSACHUSETTS

AMHERST:
Murphy, Charles
Russell, William
BLACKSTONE:
Stefano, Joseph
BOSTON:
Ada Bullock's (also known as The Coral Room), Ada Carlos, Employer
Bay State News Service, Bay State Amusement Co., Bay State Distributors, and James H. McIlvaine, President
Broannah, James J.
Coral Room (also known as Ada Bullock's), Ada Carlos, employer
Crawford House Theatrical Lounge
Hargood Concerts, and Harry Goodman
Harriott, Eric
L. J. B. Productions, and Lou Brudnick
E. M. Low's Theatres
Regency Corp., and Joseph R. Weisser
Sunbrock, Larry, and his Rodeo Show
Waldron, Billy
Walker, Julian

Younger Citizens Coordinating Committee, and George Mouxon
BUZZARDS BAY:
Blue Moon, and Alexander and Chris Byron, Owners
Mutt's Steak House, and Henry M. K. Arenovski, and Canal Enterprises, Inc.
CAMBRIDGE:
Salvato, Joseph
FALL RIVER:
Andrade, William
FITCHBURG:
Baldic, Henry
HAYVERHILL:
Atias, Joe
HOLYOKE:
Holyoke Theatre, Bernard W. Levy
Kane, John
HYANNIS:
Casa Madrid, and Pat Particelli
LOWELL:
Carney, John P., Amusement Company
Francis X. Crowe
MILLERS FALLS:
Rhythm Inn, and R. M. Thibault and James Del Nigro, Jr.
MONSON:
Caneaglio, Leo
NEW BEDFORD:
The Derby, and Henry Correia, Operator
NEWTON:
Thiffault, Dorothy (Mimi Chevalier)
SALMIST:
Larkin, George and Mary
SHREWSBURY:
Veterans Council
TEWKSBURY:
White Rock Club, Inc., Rocco DePasquale, John Connolly, Employers
WAYLAND:
Szele, Chauncey Deprw

MICHIGAN

ANN ARBOR:
McLaughlin, Max
BATTLE CREEK:
Smith, David
BAY CITY:
Walther, Dr. Howard
CRYSTAL:
Palladium Ballroom, M. R. Winkelman, Owner
DETROIT:
Adler, Caesar
Bel Aire (formerly Lee 'N Eddie'), and Al Wellman, Ralph Wellman, Philip Flax, Sam and Louis Bernstein, Owners
Bibb, Allen
Blake, David R.
Briggs, Edgar M.
Burgundy Records, Inc., and Art Sutton, General Mgr.
Claybrook, Adolphus
Club 49er, and Oscar Prait
Conners Lounge, and Joe Pallazolo, Operator
Daniels, James M.
Dutton Steamship Company, N. M. Constant
Gay Social Club, and Eric Scriven
Green, Goldman
Harris, Percy N. (Bud)
Hoffman, Sam
Johnson, Ivory
Kosmas, Hyman
Miranado, Nono
Paspadimas, Babis
Payne, Edgar
Pyle, Howard D., and Savoy Promotions
Robinson, Wm. H.
Thomas, Matthew B.
Zakos, A. J.
DOUGLASS:
Harding's Resort, and George E. Harding
FERRISDALE:
Club Plantation, and Doc Washington
FLINT:
Barnes, Jimmy
Grover, Tiff
Platter Lounge, and Earl West
GRAND RAPIDS:
Club Chez-Ami, Anthony Scalice, Proprietor
Powers Theatre
Universal Artists and Phil Simon
KAWKAWLIN:
Old Mill Dance Hall, Ernest Fortin, Owner
MUSKOGON HEIGHTS:
Griffen, James
Wilson, Leslie
PONTIAC:
Henry's Restaurant, and Charles Henry
SISTER LAKES:
Rendezvous Bowl, and Rendezvous Inn (or Club), Gordon J. "Buzz" Miller
TRAVERS CITY:
Lawson, Al
UTICA:
Spring Hill Farms, and Andrew Sneed

WAYLAND:
Macklin's Dixie Inn, and Wm. and Laura Macklin
MINNESOTA
DETROIT LAKES:
Johnson, Allan V.
EASTON:
Hannah, John
Niagara Ballroom and Manford Carson, Operator
MANKATO:
Rathskeller, and Carl A. Becker
MINNEAPOLIS:
International Food and Home Shows
Northwest Vaudeville Attractions, and C. A. McEvoy
PINE ISLAND:
Titanon Ballroom, and Rollo Horsman
PIPESTONE:
Coopman, Marvin
Stolzman, Mr.
RED WING:
Red Wing Grill, Robert A. Nybo, Operator
ROBBINSDALE:
Crystal Point Terrace
ROCHESTER:
Co. B., State Guard, and Alvin Costello
SLAYTON:
E. E. Iverson
Iverson Manufacturing Co., Bud Iverson
ST. PAUL:
Flame Bar, and Henry Greene
WINONA:
Interstate Orchestra Service, and L. Porter Juag

MISSISSIPPI

BILOXI:
Joyce, Harry, Owner, Pilot House Night Club
Larry Lawrence Agency
Ralph, Lloyd
Weley, John (John W. Rainey)
CLEVELAND:
Hardin, Drenzi
GREENVILLE:
Pollard, Flenord
GULFPORT:
Plantation Manor, and Herman Burger
HATTIESBURG:
Jazzy Gray's (The Pines), and Howard Homer Gray (Jazzy Gray)
JACKSON:
Carpenter, Bob
Poor Richards, and Richard K. Head, Employer
Smith, C. C., Operator, Robbins Bros. Circus (Pine Bluff, Ark.)
KOSCIUSKO:
Fisher, Jim S.
LELAND:
Lillo's Supper Club and Jimmy Lillo
MERIDIAN:
Bishop, James E.
NATCHELAL CLUB:
Colonial Club, and Ollie Koerber
VICKSBURG:
Blue Room Nite Club, and Tom Wince

MISSOURI

BOONEVILLE:
Bowden, Rivers
Williams, Bill
CHILLICOTHE:
Hawes, H. H.
CLAYTON:
Anderson, F. D.
FORT LEONARD WOOD:
Lawhon, Sgt. Harry A.
INDEPENDENCE:
Allen's Bar, and Harry Allen
Casino Drive Inn, J. W. Johnson, Owner
JOPLIN:
Silver Dollar
KANSAS CITY:
Am-Vets and Bill Davis, Commander
Babbitt, William H. (Bill)
Canton, L. R.
Esquire Productions, and Kenneth Yates, and Bobby Henshaw
Main Street Theatre
Red's Supper Club, and Herbert "Red" Drey
Zelma Roda Club, Emmet J. Scott, Prop., Bill Christian, Manager
MACON:
Macon County Fair Association.
Mildred Sanford, Employer
NORTH KANSAS CITY:
Schult-Krocker Theatrical Agency
OAKWOOD (KANNIBAL):
Club Belvedere, and Charles Matlock
POPLAR BLUFFS:
Brown, Merle
ST. LOUIS:
All American Speed Derby, and King Brady
Barabols, Mae

Beaumont Cocktail Lounge, Ella Ford, Owner
Brown Bomber Bar, James Caruth and Fred Guinyard, Co-owners
Caruth, James, Operator, Club Rhumbogic, Cafe Society, Brown Bomber Bar
Caruth, James, Cafe Society
Chercher's Bar, and Sam Baker D'Agostino, Sam
Graf, George
Markham, Doyle, and Tane
Town Ballroom
New Show Bar, and John W. Green, Walter V. Lay
Nielsen, Sam
Shapiro, Mel
VERMILION:
Trade Winds Club, and Marion Buchanan, Jr.

MONTANA

BUTTE:
Webb, Ric
GLENDALE:
Montana Inn, and Milton Goch, Owner
GREAT FALLS:
J. A. Roller, and James Austin
MILES CITY:
Dudson, Bill

NEBRASKA

ALEXANDRIA:
Alexandria Volunteer Fire Dept. and Charles D. Davis
FREMONT:
Wes-Ana Club, and Tanya June Barber
KEARNEY:
Field, H. E.
LODGEPOLE:
American Legion, and American Legion Hall, and Robert Sprangel, Chairman
McCOOK:
Gayway Ballroom, and Jim Corcoran
Junior Chamber of Commerce, Richard Gruver, President
OMAHA:
Louie's Market, and Louie Papery
Sechart, J. D.
PENDER:
Pender Post No. 95, American Legion, and John F. Kai, Dance Manager

NEVADA

LAS VEGAS:
Gordon, Ruth
Moltisinger, Ruby
Lawrence, Robert D.
Patio Club, and Max Stettner, Sid Slane, Joe Cohen
Ray's Cafe
Soney, Milo E.
Warner, A. H.
LOVELOCK:
Fischer, Harry
FITZMAN:
All-American Supper Club and Casino, and Jim Thorpe
BENO:
Blackman, Mrs. Mary
Tweomey, Don

NEW HAMPSHIRE

FABIAN:
Zaks, James (Zachers)
JACKSON:
Nelson, Eddy
Sherr, James

NEW JERSEY

ABSECON:
Hart, Charles, President, and Eastern Mardi Gras, Inc.
ASBURY PARK:
Gilmore, James E.
Richardson, Harry
ATLANTIC CITY:
Blue Angel (formerly Shaagri La or Wooder Bar), Roy Dixon, Henry Bruggden, Managers, Charles Randall, Prop.
Bobbins, Abe
Casper, Joe
Cheatham, Shelby
Duester, G.
Faust, G.
Goodleman, Charles
Koster, Henry
Little Brown Jug, and Frank A. Irby, Operator
Lockman, Harvey
Olson, Matt
Pilgrim, Jacques
Stein, Larry, and Larry Steele's Smart Affairs
Yacht Club, and Nate Goldberg
BAYONNE:
Club 21
BLOOMFIELD:
Thompson, Pat
BRANTINE:
Brigantine Hotel Corp., and David Josephina, Owner
BURLINGTON:
American Legion Home and Oscar Hutton, Chairman

CAMDEN:
Embassy Ballroom, and George E. Gips (Gen. DeCiccolano), Operator
CAPE MAY:
Anderson, Charles, Operator
CLIFTON:
August E. Bucher
Mike and Nick's Bar, and Mike Oliveri, Owner
EAST ORANGE:
Hutchins, William
EAST RUTHERFORD:
Club 199, and Angelo Pucci, Owner
ELIZABETH:
Cairo, V.
FORT LEE:
Bell Club, and Lillian Newbauer, Pres.
GARWOOD:
Scandia Hall, John Fernandez, Owner
HOBOKEN:
Red Rose Inn, and Thomas Monto, Employer
Sportsman Bar and Grill
JERSEY CITY:
Bonito, Benjamin
Burco, Ferruccio
Triumph Records, and Gerry Statira (Grant) and Bernice Levine, former Owners
LAKE HOPATCONG:
Dunham, Oscar
LAKEWOOD:
Seldin, S. H.
LITTLE FERRY:
Scarne, John
LODI:
Frisco Club, and Tony Cortese
LONG BRANCH:
Hoover, Clifford
Kity, Marvin
Rappaport, A., Owner, The Blue Room
Wright, Wilbur
MEEK CITY:
Turf Club, and Nellie M. Grace, Owner
MONTCLAIR:
Cos-Hay Corporation, and Thos. Haynes, and James Costello
MORRISTOWN:
Richard's Tavern, and Raymond E. Richard, Proprietor
MT. HOLLY:
Shinn, Harry
NEWARK:
Beadle, Janet
Circus Bar and Nicholas Forte, Owner
Coleman, Melvin
Graham, Alfred
Hall, Emory
Harris, Earl
Hays, Clarence
Holiday Corner, and Jerry Foster, Employers
Johnson, Robert
Joza, Carl W.
Kline, Terri
Levine, Joseph
Lloyd's Manor, and Smokey McAllister
Mariano, Tom
"Panda," Daniel Straver
Pecos City, Old Pecos City, Inc., Philip Cortazzo and Charles Politano
Powell, Ted
Prestwood, William
Red Mirror, and Nicholas Grande, Proprietor
Rollison, Eugene
Simons, Charles
Tucker, Frank
Wilson, Leroy
Zarcardi, Jack, Galanti A. A.
NEW BRUNSWICK:
Andy's Hotel, and Harold Klein Jack Ellel
NORTH ARLINGTON:
Ferruzzi, Andrew
ORANGE:
Cook, Wm. (Bill)
ORTLEY:
Loyal Order of Moose Lodge 399, and Anthony Checchia, Employer
PASSAIC:
Tico Tico Club, and Gene DiVirgilio, Owner
PATERSON:
Club Elena, and Joseph Hauer Hatab, Sam
Pyatt, Joseph
Ventimiglia, Joseph
PENNAUCKEN:
Beller, Jack
PENNS GROVE:
Club Muche, and Joe Rizzo, Owner
PLAINFIELD:
McGowan, Daniel
Nathanson, Joe
SOMERVILLE:
Three Towers Inn, and Raymond Tyler Harrison, Bob
SOUTH RIVER:
Capitol Lounge, Samuel Nisioff, Prop.
Polka Dot, Samuel Polkowicz, Prop.

SPRING LAKE:
Brodnick and Mrs. Josephine Ward, Owner
SUMMIT:
Abrona, Mitchell
TEANECK:
Suglia, Mrs. Joseph
UNION CITY:
Biancamano, Anthony P.
Torch Club, and Philip Mastelani, Employer
VAUX HALL:
Carillo, Manuel E.
VINELAND:
Gross, David
WEST NEW YORK:
B'Nai B'rith Organization, and Sam Nats, Employer, Harry Bootman, President
WILLIAMSTOWN:
Talk of the Town Cafe, and Rocco Pippo, Manager

NEW MEXICO

ALBUQUERQUE:
Mary Green Attractions, Mary Green and David Time, Promoters
Halliday, Finn
LaLoma, Inc., and Margaret Ricardi, Employer
White, Parrell
CLOVIS:
Denton, J. Earl, Owner, Plaza Hotel
HOBBS:
Devonian Supper Club, and Pete Srafack, Employer, and Mc Carson
REYNOSA:
Monte Carlo Gardens, Monte Carlo Inn, Ruben Gonzales
ROSWELL:
Russell, L. D.
RUIDOSO:
Davis, Denny W.,
SANTA FE:
Emil's Night Club, and Emil Mignardo, Owner
Valdes, Daniel T.

NEW YORK

ALBANY:
Johnson, Floyd
O'Meara Attractions, Jack O'Meara, and Richard, David
Richard
Snyder, Robert
States, Jonathan
ALDER CREEK:
Burke's Manor, and Harold A. Burke
AMSTERDAM:
Peter Schuyler Hotel, and Lynn M. Cool, Manager
AUSABLE CHAM:
Antler, Nat
Young, Joshua F.
YONGAMTONG:
Stover, Bill
BRONX:
Aloha Inn, Pete Mancuso, Proprietor and Carl Ranitord, Manager
Club Delmar, Charles Marcilino and Vincent Delostia, Employers
Jugardes, Jacques I.
Katz, Murray
Miller, Roy
New Royal Mansion (formerly Royal Mansion), and Joe Miller and/or Jacques I. Jugardes
Perry Records, and Sam Richman
Rosardo, Al
Santoro, E. J.
Sanclair, Carlton (Carl Parker) Williams, J. W.
BROOKLYN:
Beckels, Lionel
Bello-Mar Restaurant, Felix Garcia, Prop.
Bortello, Carmine
Bryan, Albert
Ean, Jimmy
Globe Promoters of Hucklebuck Revue, Harry Dixon and Elmo Obey
Hall, Edwin C.
Johnson, Clifford
Morris, Philip
Roseberg, Paul
Rosman, Gus, Hollywood Cafe
Sigma Tau Delta Sorority, Brooklyn College, and Anita Birke
Steuer, Eliot
Susman, Alex
1024 Club, and Albert Friend
Thompson, Ernest
Williams, Melvin
Zaslow, Jack
BUFFALO:
Bourne, Edward
Calato, Joe and Teddy
Cosmano, Frank and Anthony
Harmon, Lissa (Mrs. Rosemary Humphrey)
Jackson, William
Nelson, Art and Mildred
Ray's Bar-D, and Raymond C. Demperio
Sportstown Bar, and Vera Stevason, and Mr. and Mrs. Les Simon
Twentieth Century Theatre

DRYDEN:
Dryden Hotel, and Anthony Vyra, Manager
PAR ROCKAWAY, L. I.:
Town House Restaurant, and Bernard Kurland, Proprietor
FRIENDSHIP:
Gross American House, and Hannah Gross, Owner
Pollock Hotel, and Elina Pollock, Employer
Stier's Hotel, and Philip Stier, Owner
FLEISCHMANN:
Churs, Irene (Mrs.)
FRANKFORT:
Reile, Frank
Tyler, Leney
GOLDSBORO:
Charles Ralph
Newman, Joel
Slight, Don
GLEN SPEY:
Glen Acres Hotel and Country Club, Jack W. Rosen, Employer
GLENWILD:
Glenwild Hotel and Country Club, and Mack A. Lewis, Employer
GRAND ISLAND:
Williams, Osian V.
GREENWOOD LAKE:
Mountain Lakes Inn, and Charles Patigati, Employer
HUPSON:
Goldstein, Benny
Gutto, Samuel
HURLEYVILLE:
Butler Lodge, and Pincus Cohen, Employer
ILION:
Wick, Phil
ITHACA:
Bond, Jack
JACKSON HEIGHTS:
Griffith, A. J., Jr.
LAKE LUZERNE:
Munch, Svend A.
LAKE PLACID:
Carriage Club, and C. B. Southworth
LIMESTONE:
Steak House, and Dave Oppenheim, Owner
LOCH SHELDRAKE:
Chester, Abe
Jewel Hotel, and Michael Steinberg, and Hyman Weinstein, Props.
Mardenfeld, Isadore, Jr., Estate
LONG BEACH:
Rusty's, and Sal Rocco
MALONE:
Club Restaurant, and Louis Goldberg, Manager
MT. VERNON:
Rapkis, Harry
NEW YORK CITY:
Alexander, Wm. D., and Associated Producers of Negro Music
Allegro Records, and Paul Piner
Andu, John R. (Indonesian Consul)
Arnold, Sheila
Bache's Club of America, and John A. Talbot, Jr., and Leonard Karmar
Bachelor House
Bamboo Room, and Joe Burn
Bender, Milton
Bearubi, Ben
Beverly Green Agency
Bradley Williams Entertainment Bureau
Broadway Hofbrau, Inc., and Walter Kirsch, Owner
Broadway Swing Publications, L. Frankel, Owner
Browne, Bridget
Bruley, Jesse
Camara, Rocco
Castelholm Swedish Restaurant, and Henry Ziegler
Catala, Estaban
Chanson, Inc., Monte Gardner and Mr. Rodriguez
Charles, Marvin, and Knights of Magic
Colfer, Jack
Cohen, Mary
"Come and Get It" Company
Common Cause, Inc., and Mrs. Payne
Cook, David
Ralph Cooper Agency
Courtney, Robert
Crochet, Mr.
Cross, James
Michael Croydon Theatrical Agency
Currie, Lou
Democratic Club, and Antonio T. Rasmus
Derby Records, and Larry Dubonnet Records, and Jerry (Jerome) Lipskian
Dynamic Records, Ulysses Smith
El Club, Kent Restaurant Corp., Anthony Kourios and Joe Russo
Fountain, Lou and Don
Goldberg (Garrett), Samuel
Golden Gate Quartet

Goldstein, Robert
Gordon, Mrs. Margaret
Granoff, Budd
Gray, Lew, and Magic Record Company
Gross, Gold, of United Artists Management
Hello Parac, Inc., and Wm. L. Taub, Pres.
Howe's Famous Hippodrome
Circus, Arthur and Hyman Sturmak
Insky, William
Jonsson, Donald E.
Kenney, Herbert C.
Kessler, Sam, and Met Records
King, Gene
Knight, Raymond
Kushner, David and Jack
La Rue, James
Lastofgel Theatrical Agency, Dan T. Lastofgel
Law, Jerry
LeBow, Carl
Levy, John
Lev and his "Blackbirds"
Little Gypsy, Inc., and Rose Fischer and John Lobel
Manhattan Recording Corp., and Walter H. Brown, Jr.
Manning, Sam
Markham, Dewey (Pigment)
Mayo, Melvin E.
McMahon, Jess
Metro Coat and Suit Co., and Joseph Lupia
Meyers, Johnny
Millman, Mort
Montaner, Pedro
Moody, Philip, and Youth Monument to the Future Organization
Murray's
Neill, William
New York Civic Opera Company, Wm. Reutemann
New York Ice Fantasy Co., James Blizard and Henry Robinson, Owners
Orpheus Record Co.
Oxford Restaurant, Inc.
Pargas, Orlando
Pencchio, Reverend Andre
Phillips, Robert
Place, The, and Theodore Costello, Manager
Quality Records, Bill Lackenbaser, Pres., Harry Smith, Vice-Pres.
Rain Queen, Inc.
Regan, Jack
Ricks, James (leader of The Ravens)
Riley, Eugene
Robinson, Charles
Robinson, Clarence
Rogers, Harry, Owner, "Prisco Follies"
Rosen, Phil
Rozen, Philip, Owner and Operator Peathouse Restaurant
Sandy Hook S. S. Co., and Charles Gardner
Sawdust Trail, and Sid Silvers
Schwartz, Mr. Morris
Shaw Theatrical Agency
Singer, John
Sloyer, Mrs.
Smalls, Tommy
Southland Recording Co., and Rose Santos
South Seas, Inc., Abner J. Rubin
Spottle Club
Steve Murray's Mahogany Club
Stevens, Irving
Stump & Stumpy (Harold Crommer and James Cross)
Sunbrock, Larry, and his Rodco Show
Tackman, Wm. II.
Talent Corp. of America, Harry Weissman
Teddy McRae Theatrical Agency, Inc.
Television Exposition Productions, Inc., and Edward A. Cornez, President
United Artists Management
Variety Entertainers, Inc., and Herbert Rubin
Venus Star Social Club, and Paul Earlington, Manager
Walker, Aubrey, Manonette Social Club
Wateragers, Inc.
Wee and Leventhal, Inc.
Wellish, Samuel
Wider Operating Company
Zakon, A. J.
Zaks (Zachers), James

NIAGARA FALLS:
Greene, Willie
Palazzo's (formerly Flory's Melody Bar), Joe and Nick Flory, Props.
OLEAN:
Old Mill Restaurant, and Daniel and Margaret Ferraro
NOWICH:
McLean, C. P.
OXFORD:
Oxford Inn and Mrs. Frances Curalina, Employer
PATCHOGUE:
Kay's Swing Club, Kay Angloro

RAQUETTE LAKE:
Antlers Hotel, Abe Weinstein, Employer
ROCHESTER:
Quonset Inn, and Raymond J. Durgana Grill
Valente, Sam
Willows, and Milo Thomas, Owner
ROME:
Marks, Al
SABATTIS:
Sabattis Club, and Mrs. Vera V. Coleman
SARANAC LAKE:
Birches, The, Mose LaPountain, Employer, C. Randall, Mgr.
SARATOGA SPRINGS:
Clark, Stevens and Arthur White Sulphur Springs Hotel, and Frank Summa, Employer
SCHENECTADY:
Edwards, M. C.
Fretto, Joseph
Rudda Beach Nite Klub or Cow Shed, and Magnus E. Edwards, Manager
Silverman, Harry
SOUTH FALLSBURGH:
Seldin, S. H., Operator (Lake-wood, N. J.), Grand View Hotel
SUFFERN:
Armitage, Walter, President, County Theatre
SYRACUSE:
Bagozzi's Fantasy Cafe, and Frank Bagozzi, Employer
TANNERSVILLE:
Germano, Basil
UTICA:
Block, Jerry
Burke's Log Cabin, Nick Burke, Owner
VALHALLA:
Twin Palms Restaurant, John Masi, Proprietor
WALDEN:
Fireplace Restaurant, Warren Gould and Robert Gould
WATERTOWN:
Duffy's Tavern, Terrance Duffy
WATERVLIET:
Cortes, Rita, James E. Stratos Shows
Kille, Lyman
WHITEHALL:
Jerry-Ann Chateau, and Jerry Rumania
WHITE PLAINS:
Brod, Mario
WOODBRIDGE:
Waldorf Hotel, and Morris Singer
WUTHERBORO:
Mamahating Park Inn, Samuel Bliss, Owner
YONKERS:
Babner, William
Sinaclair, Carl

LONG ISLAND (New York)

ASTORIA:
Hirschler, Rose
Lobel, John
ATLANTIC BEACH:
Bel Aire Beach and Cabana Club (B. M. Management Corp.), and Herbert Month, President
Normandie Beach Club, Alexander DeCicco
BAYSHORE:
Moore, James J.
BAYSIDE:
Mirador Room, and Edward S. Friedland
BELMONT:
Baker, William J.
COPIAGUE:
Enaco Corporation
ELMHURST:
Miele, Mrs. F.
HEMPSTEAD:
Turf Club
MANHASSET:
Caro's Restaurant, and Mark Caro
SAYVILLE:
Sayville Hotel and Beach Club
Edward A. Horowitz, Owner
Sam Kalb, Manager
WOODSIDE:
New 22 Club, Andy Camizzi, Employer

NORTH CAROLINA

BEAUFORT:
Markey, Charles
BURLINGTON:
Mayflower Dining Room, and John Loy
CAROLINA BEACH:
Stokes, Gene
CHARLOTTE:
Amusement Corp. of America, Edson E. Blackman, Jr.
Hal-Mark Distributing Co., Inc., and Sidney Pastner
Joost, M. P.
Kerston, Joe
Southern Attractions, and T. D. Kemp, Jr.

DURHAM: Gordon, Douglas
FAYETTEVILLE: Parker House of Music, and S. A. Parker
GREENSBORO: Fair Park Casino, and Irish Horan
 Ward, Robert
 Weingarten, E., of Sporting Events, Inc.
GREENVILLE: Hugans, William
 Ruth, Theroon
 Wilson, Sylvester
HENDERSONVILLE: Livingston, Buster
KINSTON: Hines, Jimmie
 Parker, David
MAXTON: Dunn's Auto Sales and Jack Dunn
RALEIGH: Club Carlyle, Robert Carlyle
REIDSVILLE: Ruth, Theroon
WALLACE: Strawberry Festival, Inc.
WILSON: McCann, Roosevelt
 McCann, Sam
 McEachon, Sam

NORTH DAKOTA

BISMARCK: Dome Nite Club and Lee K. Andrews (Huckey)
DEVILS LAKE: Beacon Club, Mrs. G. J. Christianson
DICKINSON: Zenker, Art and John
WARREN: Wragg, Herbert, Jr.
WHITE EARTH: Poncho's Ballroom, and F. W. Royer, Operator

OHIO

AKRON: Basford, Doyle
 Buddist Club, and Alfred Scrutchings, Operator
 Nansen, Robert
 Pullman Cafe, George Subria, Owner and Manager
 Thomas, Nick
CANTON: Cantun Grille, and Walter W. Hultz, Owner
 Huff, Lloyd
CINCINNATI: Alexander, James
 All Star Boosters Club, and James Alexander
 Anderson, Albert
 Bayless, H. W.
 Charles, Mrs. Alberta
 Meadows, Burnest
 McFadrige, James
 Sigma Phi Epsilon Fraternity at the University of Cincinnati, and Donald Kindie, Pres.
 Smith, James R.
 Subbrock, Larry, and his Rodeo Show
CLEVELAND: Atlas Attractions, and Ray Graiz Bender, Harvey
 Bonds, Andrew
 Club Ron-day-Voo, and U. S. Dearing
 Club Trinidad, and Lenny Adelman
 Dixie Grill, and Lenny Adelman
 Dison, Forrest
 Lindsay Skybar, Phil Bash, Owner
 Lowry, Fred
 Manhattan Lounge Co., and Lenny Adelman
 Manuel Bros. Agency, Inc.
 Salanci, Frank J.
 Spero, Herman
 Stutz, E. J., and Circle Theatre
 Tucker's Blue Grass Club, and A. J. Tucker, Owner
 Walthers, Carl O.
COLUMBUS: Askins, William
 Bell, Edward
 Beta Nu Bldg. Association, and Mrs. Emerson Cheek, President
 Charles Bloce Post No. 157, American Legion
 Carter, Ingram
 Mallory, William
 McDade, Phil
 Paul D. Robinson Fire Fighters Post 567, and Captain G. W. McDonald
 Turf Club, and Ralph Stevenson, Proprietor
DAYTON: Blue Angel, and Zimmer Ablon, Owner
 Boucher, Roy D.
 Daytona Club, and William Carpenter
 Farndell Club, and Dr. Albert George, Owner
 Rex Club, and Wm. L. Jackson, James Childs and Mrs. Stone Taylor, Earl

ELYRIA: Dance Theatre, Inc., and A. W. Jewell, President
EUCLEA: Rado, Gerald
FINDLAY: Wilson, Mr. and Mrs. Karl, Operators, Paradise Club
GERMANTOWN: Beechwood Grove Club, and Mr. Wilson
 RoMar Roller Rink, and Mr. and Mrs. Roscoe Yarger
LIMA: Colored Elks Club, and Gus Hall
PIQUA: Sedgewick, Lee, Operator
PROCTORVILLE: Plantation Club, and Paul D. Reese, Owner
SANDUSKY: Eagles Club
 Mathews, S. D.
 Sallee, Henry
SPRINGFIELD: Jackson, Lawrence
 Terrace Gardens, and H. J. McCall
STEUERENVILLE: Hawkins, Fritz
TOLEDO: Barnett, W. E.
 Durham, Henry (Hank)
 LaCasa Del Rio Music Publishing Co., and Don B. Owens, Jr., Secretary
 National Athletic Club, Roy Finn and Archie Miller
 Nightingale, Humer
 Rutkowski, Ted, T. A. R. Recording Company
 Tripodi, Joseph A., President,
 Italian Opera Association
VIENNA: Hull, Russ
WARREN: Wragg, Herbert, Jr.
YOUNGSTOWN: Freeman, Dusty
 Summers, Virgil (Vic)
ZANESVILLE: Venner, Pierre

OKLAHOMA

ARDMORE: George R. Anderson Post No. 65, American Legion, and Floyd Loughbridge
ENID: Norris, Gene
HUGO: Stevens Brothers Circus, and Robert A. Stevens, Manager
MUSKOGEE: Gutrie, John A., Manager Rodeo Show, connected with Grand National of Muskogee, Okla.
OKLAHOMA CITY: Leonard's Club, and Leonard Dunlap
 Randolph, Taylor
 Simms, Aaron
 Southwestern Attractions, M. K. Boldman and Jack Swiger
OKMULGEE: Masonic Hall (colored), and Calvin Simmons
SHAWNEE: DeMarco, Frank
TULSA: Berns, Harry B.
 Hollywood Supper Club, and Owen C. Glass
 Love's Cocktail Lounge, and Clarence Love
 Williams, Cargile

OREGON

EUGENE: Granada Gardens, Shannon
 Shafer, Owner
 Weinstein, Archie, Commercial Club
GARIBALDI: Marty de Joe Agency
 Pirates' Den, and Sue Walker
HERMISTON: Rosenberg, Mrs. R. M.
LAKESIDE: Bates, E. P.
PORTLAND: Acme Club Lounge, and A. W. Denton, Manager
 Harry's Club 1500, and Wm. McClendon
 Ozark Supper Club, and Fred Baker
 Stadium, Shirley H.
 Yank Club of Oregon, Inc., and B. C. Bartlett, President
ROGUE RIVER: Arnold, Ida Mae
ROSEBURG: Duffy, R. J.
SALEM: Lope, Mr.
SHERIDAN: American Legion Post No. 75,
 Melvin Ages

PENNSYLVANIA

ALIQUIPPA: Gunn, Otis
ALTOONA: Hugo's and George Fidler, and Alexander Altieri, Props.

BEAVER: Main Line Civic Light Opera Co., Nat. Bureau, Director
BLANSPRING: Moose Club, and A. P. Sundry, Employer
BRAEBURN: Mazur, John
BRYN MAWR: K. P. Cafe, and George Papsian
CARLISLE: Grand View Hotel, and Arthur Nydick, Employer
CHESTER: Blue Heaven Room, Bob Lager, Employer
COOPERSBURG: Hoff Brau, Adolph Toffel, Owner
DEVON: Jones, Martin
DONORA: Bedford, C. D.
ERIE: Hamilton, Margaret
EVERSON: King, Mr. and Mrs. Walter
FAIRMOUNT PARK: Riverside Inn, Inc., Samuel Ottenberg, President
GLENOLDEN: Barone, Joseph A., Owner,
 202 Musical Bar (West Chester, Pa.)
HARRISBURG: Jekes, Robert N.
 Knipple, Ollie, and Ollie Knipple's Lounge
 Melody Inn Supper Club,
 Mildred A. Shultz, Employer
 P. T. K. Fraternity of John Harris High School, and Robert Spitzer, Chairman
 Reeves, William T.
 Waters, B. N.
HAVERSFORD: Fielding, Ed.
JOHNSTOWN: Boos and Saddle Club, and Everett Allen
 The Club 12, and Burrell Haerling
KINGSTON: Johns, Robert
LANCASTER: Freed, Murray
 Samuels, John Parker
 Sunset Carson's Ranch, and Sunset (Michael) Carson
LANSFORD: Richardo's Hotel and Cafe,
 and Richard Arturo
LEWISTOWN: Temple, Carl E.
MEADVILLE: Noll, Carl
 Power, Donald W.
 Simmons, Al., Jr.
MIDLAND: Mason, Bill
NANTICOKE: Hamilton's Night Club, and Jack Hamilton, Owner
NEW CASTLE: Natale, Tommy
PHILADELPHIA: Allen, Jimmy
 Amvets Post 178, and Norman G. Andrews
 Associated Artists Bureau
 Bickore Hotel, and Wm. Clore, Operator
 Boots, Tubby
 Bubeck, Carl P.
 Chick Club
 Chateau Grillon, and Edmund Mancini
 Davis, Russell
 Davis, Samuel
 Dupree, Hiram K.
 DuPree, Rozee
 Erlanger Ballrooms
 Gordon, Mrs. Margaret
 Loyal Order of Moose, Lodge No. 54, and George Ate.
 Secretary
 Masood, Benjamin P.
 Melody Records, Inc.
 Montalvo, Santos
 Philadelphia Lab. Company, and Luis Colanatuano, Manager
 Pinsky, Harry
 Raymond, Don G., of Creative Entertainment Bureau
 Stanley, Frank
 Stiefel, Alexander
 Ukrainian Junior League, Branch 57, and Helen Strat, Sec.,
 Victoria Melnick, Chairman of Music
 Warwick, Lee W.
PHOENIXVILLE: Melody Bar, and George A. Mole
PITTSBURGH: Ficklin, Thomas
 Matthews, Lee A., and New Artist Service
 Oasis Club, and Joe DeFrancisco, Owner
 Reight, C. H.
 Sala, Joseph M., Owner, El Chico Cafe
POTTSTOWN: Schmoyer, Mrs. Irma

SCRANTON: McDonough, Frank
SLATINGTON: Flich, Walter H.
STRAFFORD: Poinette, Walter
UNIONTOWN: Polish Radio Club, and Joseph A. Zelasko
WASHINGTON: Athens, Pete, Manager Washington Cocktail Lounge
 Lee, Edward
WEST CHESTER: 202 Musical Bar, and Joseph A. Barone, Owner (Glenolden, Pa.), and Michael Iezzi, Co-Owner
WILKES-BARRE: Kahan, Samuel
WILLIAMSPORT: Piella, James
WORTHINGTON: Conwell, J. R.
YORK: Daniels, William Lopez

RHODE ISLAND

WOONSOCKET: One O'Clock Club, and Charles E. Nicholson, Manager
CHARLESTON: Hampton Supper Club and John Ballastak
 Kline, George H.,
CHESTER: Mack's Old Tyme Minstrels, and Harry Mack
COLUMBIA: Block C Club, University of South Carolina
FLORENCE: City Recreation Commission, and James C. Putnam
GREENVILLE: Forest Hills Supper Club, R. K. and Mary Rickey, Lessee, J. K. Mosely, and Sue Ellison, former Owner and Manager
 Harlem Theatre, and Joe Gibson
MARIETTA: "Bring on the Girls," and Don Meadows, Owner
MOULTRIEVILLE: Wurmthann, George W., Jr. (of the Pavilion, Isle of Palms, South Carolina)
MYRTLE BEACH: Hewlett, Ralph J.
SPARTANBURG: Holcombe, H. C.
UNION: Dale Bros. Circus

SOUTH CAROLINA

CHARLESTON: Hampton Supper Club and John Ballastak
 Kline, George H.,
CHESTER: Mack's Old Tyme Minstrels, and Harry Mack
COLUMBIA: Block C Club, University of South Carolina
FLORENCE: City Recreation Commission, and James C. Putnam
GREENVILLE: Forest Hills Supper Club, R. K. and Mary Rickey, Lessee, J. K. Mosely, and Sue Ellison, former Owner and Manager
 Harlem Theatre, and Joe Gibson
MARIETTA: "Bring on the Girls," and Don Meadows, Owner
MOULTRIEVILLE: Wurmthann, George W., Jr. (of the Pavilion, Isle of Palms, South Carolina)
MYRTLE BEACH: Hewlett, Ralph J.
SPARTANBURG: Holcombe, H. C.
UNION: Dale Bros. Circus

SOUTH DAKOTA

SIoux FALLS: Haar, E. C.
 Mataya, Irene
CLARKSVILLE: Harris, William
HUMBOLDT: Ballard, Egbert
JOHNSON CITY: Burton, Theodore J.
KNOXVILLE: Cavalcade on Ice, John J. Denton
 Greal Enterprises (also known as Dixie Recording Co.)
 Henderson, John
MEMPHIS: Goodenough, Johnny
NASHVILLE: Brentwood Dinner Club, and H. L. Waxman, Owner
 Carretters, Harold
 Chaves, Chick
 Coconut Lounge Club, and Mrs. Pearl Hunter
 Cour, Alexander
 Fessie, Bill
 Grady's Dinner Club, and Grady Floss, Owner
 Hayes, Billie and Floyd, Club
 Zanzibar
 Jackson, Dr. R. B.
 Roberts, John Porter
PARIS: Cavette, Eugene

TENNESSEE

CLARKSVILLE: Harris, William
HUMBOLDT: Ballard, Egbert
JOHNSON CITY: Burton, Theodore J.
KNOXVILLE: Cavalcade on Ice, John J. Denton
 Greal Enterprises (also known as Dixie Recording Co.)
 Henderson, John
MEMPHIS: Goodenough, Johnny
NASHVILLE: Brentwood Dinner Club, and H. L. Waxman, Owner
 Carretters, Harold
 Chaves, Chick
 Coconut Lounge Club, and Mrs. Pearl Hunter
 Cour, Alexander
 Fessie, Bill
 Grady's Dinner Club, and Grady Floss, Owner
 Hayes, Billie and Floyd, Club
 Zanzibar
 Jackson, Dr. R. B.
 Roberts, John Porter
PARIS: Cavette, Eugene

TEXAS

AMARILLO: Carter, Percy
 Mays, Willie B.
AUSTIN: El Morocco
 Flamingo Cocktail Lounge and E. M. Funk
 Von, Tony
 Williams, James
 Williams, Mark, Promoter
BEAUMONT: Bishop, E. W.

BOLING: Falls, Isaac A., Manager Spotlight Band Booking Cooperative (Spotlight Bands Booking and Orchestra Management Co.)
BROWNWOOD: Junior Chamber of Commerce, and R. N. Leggett and Chas. D. Wright
CORPUS CHRISTI: Carnahan, R. H., Sr.
 Kirk, Edwin
DALLAS: Beck, Jim, Agency
 Florence, F. A., Jr.
 Jenkins, J. W., and Parrish Inn
 Rendezvous Club, and C. T. Boyd, Operator
 Snyder, Chic
 Stripling, Howard
GALVESTON: Evans, Bob
 Shiro, Charles
GONZALES: Dailey Bros. Circus
GRAND PRAIRIE: Club Bagdad, R. P. Bridges and Miriam Teague, Operators
HENDERSON: Wright, Robert
HOUSTON: Coats, Paul
 Jenson, Oscar
 McMullen, E. L.
 Revis, Bouldin
 Singlettery, J. A.
 World Amusements, Inc., Thos. A. Wood, President
LEVELAND: Collins, Dee
LONGVIEW: Club 26 (formerly Rendezvous Club), and B. D. Holiman, Employer
 Ryan, A. L.
MEXIA: Payne, M. D.
ODESSA: Baker, George
 The Rose Club, and Mrs. Harvey Keller, Bill Grant and Andy Rice, Jr.
PALESTINE: Earl, J. W.
 Grigg, Samuel
 Grove, Charles
PARIS: Ron-Da-Voo, and Frederick J. Merkle, Employer
PORT ARTHUR: Demland, William
SAN ANGELO: Specialty Productions, Nelson Scott and Wallace Kelton
SAN ANTONIO: Forrest, Thomas
 Obledo, P. J.
 Rockin' M. Dude Ranch Club, and J. W. (Lee) Lezby
VALASCO: Falls, Isaac A., Manager Spotlight Band Booking Cooperative (Spotlight Bands Booking and Orchestra Management Co.)
WACO: Circle R Ranch, and A. C. Solberg
 Cooper, Morton
WICHITA FALLS: Dibbles, C.
 Johnson, Thurmon
 Whatley, Mike

VIRGINIA

ALEXANDRIA: Commonwealth Club, Joseph Burko, and Seymour Speiman
BUENA VISTA: Rockbridge Theatre
DANVILLE: Fuller, J. H.
EXMORE: Downing, J. Edward
HAMPTON: Macey, Terry
LYNCHBURG: Bailey, Clarence A.
MARTINSVILLE: Hutches, M. E.
NEWPORT NEWS: Isaac Burton
 McClain, B.
 Terry's Supper Club
NORFOLK: Big Traxx Diner, Percy Simon, Proprietor
 Cashvan, Irwin
 Meyer, Morris
 Robanna, George
 Winfree, Leonard
PETERSBURG: Williams Enterprises, and J. Harrel Williams
PORTSMOUTH: Rountree, G. T.
RICHMOND: American Legion Post No. 151
 Knight, Allen, Jr.
SUFFOLK: Clark, W. H.
VIRGINIA BEACH: Bass, Milton
 Foltz, Paul J., Jim and Charles Melody Inn (formerly Harry's The Spot), Harry L. Sizer, Jr., Employer
 White, William A.
WILLIAMSBURG: Log Cabin Beach, and W. H. (Fats) Jackson

WASHINGTON

SEATTLE: Grove, Sirless
 Harvison, R. S.
SPokane: 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: Bischo, Mrs. Sylvia
GRAFTON: Fraternal Order of Elks
HUNTINGTON: Brewer, D. C.
INSTITUTE: Hawkins, Charles
LOGAN: Coats, A. J.
MARTINSBURG: Miller, George E.
MORGANTOWN: Nizer, Leonard
WELLSBURG: Club 67 and Mrs. Shirley Davies, Manager
WHEELING: Mardi Gras

WISCONSIN

BAILEY'S HARBOR: House of Mr. "C," and C. Clarkowski, Employer
BEAR CREEK: Schwaecler, Leroy
BOWLER: Benke, Mr. and Mrs.
GREEN BAY: Franklin, Allen
 Galst, Erwin
 Peasley, Charles W.
GREENVILLE: Reed, Jimmie
HAYWARD: The Chicago Lao, and Mr. Louis O. Rumber, Owner and Operator
HURLEY: Club Francis, and James Francis Fotechchio, Mrs. Elcey, Club Fiesta
LA CROSSE: Flamingo Club and Ruby Dolan
MILWAUKEE: Belth, Nick Williams
 Continental Theatre Bar
 Cuppe, Arthur, Jr.
 Dimaggio, Jerome
 Fun House Lounge, and Ray Howard
 Gentilli, Nick
 Coor, Seymour
 Miniaci, Vince
 Rio Club, and Samuel Douglas, Manager, Vernon D. Bell, Owner
 Rizzo, Jack D.
 Singers Rendezvous, and Joe Sorce, Frank Balistreri and Peter Orlando

UTAH

SALT LAKE CITY: Sutherland, M. P.
VERMONT
RUTLAND: Brock Hotel, and Mrs. Estelle Duffie, Employer

Suber, Bill
Tia Pan Alley, Tom Bruno,
Operator
Wenberger, A. J.
NEOPT:
American Legion, Sam Dickson,
Vice-Commander
OWEN:
Merry Ol' Gardens, and
H. Bender, Operator
RACINE:
Miller, Jerry
RHINELANDER:
Kendall, Mr., Manager, Holly
Wood Lodge
ROSMOLT:
Abavickas, Edward
SHEBOYGAN:
Sault, N.
SUN PRAIRIE:
Hulsizer, Herb, Tropical
Gardens
Tropical Gardens, and Herb
Hulsizer
TOMAH:
Veterans of Foreign Wars

WYOMING

CASPER:
S & M Enterprises, and Syl-
vester Hill
CHEYENNE:
Kline, Hazel
EVANSTON:
Jolly Roger Nite Club, and Joe
D. Wheeler, Owner and
Manager
ROCK SPRINGS:
Smoke House Lounge, Del E.
James, Employer

DISTRICT OF COLUMBIA

WASHINGTON:
Adelman, Ben
Alvin, Ray C.
Archer, Pat
Cabana Club, and Jack Staples
Celebrity Club, and Lewis Clark
Cherry Foundation Recreation
Center and Rev. Robert T.
Cherry, Pres., and Oscar
Russell
China Clipper, Sam Wong,
Owner
Clare's Musical Bar, and Jean
Clare
Club Afrique, and Charles
Liburd, Employer
Club Cimmeron, and Lloyd
Von Blaine and Cornelius R.
Powell
Club Trinidad, Harry Gordon
and Jennie Whalen
Cosmopolitan Room of the
Windsor Park Hotel
D. E. Corporation, Herb Sachs,
President
Dykes Stockade, and John
Dykes, Owner
duVal, Anne
Five O'Clock Club, and Jack
Staples, Owner
Gold, Sol
Hocherman, John Price, Pres.,
Washington Aviation Country
Club
Hoffman, Edward F., Hoffman's
3 Ring Circus
Kirch, Fred
La Casner Restaurant, and
W. S. Holt

Little Dutch Tavern, and El
Brookman, Employer
Loren, Frederick
Mandlik, Emanuel
Moore, Frank, Owner, Star Dust
Club
Murray, Lewis, and Lou and
Alex Club, and Club Beagone
Perruso's Restaurant, and Vito
Ferraro, Employer
Purple Iris, Chris D. Cassimus
and Joseph Cannon
Robinson, Robert L.
Romany Room, Mr. Weintraub,
Operator, and Wm. Baron,
Manager
Rose, Thomas N.
Rumpus Room, and Elmer
Coober, Owner
Rustic Cabin, and Bert Motley,
Operator
Smith, J. A.
T. & W. Corporation, Al
Simonds, Paul Mann
Walters, Alfred
Wilson, John
Wong, Hing

CANADA ALBERTA

CALGARY:
Port Brisbane Chapter of the
Imperial Order Daughters of
the Empire
Simmons, Gordon A.
EDMONTON:
Eckersley, Frank J. C.

BRITISH COLUMBIA

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

NOVA SCOTIA

GLACE BAY:
McDonald, Marty

ONTARIO

CHATHAM:
Taylor, Dan
COBURN:
International Ice Revue, Robt.
White, Jerry Rayfield and J.
J. Walsh
GALT:
Duval, T. J. (Dobby)
GRAVENHURST:
Webb, James
QUELPH:
Naval Veterans Association, and
Louis C. Janke, President
HAMILTON:
Nutting, M. R., Pres., Merrick
Bros. Circus (Circus Produc-
tions, Ltd.)
HASTING:
Bassman, George, and Riverside
Pavilion
LONDON:
Merrick Bros. Circus (Circus
Productions, Ltd.), and M. R.
Nutting, President

SOUTH SHORE:
MUSSELLMAN'S LAKE:
Glendale Pavilion, Ted Bingham
NEW TORONTO:
Leslie, George
OTTAWA:
Parker, Hugh
OWEN SOUND:
Balm Beach Pavilion, and
Eddie Sargent, Employer
Thomas, Howard M. (Doc)
PORT ARTHUR:
Curtis, M.
TORONTO:
Ambassador and Monogram
Records, Messrs. Darwyn
and Sololod
Hahler, Peter
Kestea, Bob
Langford, Earl
Local Union 1452, CIO Steel
Workers Organizing Com-
mittee
Miquelon, V.
Midford, Bert
Radio Station CHUM
Weinberg, Simon
Wetham, Katherine
WEST TORONTO:
Ugo's Italian Restaurant
WINCHESTER:
Blow, Hiliare

QUEBEC

CHICOUTIMI:
Ciboutims Coliseum, Ltd., Her-
bert Roland, Manager
DRUMMONDVILLE:
Grenik, Marshall
GRANBY:
Ritz Hotel, and Mr. Fontaine,
Owner
HULL:
Warren, Gilbert, Promoter
HUNTINGDON:
Petra, Hank

MONTREAL:
Association des Concerts Clas-
siques, Mrs. Edward Blouin,
and Ansoine Dufor
"Auberge du Cap" and Rene
Deschamps, Owner
Auger, Henry
Beriau, Maurice, and LaSociete
Artistique
Cachet, Spizzie
Carmel, Andre
Casino Francois, Camille Laurin,
Owner
Coulombe, Charles
Daoust, Hubert and Raymond
Emond, Roger
Hackett, Don (Maria York)
Lussier, Pierre
Pappas, Charles
Sunbrock, Larry, and his Rodeo
Show

POINTE-CLAIRE:
Oliver, William

QUEBEC:
Sunbrock, Larry, and his Rodeo
Show

QUEBEC CITY:
LaChance, Mr.

ST. EMILE:
Monte Carlo Hotel, and Rene
Lord

SHAWINGAN FALLS:
Social Club, Paul Laferriere,
Prop.

THREE RIVERS:
St. Maurice Club
Station CHLN
SASKATCHEWAN
REGINA:
Judith Enterprises, and G. W.
Haddad

CUBA

HAVANA:
Sant Souci, M. Triay

ALASKA

ANCHORAGE:
Capper, Keith
Open House Club, and Bill
Brown and L. D. McElroy,
Owners
FAIRBANKS:
Brewer, Warren
Casa Blanca, and A. G. Mul-
don
Cowtown Club, and Thowatou
R. Wright, Employer
Glen A. Elder (Glen Alvia)
Grayson, Phil
Johnson, John W.

HAWAII

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

SOUTH AMERICA BRAZIL

SAO PAULO:
Alvarez, Baltasar

MISCELLANEOUS

Abernathy, George
Alberts, Joe
Al-Dean Circus, F. D. Freeland
All American Speed Derby, and
King Brady, Promoter
Anderson, Albert
Andros, George D.
Antler, John
Aroett, Eddie
Arwood, Ross
Aulger, J. H.
Aulger Bros. Stock Co.
Bacon, Paul, Sports Enterprises,
Inc., and Paul Bacon
Ball, Ray, Owner, All Star Hit
Parade
Baugh, Mrs. Mary
N. Edward Beck, Employer,
Rhapsody on Ice
Blumenfeld, Nate
Bologhino, Dominick
Bolster, Norman
Bosserman, Herbert (Tiny)
Brandhorst, E.
Braunstein, B. Frank
Bruce, Howard, Manager, "Crazy
Hollywood Co."
Brydon, Ray Marsh, of the Dan
Rice 3-Ring Circus
Buffalo Ranch Wild West Circus,
Art Mux, R. C. (Bob) Grooms,
Owners and Managers
Burns, L. L., and Partners

Bur-Ton, John
Capell Brothers Circus
Carlson, Ernest
Carroll, Sam
Charles, Mrs. Alberta
Cheney, Al and Les
Cheney, J. H.
Collins, Doc
Conway, Stewart
Cooper, Morton
Dale Bros. Circus
Davis, Clarence
deLys, William
Deviller, Donald
DiCarlo, Ray
Drake, Jack B.
Eckhart, Robert
Edwards, James, of James Ed-
wards Productions
Feehan, Gordon F.
Ferris, Mickey, Owner and Mgr.,
"American Beauties on Parade"
Field, Scott
Finkeltine, Harry
Forrest, Thomas
Fox, Jesse Lee
Freich, Joe C.
Friendship League of America,
and A. L. Nelson
Garnes, C. M.
George von Birgelen Ice Show,
and George Arnold
George, Wally
Gibbs, Charles
Goldberg (Garrett), Samuel
Goodenough, Johnny
Gould, Hal
Grayson, Phil
Gutter, John A., Manager, Rodeo
Show, connected with Grand
National of Muskogee, Okla.
Hall, Mr.
Hewlett, Ralph J.
Hoffman, Edward F., Hoffman's
3-Ring Circus
Hollander, Frank, D. C. Restau-
rant Corp.
Horan, Irish
Horn, O. B.
Hoskins, Jack
Howard, LeRoy
Howe's Famous Hippodrome Cir-
cus, Arthur and Hyman Sturmak
Huga, James
International Ice Revue, Robert
White, Jerry Rayfield and J. J.
Walsh
Johnson, Sandy
Johnson, Clifford
Jones, Charles
Kay, Bert
Keiton, Wallace
Kent, Jack
Kimball, Dude (or Romaine)
Kirk, Edwin
Kline, Hazel
Kosman, Hyman
Larson, Norman J.
Law, Edward
Leathy, J. W. (Lee)
Leveson, Charles
Levin, Harry
Lew Leslie and his "Blackbirds"
Mack, Bert
Magee, Floyd
Magna, Roy
Mann, Paul
Markham, Dewey (Pigment)
Mathews, John
Maurice, Ralph
McCarthy, E. J.

McCaw, E. E., Owner, Horn
Follies of 1946
McCowan, Everett
Meeks, D. C.
Merry Widow Company, Eugene
Haskell, Raymond E. Mauro,
and Ralph Paonessa, Managers
Miller, George E., Jr., former
Bookers License 1129
Ken Miller Productions, and Ken
Miller
Miquelon, V.
Moativalo, Santos
Nelson, A. L.
New York Ice Fantasy Co., Scott
Chalfant, James Blizzard and
Henry Robinson, Owners
Olsen, Buddy
Osborn, Theodore
O'Toole, J. T., Promoter
Olte, Jim
Ouellette, Louis
Pappas, Charles
Patterson, Charles
Peth, Iron N.
Piau, William H.
Pinter, Frank
Pope, Marion
Raine, John W.
Rayburn, Charles
Rayfield, Jerry
Rea, John
Redd, Murray
Reid, R. R.
Rhapsody on Ice, and N. Edw.
Beck, Employer
Roberts, Harry E. (Hap Roberts
or Doc Mel Roy)
Robertson, T. E., Robertson Rodeo,
Inc.
Rodgers, Edw. T.
Rogers, C. D.
Rose, Hal J., Enterprises
Salzman, Arthur (Art Henry)
Sarge, Selwyn G.
Scott, Nelson
Shuster, Harold
Shuster, H. H.
Singer, Leo, Singer's Midgets
Six Brothers Circus, and
George McCall
Bert Smith Revue
Smith, Ora T.
Specialty Productions
Stevens Bros. Circus, and Robert
A. Stevens, Manager
Stone, Louis, Promoter
Stover, Bill (also of Binghamton,
N. Y.)
Stover, William
Straus, George
Stump & Stumpy (Harold Crom-
mer and James Cross)
Summerlin, Jerry (Mars)
Summers, Virgil (Vic)
Sunbrock, Larry, and his Rodeo
Show
Taber, Jacob W.
Taylor, R. J.
Thomas, Mac
Thomas, Ward
Travers, Albert A.
Walters, Alfred
Walmer, Marie, Promoter
Ward, W. W.
Watson, N. C.
Weills, Charles
Wesley, John
White, Robert
Williams, Bill
Williams, Cargile
Williams, Frederick
Wilson, Ray
Young, Robert

UNFAIR LIST of the American Federation of Musicians

INDIVIDUALS, CLUBS, HOTELS, Etc.

This List is alphabeti-
cally arranged in States,
Canada and Mis-
cellaneous

ALABAMA

MOBILE:
Cargyle, Lee and his Orchestra
McGee, Montey
Parke, Arnold

ARIZONA

DOUGLASS:
Top Hat Club
PHOENIX:
Fraternal Order of Eagles Lodge,
Aerie 2957
Plantation Ballroom
TUCSON:
El Tanque Bar
Oerrard, Edward Barron

ARKANSAS

HOT SPRINGS:
Forest Club, and Haskell Har-
dage, Prop.

CALIFORNIA

BAKERSFIELD:
Jurez Salon, and George Benton
BEVERLY HILLS:
White, William B.
BIG BEAR LAKE:
Cressman, Harry E.
CARDIFF:
Beacon Inn, and Mike Mousas
CHULA VISTA:
San Diego Country Club
CORONADO:
Coronado Yacht Club
EL CAJON:
Casper, Rancho
HOLLYWOOD:
Norris, Jorge
MONTE:
Watts, Don, Orchestra
JACKSON:
Watts, Don, Orchestra
LAKE COUNTY:
Cobb Mountain Lodge, Mt.
Montmarquet, Prop.

LA JOLLA:
La Jolla Country Club
LA MESA:
La Mesa American Legion Hall
LONG BEACH:
Cladarella Ballroom, John A.
Burley and Jack P. Merrick,
Proprietors
Tabone, Sam
Workman, Dale C.
LOS ANGELES:
Fouce Enterprises, and Millon
Dollar Theatre and Mayan
Theatre
NATIONAL CITY:
National City Maytime
Band Review
OCEANSIDE:
Town House Cafe, and James
Cusenza, Owner
POINTE:
Piaolo Brass Band, and Frank
E. Lewis, Director
PITTSBURG:
Bernie's Club
Litreata, Bennie (Tiny)
PORT CHICAGO:
Bunglow Cafe
LAKE COUNTY:
Galloway, Kenneth, Orchestra

SACRAMENTO:
Capps, Roy, Orchestra
SAN DIEGO:
American Legion Post 6 Hall
Black and Tan Cafe
Carl's Cafe
Cobra Cafe, and Jerome
O'Connor, Owner
Cuyamaca Club
House of Hospitality
La Bamba Cafe
Mission Valley Country Club
San Diego Speedboat Club
San Diego Yacht Club
Southwestern Yacht Club
Spanish Village No. 2, and
Bela Sanchez
Thursday Club
Town and Country Hotel
University Club
Uptown Hall
Vasa Club House
Veterans Memorial Hall
Wednesday Club
SAN FRANCISCO:
Fretas, Carl (also known as
Anthony Carl)
Jones, Cliff
Kelly, Noel
SAN LUIS OBISPO:
Seaton, Don

TULARE:
T D E S Hall

UKIAH:
Forest Club
Vichy Springs

VALLEJO:
Vallejo Community Band, and
Dana C. Glaze, Director and
Manager

COLORADO

ASPEN:
Lalli, Mario
DENVER:
Fraternal Order of Eagles,
Aerie 2063
LOVELAND:
Westgate Ballroom
RIFLE:
Wiley, Leland

CONNECTICUT

DANIELSON:
Pine House
HARTFORD:
Buck's Tavern, Frank S. De-
Luco, Prop.
MOOSUP:
American Legion
Club 91

NAUGATUCK:
Zembruski, Victor—Polish
Polka Band

NORWICH:
Polish Veteran's Club
Wonder Bar, and Roger A.
Bernier, Owner

SOUTH LYME:
Colton's Restaurant

DELAWARE

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

FLORIDA

CLEARWATER:
Crystal Bar
Flynn's Inn
Sea Horse Grill and Bar
CLEARWATER BEACH:
Sandbar
DAYTONA BEACH:
Maritique Club
Taboo Club, and Maurice
Wagner, Owner
DELAND:
Lake Bercford Yacht Club

INTERNATIONAL MUSICIAN

PORT MYERS:
Rendezvous Club

HALLANDALE:
Ben's Place, Charles Dreiscan

JACKSONVILLE:
Loudor Bar and Cocktail Lounge

KENDALL:
Dixie Belle Inn

KEY WEST:
Cabana Bar
Cecil's Bar
Downtown Club
Duffy's Tavern, and Mr. Stearns, Owner
Jack and Bonnie's La Concha Hotel
Preview Lounge
Sloppy Joe's
Starlight Bar

MIAMI BEACH:
Fried, Erwin

PARKER:
Fuller's Bar

PENSACOLA:
Stork Club, and P. L. Doggett, Owner

ST. ANDREW:
Mattie's Tavern

SARASOTA:
"400" Club

TAMPA:
Diamond Horseshoe Night Club, Joe Spicola, Owner and Manager
Grand Oregon, Oscar Leon, Manager
WINTER PARK:
Park Avenue Bar, and Albert Kaueck

GEORGIA

MACON:
Jay, A. Wingate
Lowe, Al
Weather, Jim

SAVANNAH:
Shamrock Club, and Gene A. Deen, Owner and Operator

IDAHO

BOISE:
Emerald Club
Simmons, Mr. and Mrs. James L. (Known as Chico and Connie)

LEWISTON:
Bollinger Hotel, and Sportsmans Club

MOUNTAIN HOME:
Hi-Way 30 Club

TWIN FALLS:
Radio Rendezvous

WEISER:
Sportsman Club, and P. L. Barton and Musty Braun, Owners

ILLINOIS

BEECHER:
Beecher Community Hall and surrounding grounds

CAIRO:
The Spot, Al Dennis, Prop.

CHICAGO:
Kryl, Bohumir, and his Symphony Orchestra
Samczyk, Casimir, Orchestra

CHICAGO HEIGHTS:
Swing Bar

DANVILLE:
Knight, Willa

DARMSTADT:
Sinn's Inn, and Sylvester Sinn, Operator

EAST ST. LOUIS:
Sportsman's Night Club

FAIRFIELD:
Eagles Club

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

JACKSONVILLE:
Chalet Tavern, in the Illinois Hotel

MARISSA:
Triefenbach Brothers Orchestra

MT. VERNON:
Jei Tavern, and Frank Bond

NASHVILLE:
Smith, Arthur
OLIVE BRANCH:
44 Club, and Harold Babb

ONEIDA:
Rova Amvet Hall

PEORIA:
Mecca Restaurant, and Gladys and Joe Glaczyński, Mgrs.

SCHELLER:
Andy's Place, and Andy Kryger

STERLING:
Bowman, John E.
Sigman, Arlie

INDIANA

ANDERSON:
Adams Tavern, John Adams, Owner
Romany Grill

MATFIELD:
Bartley, Willie, Orchestra
Flamingo Ballroom, Millard Sweet, Owner and Manager.

INDIANAPOLIS:
Udell Club, and Hardy Edwards, Owner

MISHAWAKA:
VFW Post 300

SOUTH BEND:
Bendix Post 294, American Legion
Chain O'Lakes Conversation Club
D. F. V. German Club
Downtown Cafe, and Richard Cogan and Glen Lutens, Owners
FNA Group 83 (Polish National Alliance)
St. Joe Valley Boat Club, and Bob Zaff, Manager

IOWA

BOONE:
Minner's Hall

CEDAR FALLS:
Armory Ballroom
Women's Club
COUNCIL BLUFFS:
Smoky Mountain Rangers

DUBUQUE:
Hanten Family Orchestra (formerly Ray Hanten Orchestra of Key West, Iowa)

FILLMORE:
Fillmore School Hall

POSTA:
Posta Hall

SIOUX CITY:
Eagles Lodge Club

ZWINGLE:
Zwingle Hall

KANSAS

MANHATTAN:
Fraternal Order of the Eagles Lodge, Azric No. 2468

TOPEKA:
Boley, Don, Orchestra
Downs, Red, Orchestra
Winwood Dance Pavilion

SALINA:
Rainbow Gardens Club, and Leonard J. Johnson
Wagon Wheel Club, and Wayne Wise
Woodman Hall, and Kirk Van Clet

WICHITA:
Silver Moon

KENTUCKY

BOWLING GREEN:
Jackman, Joe L.
Wade, Golden G.

FADUCAH:
Copa Cabana Club, and Red Thrasher, Proprietor

LOUISIANA

LEEVILLE:
Capell Brothers Circus

NEW ORLEANS:
Five O'Clock Club
Forté, Frank
418 Bar and Lounge, and Al Bresnahan, Prop.
Fun Bar
Happy Landing Club
Opera House Bar
Treasure Chest Lounge

SHREVEPORT:
Capitol Theatre
Majestic Theatre
Strand Theatre

MAINE

LEWISTON:
Pattuce Club

SKOWHEGAN:
O Sol Mio Hotel

WATERVILLE:
Jefferson Hotel, and Mr. Shiro, Owner and Manager

MARYLAND

BALTIMORE:
Knowles, Nolan F., (Astma Music Corp.)

BLADENSBURG:
Bladensburg Arena (America on Wheels)

EASTON:
Startt, Lou, and his Orchestra

FREDERICK:
Fraternal Order of Eagles
Loyal Order of Moose

MIDDLETOWN:
Am Vets Club

MASSACHUSETTS

BOSTON:
Brown Derby, Mr. Ginsburg, Prop.

CHICOPEE:
Palais D'Or Social and Civic Club

FALL RIVER:
Durfee Theatre

GARDNER:
Florence Rangers Band
Heywood-Wakefield Band

MISSOURI

KANSAS CITY:
Club Matinee
Coates, Lou, Orchestra
El Capitan Tavern, Marvin King, Owner
Gay Fad Club, and Johnny Young, Owner and Prop.

GREEN, Charles A.
Mel-O-Lane Ballroom, and Leonard (Mel-O-Lane) Robinson

LOUISIANA:
Bollins, Tommy, Orchestra

POPPLAR BLUFF:
Lee, Duke Doyle, and his Orchestra "The Brown Bombers"

ST. JOSEPH:
Rock Island Hall

NEBRASKA

ALLIANCE:
Eagles Club, Clyde Wattys, Manager

GURLEY:
American Legion Hall, Harold Lessig, Manager

KEARNEY:
Fraternal Order of Eagles

KIMBALL:
Service Men's Center

LINCOLN:
Arena Roller Skating Club
Dance-Mor
Royal Grove
Sunset Party House

LISCO:
American Legion Hall, Ronnie Spears, Manager

OMAHA:
Famous Bar, and Max Deitrough, Proprietor
Marb, Al
Melody Ballroom

SIDNEY:
American Legion
City Auditorium
Silver Dollar, Aubrey Haines, Manager

NEVADA

ELY:
Little Casino Bar, and Frank Pace

NEW HAMPSHIRE

BOSCAWEN:
Colby's Orchestra, Myron Colby, Leader

HOLYOKE:
Walch's Inn

LAWRENCE:
Zajec, Fred, and his Polka Band

LYNN:
Pickfair Cafe, Rinaldo Cheverini, Prop.
Simpson, Frank
METHUEN:
Central Cafe, and Messrs. Yankonis, Driscoll and Gagnon, Owners and Managers

NEW BEDFORD:
Polka, The, and Louis Garston, Owner

NORTH READING:
Levaggi Club, Inc.

SHIRLEY:
Rice's Cafe, and Albert Rice

SPEncer:
Spencer Fair, and Bernard Beardon

WEST WARREN:
Quaboc Hotel, Ernest Drowdall, Operator

WORCESTER:
Gedymin, Walter
Rio Restaurant
Theatre-in-the-Round, and Alan Gray Holmes

MICHIGAN

ALGONAC:
Sid's Place

INTERLOCHEN:
National Music Camp

ISHPEMING:
Congress Bar, and Guido Bonetti, Proprietor

MARQUETTE:
Johnston, Martin M.

NEGAUNEE:
Bianchi Bros. Orchestra, and Peter Bianchi

MINNESOTA

DEER RIVER:
Hi-Hat Club

MINNEAPOLIS:
Milke, C. C.
Twin City Amusement Co., and Frank W. Patterson

ST. PAUL:
Bark, Ilay
Twin City Amusement Co., and Frank W. Patterson

MISSISSIPPI

VICESBURG:
Rogers' Ark

MISSOURI

KANSAS CITY:
Club Matinee
Coates, Lou, Orchestra
El Capitan Tavern, Marvin King, Owner
Gay Fad Club, and Johnny Young, Owner and Prop.

GREEN, Charles A.
Mel-O-Lane Ballroom, and Leonard (Mel-O-Lane) Robinson

LOUISIANA:
Bollins, Tommy, Orchestra

POPPLAR BLUFF:
Lee, Duke Doyle, and his Orchestra "The Brown Bombers"

ST. JOSEPH:
Rock Island Hall

NEW MEXICO

ANAPRA:
Santalad Club

CARLSBAD:
Lobby Club

CLOVIS:
Williamson Amusement Agency, Howard Williamson

RUIDOSO:
Davis Bar

NEW YORK

BRONX:
Aloha Inn, Pete Mancuso, Proprietor, and Carl Ranford, Manager
Revolving Bar, and Mr. Alexander, Prop.

BROOKLYN:
All Ireland Ballroom, Mrs. Paddy Griffin and Mr. Patrick Gillespie

BUFFALO:
Hall, Art
Lafayette Theatre
Wells, Jack
Williams, Buddy
Williams, Ossian

CATSKILL:
Jones, Stevie, and his Orchestra

COHUES:
Sports Arena, and Charles Gup-till

COLLEGE POINT, L. I.
Muehler's Hall

ELMHURST:
Hollywood Restaurant

ENIDCOTT:
The Casino

FISHKILL:
Cavacinni's Farm Restaurant, Edw. and Daniel Cavacinni, Managers

GENEVA:
Atom Bar

HARRISVILLE:
Cheesman, Virgil

HUDSON:
New York Villa Restaurant, and Hazel Unson, Proprietor

KENMORE:
Basil Bros. Theatres Circuit, including Colvin Theatre

NEW JERSEY

PITTSFIELD:
Pittsfield Community Band,
George Freese, Leader

WARNER:
Flanders' Orchestra, Hugh Flanders, Leader

ATLANTIC CITY:
Bogatun Cafe
Mousman Cafe
Surf Bar

BAYONNE:
Sonny's Hall, and Sonny Montazez
Stärke, John and his Orchestra

CAMDEN:
Polish-American Citizens Club
St. Lucius Choir of St. Joseph's Parish

CLIFTON:
Boeckmann, Jacob

DENVILLE:
Young, Buddy, Orchestra

EAST PATERSON:
Gold Star Inn

ELIZABETH:
Reilly's Lounge, and John Reilly
Twin Cities Arena, William Schmitz, Manager

FAIRVIEW:
Dian, Lenny

HACKENSACK:
Mancini's Concert Band,
M. Mancini, Leader

HACKETTSTOWN:
Hackettstown Fireman's Band

JERSEY CITY:
Band Box Agency, Vince Giacinto, Director

MAPLEWOOD:
Maplewood Theatre

MONTCLAIR:
Montclair Theatre

NETCONG:
Kiernan's Restaurant, and Frank Kiernan, Prop.

NEWARK:
House of Brides
Palm House
Pelican Bar

NEW BRUNSWICK:
Carlano, John
Krug, George S.

OAK RIDGE:
Van Brundt, Stanley, Orchestra

PASSAIC:
Blue Room, and Mr. Jaffe
Haddon Hall Orchestra,
J. Baron, Leader

PATERSON:
American Legion Band,
B. Scilitti, Leader
Paterson Symphonic Band
St. Michael's Grove

ROCHELLE PARK:
Swiss Chalet

SOUTH RIVER:
Saunders, Lee, Orchestra, Leo Moken, Leader

KINGSTON:
Killmer, Paul, and his Orchestra (Lester Marks)

MAMARONCE:
Seven Pines Restaurant

MECHANICVILLE:
Cole, Harold

MOHAWK:
Murdie, Leslie, and Vineyards
Dance Hall

MT. VERNON:
Hartley Hotel

NEW YORK CITY:
Disc Company of America (Asch Recordings)
Norman King Enterprises, and Norman King
Manor Record Co., and Irving N. Bertram
Morales, Cruz
Paramount Theatrical Agency
and A. & B. Dow
Richman, William L.
Solidaires (Eddy Gold and Jerry Isaacson)
Willis, Stanley

NORFOLK:
Joe's Bar and Grill, and Joseph Briggs, Prop.

OLEAN:
Wheel Restaurant

RAVENA:
VFW Ravena Band

RICHMOND HILL, L. I.:
Four Aces Cafe, and James Gomez, Manager

ROCHESTER:
Loew's Rochester Theatre, and Lester Pollack
Mack, Henry, and City Hall Cafe, and Wheel Cafe

SALAMANCA:
Lime Lake Grill
State Restaurant

SCHENECTADY:
Top Hat Orchestra

SYRACUSE:
Miller, Gene

UTICA:
Russell Ross Trio (Salvatore Coriale, leader, and Frank Ficarro)

VALATIE:
Martin Glynn High School
Auditorium

VESTAL:
Vestal American Legion Post 89

YORKTOWN HEIGHTS:
Chalet Restaurant, and Eric Mier, Prop.

NORTH CAROLINA

ASHEVILLE:
Proper, Fitzhough Lee

KINSTON:
Parker, David

WILMINGTON:
Village Barn, and K. A. Lehto, Owner

OHIO

ALLIANCE:
Lexington Grange Hall

AUSTINBURG:
Iewel's Dance Hall

CANTON:
Palace Theatre

CINCINNATI:
Cincinnati Country Club
Highland Country Club
Steamer Avalon
Summit Hills Country Club
Twin Oaks Country Club

DAYTON:
The Ring, Maura Paul, Operator

ELYRIA:
Palladium Ballroom

GENEVA:
Blue Bird Orchestra, and Larry Parks
Municipal Building

HARRISBURG:
Hubba-Hubba Night Club

JEFFERSON:
Larko's Circle L Ranch

LIMA:
Allen County Fair Board, and Allen County Agricultural Assoc.
Billger, Lucille

MASSILLON:
VFW

MILON:
Andy's, Ralph Acherman, Mgr.

NEW LYME:
Fawn Ballroom

PIERPONT:
Lake, Danny, Orchestra

RAVENNA:
Ravenna Theatre

RUSSELL POINT:
Indian Lake Roller Rink, and Harry Lawrence, Owner

TOLEDO:
Blue Heaven Night Club

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

WAPAKONETA:
Veterans of Foreign Wars

YOUNGSTOWN:
Shamrock Grille Night Club, and Joe Stuphar

OKLAHOMA

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

OREGON

GRANTS PASS:
Fruit Dale Grange

SAMS VALLEY:
Sams Valley Grange, Mr. Peffley, Grange Master

PENNSYLVANIA

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

ANNVILLE:
Washington Band

ASHLAND:
Eagles Club
VFW Home Association, Post 7654

BADEN:
Byersdale Hotel

BEAVER FALLS:
Sportsman's Bar, and Rhythm Room
VFW Post No. 48
White Township Inn

BIG RUN:
Big Run War Memorial
Gymnasium

BRADFORD:
Evan's Roller Rink, and John Evan

BUILER:
Skateland

CARBONDALE:
Loftus Playground Drum Corps, and Max Levine, President

CENTERTOWN:
Centerport Band

CLARITON:
Schmidt Hotel, and Mr. Harris, Owner, Mr. Kilgore, Mgr.

FALLSTON:
Valley Hotel

FREDERICKSBURG:
Vernon Volunteer Fire Co.

FREEDOM:
Sully's Inn

GIRARDVILLE:
St. Vincent's Church Hall

LATROBE:
White Eagles

LEBANON:
Mt. Zion Fire Company and Grounds

LEHIGTON:
Zimmerman's Hotel, and Wm. Zimmerman, Prop.

MEADVILLE:
I.O.O.F. Hall

NEW KENSINGTON:
Gable Inn

PHILADELPHIA:
Allen, James, Orchestra
Hortense Allen Enterprises
Dupree, Hiram

PITTSBURGH:
Club 22
New Penn Inn, Louis, Alex and Jim Pasarella, Proprietors

READING:
Baer, Stephen S., Orchestra

ROCHESTER:
Loyal Order of Moose No. 331
Brewer, Edgar, Roulette House

SHAMOKIN:
Maine Fire Co.

SIGEL:
Sigel Hotel, and Mrs. Tillie Newhouse, Owner

SUNBURY:
Shamokin Dam Fire Co.

TARENTUM:
Fraser Township Fire Hall
Italian-American Beneficial Club
Hall
Polka Bar
Whitney's
Piptown Hotel

WILKINSVILLE:
Lunt, Grace

YORK:
14 Karat Room, Gene Spangler, Proprietor
Reliance Cafe, Robert Klimekinn, Proprietor

RHODE ISLAND

NEWPORT:
Frank Simmons and his Orchestra

WOONSOCKET:
Jacob, Valmore

TENNESSEE

BRISTOL:
Knights of Templar

NASHVILLE:
Hippodrome Roller Rink

TEXAS

ALICE:
La Villia Club

CORPUS CHRISTI:
Brown, Bobby, and his Band
The Lighthouse
Sanitikon, Jimmie
Tison, T., and his Band

PORT WORTH:
Crystal Springs Pavilion, H. H.
Cunningham

GALVESTON:
Sons of Herman Hall

PORT ARTHUR:
DeGrass, Lenore

SAN ANGELO:
Club Acapulco

SAN ANTONIO:
Hancock, Buddy, and his
Orchestra
Rodriguez, Oscar

UTAH

SALT LAKE CITY:
Avahan Ballroom

VIRGINIA

ALEXANDRIA:
Alexandria Area (America on
Wheels)
Nightingale Club, and Geo.
Davis, Prop., Jas. Davis,
Manager

BRISTOL:
Knights of Templar

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

WASHINGTON

SEATTLE:
Tuxedo Club, C. Bitten, Owner

WEST VIRGINIA

CHARLESTON:
Savoy Club, "Flop" Thompson
and Louis Ruk, Operators

ELKINS:
Club Aero, Guy Hammer,
Prop.

EVANSVILLE:
Stage Coach Inn, Webb Danner,
Prop.

FAIRMONT:
Amvets, Post No. 1
Fireade Inn, and John Boyce
Gay Spud, and Adda Davis and
Howard Weekly
West End Tavern, and A. B.
Ullom

GRAFTON:
City View, Tony and Daisy
Oliver, Prop.

KEYSTONE:
Calloway, Franklin

WISCONSIN

ANTIGO:
Tuba Twisters Orchestra, Joe J.
Jette, Leader

APPLETON:
Kocher's Hall

AVOCA:
Avoca Community Hall
Melody Kings Orchestra, John
Marshall, Leader

BLOOMINGTON:
McLane, Jack, Orchestra

BOSCORP:
Miller, Earl, Orchestra
Pechman, Harley
Sid Earl Orchestra

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

CUSTER:
Truda, Mrs.

DURAND:
Weiss Orchestra

MINNEAPOLIS:
Trader's Tavern, and Herb
Tracer, Owner

MILWAUKEE:
Moede, Mel, Band

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

NORTH FREEDOM:
American Legion Hall

OSBORN:
Village Hall

PARDONVILLE:
Fox River Valley Boys Orches-
tra, and Phil Edwards

REWEY:
High School

RIFE'S MILLS:
Rife's Mills Tavern and Dance
Hall, and Mrs. Ciesler

SOLDIER'S GROVE:
Gorman, Ken, Band

STOUGHTON:
Stoughton Country Club, Dr.
O. A. Gregerson, President

TREVOR:
Socik Club, and Mr. Aids

WISCONSIN RAPIDS:
National Cranberry Festival

**DISTRICT OF
COLUMBIA**

WASHINGTON:
Club Nightingale
National Area (America on
Wheels)
Star Dust Club, Frank Moore,
Proprietor
20th Century Theatrical Agency,
and Robert B. Miller, Jr.
Wells, Jack

ALASKA

ANCHORAGE:
Golden Nugget Club

HAWAII

HONOLULU:
9th State Recording Co.
Kaneda's Food, and Seibi
Kaneda

VIRGIN ISLANDS

ST. THOMAS:
Virgin Isle Hotel

CANADA

BRITISH COLUMBIA

VANCOUVER:
International Musicians Book-
ing Agency, Virgil Lane

MANITOBA

WINNIPEG:
Patterson's Ranch House, and
Andy Patterson

ONTARIO

AYR:
Ayr Community Centre
Hayseed Orchestra

BRANTFORD:
Silver Hill Dance Hall

CUMBERLAND:
Maple Leaf Hall

GREEN VALLEY:
Green Valley Pavilion, Leo
Lajoie, Proprietor

HAMILTON:
Kudlet, Harold, Agency

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

KITCHENER:
Biederangel, Alvin, and his
Orchestra

LINDSAY:
Embassy Pavilion, and Peter
Bakageorge

NIAGARA FALLS:
Radio Station CHVC, Howard
Bedford, President and Owner

OSGOODE:
Lighthouse

OWEN SOUND:
Scott, Wally, and his Orchestra

ST. CATHARINES:
Lucyna Szczepanska's Polish
Singers

Polish Hall
Polish Legion Hall

SARNIA:
Polish Hall
Polymer Cafeteria

TORONTO:
Crest Theatre
Lambert, Laurence A., and Na-
tional Opera Co. of Canada
Midford, Bert
Three Hundred Club

WOODSTOCK:
Capitol Theatre, and Thomas
Naylor, Manager
Gregory, Ken, and Royal Vaga-
bonds Orchestra

QUEBEC

BERTHIERVILLE:
Manoir Berthier, and Bruce
Cady, Manager

MONTRÉAL:
Bacardi Cafe
Gagnon, L.
Gauscher, O.
Hi-Ho Cafe
Rainbow Grill
Tabou

QUEBEC:
Canadian and American Book-
ing Agency

ST. JEROME:
Maurice Hotel, and Mrs. Blazu
Proprietor

MEXICO

MEXICO CITY:
Marin, Pablo, and his Tipica
Orchestra

MISCELLANEOUS

Capell Brothers Circus
Kryl, Bohumir and his Symphony
Orchestra
Marvin, Eddie
Wells, Jack

W. Hansen, Pete Harsh, Don Henriques, Salvador Hernandez, Mel Irwin, John T. Jones, Hlene Kelley, Walter W. Leonard, Andrew F. Love, Earl (Jimmy) Morris, Peter O. Mundo, Johnny Parks, Richard H. Pierce, Antoine Robinson, Michael J. Sabatino, Walter Studt, Leon Van Campen, Marcus Woods, Jack A. Cascales, Steve Condos, Pee Wee Crayton, Jerry Feldman, Louise T. Jordan, Richard Lewis, Edw. Kid Ory, Bobby Ramos, Clifton H. (Rip) Ramsey, Wm. Roy (Kantzer), Al Winters, James Witherspoon.

Norwood, Mass., Local 343—Roy Forsythe.

Pontiac, Mich., Local 784—Elta Price, Jack Courier, James Bailey.

Providence, R. I., Local 190—Thomas N. Giblin.

Rochester, N. Y., Local 66—James Aquilana, Glenn Carmichael, George Edginger, Al Evans, Robert Francis, Jane Gavens, Santo Genovese, Solomon Parmet, Hubert Roddenberry, Elwys Worden.

San Francisco, Calif., Local 669—George Bagby, Stan Baker, Clarence Blankenship, Darrel Bloom, John Dean, Milton Flynn, Earl Freeman, William Games, Fred Gambrell, Thelma Garland, Eugene Gash, Larry Graham, Peter Graham, Lee Graves, Dick Hart, Louis Ingram, Ulysses James, Leonard Jefferson, Charles Johnson, Leon Johnson, Frank Jones, George Jones, Lawrence Kidd, Prince Lawshe, Jos. LeBlance, Herbert Lewis, Madison Little, Franklin Morgan, Stanley Morgan, Bob Mosley, Jimmie McCracklin, Alvin Parham, Bruce Patterson, John Patterson, Thelma Pendleton, Roy Porter, Leroy Ross, Earl West, Amos White, Mickey Williams.

San Jose, Calif., Local 153—Wayne Williams, James L. Borkenhagen, Sabirio R. Orozco, Jack Simpson, Helen Winkler.

Rochford, Ill., Local 240—Raymond Babb, Rease W. Binger, Patricia Blackman, Charles Cagle, Joanne Lambert, Frank Trisch, Aldo Bartoli, Roy B. Church.

Worcester, Mass., Local 143—Richard C. Collins, Jr., John B. Cutler, Harry G. Ellner, Carl B. Erickson, Frank J. Grimaldi, Robert L. Iermano, Alexander Mascia, Wm. Miller, Jr., Daniel E. (Danny) Patt, Wilfred L. Sanders, Jr., Peter J. Savko, Frank W. Spicer, Albert Vesina.

Wheeling, W. Va., Local 142—Ted (Shreus) Coronis, Neal Davis, Jr., Melvin J. Kane, Robert Johnson, Wm. J. Reeves, Jr., Carlo W. Roush, Donald Sadovsky, Tony Salvatore, George L. Staley, Vincent A. Keiner, Ray Rowlands (Gene Jenkins).

ERASURES

Baton Rouge, La., Local 538—John W. Dupaque, Harry Evans, Wallace R. Felenthal, Norman L. Fraded, Johnny Jones, Steve Lane, LeRoy J. LeBlanc, John Lemmons, Robt. E. McManis, Jr., Wm. Moore, Edson Perry, Floyd R. Richard, James M. Stafford.

Miami, Fla., Local 655—Helen M. Renken.

Niagara Falls, N. Y., Local 106—H. G. (Curly) Reynolds.

Newark, N. J., Local 16—Jon Carlton, Joseph Denkers, James Moody, Coleman Watson.

Rochester, N. Y., Local 66—Angelo Licata.

San Jose, Calif., Local 153—Nick Albanese, Dan Berthiaume, Dick Borba, Geneva Carter, Joe Castro, Emil Cava, William B. Clark, Bert Clute, Buddy Conn, Alfred M. Cook, Kenneth Costello, Thurman Davis, Jim De Noon, Henry J. Diaz, Don Doermeyer, John Duckworth, William Duntach, Darrell Du Commun, Louis Figueo, Gus Galanes, Rudolfo A. Gonzalez, Kelly Greer, Victor Grundy, Aurelio Guzman, Donald Hansen, Hugh Heller, Cliff Hobekost, LeRoy Honeycutt, Jay Kanney, Tom Kinney, Kent Larsen, John Lewis, Harold Madrigali, Ralph Marby, Mike Martinez, Zeke Mendez, Emil Miller, George Morrison, Joseph Motola, Donald MacDougall, Robert Neasham, Charles Ottenbacher, LeRoy Packard, Ralph Paganelli, Frank Palermico, Richard Payton, Frank Phipps, Jay Quisenberry, Theodore Raudini, Noel Raphael, Percy Smoek, Ernest Soares, James Sullivan, Ernest Woodruff.

San Francisco, Calif., Local 6—Peter Clute, Ellen Connor, Phyllis Grilikes, Guillermo Martinez, Rafael Martinez, Bernardino Medina.

Sacramento, Calif., Local 12—John Balthache, Leo Beta, Hubert Brown, Ivan Brown, Julius Harris, Virginia James, John Kountz, S. Kountz, Roy Miguel, Jim Mosher, Bob Mullins, Don Mullins.

Washington, D. C., Local 161—Victor D. Aponte, S. A. Barford, Jr., James D. Briscoe, Mabry S. Burkett, Roy A. Brown, Channing Jos. Carroll, Leonard E. Cole, Ralph Hawkins, Earl Thomas Johnson, Don Nork, Mary Frances C. Roscoe, Albert Soto, Ronald F. Wolfman, Seymour Zucker.

EXPULSIONS

Bradford, Pa., Local 84—Robert Norman.

**MUSICIANS' HANDBOOK
STANDARD
DANCE MUSIC GUIDE**

★ A classified and alphabetical list of the best and most popular standard Foxtrots, Waltzes, Showtunes, Rumbas, etc., with Original Keys & Starting Notes - Over 5,000 Titles, 100 Classifications, 300 Shows, 84 Pages.

★ A list of over 300 Top Shows with their Hit Tunes, Years, Composers, Keys and Starting Notes, including - "The Song Histories of Favorite Composers".

★ "Song Hits through the Years" . . . The outstanding songs of each year, from the Gay Nineties to the present day.

SEND FOR YOUR \$1.00 COPY TODAY
50c Edition Also Available

A RAY DE VITA

36 Cornelia Street, Brooklyn 21, New York
Or See Your Local Music Dealer

**DRUMMERS . . . The
Only Book of Its Kind**

Sam Ulano's
"PRACTICAL GUIDE FOR
THE WORKING DRUMMER"
48 Pages of MAMBO, SAMBA, RHUMBAS, GREEK FOLK DANCES, JAZZ, DANCEWORK ON THE SET, IDEAS FOR SOLOS, AND 600 Tips and Hints on Practical Work that is up-to-date. A Must for All Drummers.

ONLY \$1.50 - ORDER NOW - Send check or money order or see your local dealer.

LANE PUB. CO. 1739 Boston Rd.
Bronx, N. Y.

INTERNATIONAL MUSICIAN

**Suspensions, Expulsions,
Erasures, Terminations**

OMITTED FROM THE MAY ISSUE

ERASURES

Boston, Mass., Local 9—Paul J. Harriman, Jr.
Cleveland, Ohio, Local 4—Nick Amaddio, Donald L. Radtke.

Dubuque, Iowa, Local 289—Ray Kortmeyer, Francis Ousley, Robert Reiff, Eugene Werner, Mel Wicks.

Elizabeth, N. J., Local 151—Jesse Vela.

El Paso, Texas, Local 466—Willard I. Shepertz, Don McCombs, Manuel Paga, Jr., Hervey Lee Morris, Morris G. (Lucky) Ford, James Wesley Durr, Joseph DiCosimo, Ronald G. Edwards, Bobbie Wright, Earl Waliman, Floriana Mazurek.

Genevieve, S. C., Local 694—Richard Lantzer, Marion Ortes, John Poulos.

Honolulu, Hawaii, Local 677—Herman Ah Yui, Henry Aspera, Eddie Barnes, Pasi Puamatu, William Kuhns, Edward Moosiz, Gloria Jean Pitts, John Puana, Jr., Albert Waiata.

Indianapolis, Ind., Local 3—Eugene Williams.

Long Beach, Calif., Local 253—Darrell C. Dunn.

Los Angeles, Calif., Local 47—Juan B. Cheda, Mel Osborne, Marily Rea (Lynna Hyde), Don Rhoads, Eloy Rodriguez, Richard Sanford, Steve Valera, Curtis Williams, Al Winters, Roy B. Barnes, Fred Douglas Doyle, Carlos Darian, Jos.

AT LIBERTY

AT LIBERTY—Steel Guitarist, doubles Spanish Guitar; read or fake; prefer southern Ontario. Will consider other openings. J. McGinnis, R.F.D. No. 1, Woodstock, Ont.

AT LIBERTY—Vacation replacements: male organ and piano team. Society style; experienced club, radio, TV, vocals, MC chores. Good appearance. Don't want permanent spot. Ed. Fisher, 2542 Maple, Zanesville, Ohio.

AT LIBERTY—Trumpet player, local 3 card, has wide experience; available at once. Art Reed, 204 South Jersey, Bluffington, Ind.

AT LIBERTY—Drummer, Local 802 card, desires work with combo near New York City area or Long Island. Carlo Bahamo, 25-57 33rd St., Long Island City 2, N. Y. Phone AS 4-9179.

AT LIBERTY—Organist with own organ, Hammond A. C., plays piano and accordion. Will travel. Also interested in joining Trio, etc. H. Strat, 1-05 Astoria Blvd., Astoria 22, L. I., N. Y. Phone YE 2-4235.

AT LIBERTY—Guitarist, 802 card; all around experience; specialize small combos; accompanist; available weekends only. Starting July 8th. Pete Hayes, 88-17 74th St., Woodhaven 21, L. I., N. Y.

AT LIBERTY—Tenor Sax man, doubles on bongos. Specialty singing. Read and fake; wide experience in Night Club entertaining. Interested in working with band or combo; 802 card. Tony Terranova, 147 17th St., Brooklyn 15, N. Y. Phone SOuth 8-4645.

AT LIBERTY—Hammond Organ player with Local 149 card. Wide experience. Large repertoire. Lloyd Barry, 34 Alberta Ave., Toronto 10, Can. Phone Kenwood 8420.

AT LIBERTY—Drummer, age 26, all around. American, Latin, cut show. Desires weekend work, vicinity Catskill resort area; 802 card. David Young, 29 West Trenton Ave., Bronx 53, N. Y. CYpress 4-0542.

FOR DANCE BANDS ONLY

New and Exciting Instrumental Arrangements
 • They're domestic only
 • They're melodic
 • They're GREAT! \$2.50 to \$6.00
 write **COMPOSCRIPT**
 166 Copley Ave., Teaneck, N. J.

FOR SALE or EXCHANGE

FOR SALE—Model K Hammond Solovox, \$100; was used with Hammond organ. J. Applegate, 75 North Fourth St., Easton, Pa. Phone 6881.

FOR SALE—Used Gibson cutaway electric Guitar, with case, \$200; also used Guild Amplifier, 10 tubes, 40 watts, tremolo with cover, \$200; and used Gibson Amplifier, 25 watts, 7 tubes, with cover, \$60. J. La Grutta, 15 Varney Ave., Huntington Station, N. Y. Phone HUuntington 4-7782.

FOR SALE—Used Accordion, Excelsior, special model, 120 bass, \$175. Frank Pruslin, Hotel Columbia, 70 West 46th St., New York, N. Y., Room 602. Phone JUlson 2-6560.

FOR SALE—Used string Bass, Kay, \$160; also used Fender Guitar Amplifier, \$80. Irv Manning, 1160 Cramwell Drive, Bronx, N. Y. Phone CY 3-2492.

FOR SALE—A library of Concert Band Music, about one thousand numbers. Price \$500. Some of the world's best. All are used. Edward Natufalusy, Sugarloaf, Pa.

WANTED

WANTED—The Corpus Christi Symphony Orchestra has some openings for competent, experienced symphony musicians. If interested, please state your instrument, qualifications and experience and write to Terry Ferrell, personnel manager, Corpus Christi Symphony Orchestra, 530 Indiana Ave., Corpus Christi, Texas. *6-7-8

WANTED—Pianist or Organist with Sales Ability. You would (1) Start as a demonstrator-salesman for the new Clavinole. (2) Be eligible for advanced positions in sales. (3) Work with a growing firm. Please contact Mr. Reifer, Chicago Musical Instrument Co., 7373 North Cicero Ave., Chicago 30, Ill.

WANTED—Female Pianist or Accordionist to work with female Bass player-vocalist. Must be sharp, alert to acting possibilities. Have passable voice. Write Donna O'Hay, 7032 North Sheridan Road, Chicago, Ill.

WANTED—Used set of Chimes, good make; give price and details. Vincent Poriner, Chester Gardens, Englewood, N. J. EN 4-8556 evenings, or Dumont High School, IU 4-2778 days.

WANTED—Piccolo in C, Haynes, silver cylindrical bore. Les Flounders, 5635 Upland Way, Philadelphia 31, Pa.

WANTED—Used 7/8 Bass Cover, prefer one with lining, button or zipper optional. John T. Nesco, 226 Freeman St., Hartford 6, Conn.

Classified Advertising

Rates and Requirements*

FOR SALE OR EXCHANGE, WANTED TO BUY OR STOLEN

30 Words or Less, \$1.00 Each Insertion, Payable With Order

AT LIBERTY

No Charge . . . 30 Word Limit

* Classified columns not open to dealers, but only to Federation members wishing to dispose of their own personal used musical instruments or to make a purchase for their private account.

WHEN ORDERING ADVERTISING, GIVE THE NUMBER OF YOUR LOCAL

CLOSING CHORD

PAUL H. BUNTROCK

Paul H. Buntrock, charter member of Local 480, Wausau, Wisconsin, died recently at the age of sixty-five.

An accomplished musician, Mr. Buntrock was president of Local 480 for many years and also served on its executive committee. He played the saxophone, oboe and trumpet and was associated with dance bands and the Wausau Municipal Band. Before becoming head clerk of the city and county park departments of Wausau, he was a music teacher.

News Nuggets

★★ The Chicago Symphony Woodwind Quintet toured six mid-western states—Illinois, Indiana, Michigan, Ohio, Minnesota and Wisconsin—during May. The quintet's membership is: Ralph Johnson, flute; Jerome Stowell, clarinet; Wilbur Simpson, bassoon; Philip Farkas, French horn; and Robert Mayer, oboe.

★★ The Little Chamber Orchestra of Portland, Oregon, an ensemble composed entirely of women, and conducted by Boris Sirpo, is at present making a tour of Europe.

★★ The American Symphony Or-



DALBEY'S OILS

have been serving the most critical musicians for over 50 YEARS.
For TROMBONE or VALVES with dropper.
 Your music dealer will supply you.

EPIPHONE MASTERBILT STRINGS

Hand 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.



SUPRO & NATIONAL GUITARS

By VALCO MFG CO

PIANO TUNING PAYS

Learn this Independent Profession AT HOME



OTTO CESANA

Correspondence or Studio Instruction in ARRANGING and COMPOSITION Books Available:

Course in Modern Harmony (complete)
 Course in Modern Harmony (partial)
 Course in Modern Counterpoint (complete)
 Course in Modern Counterpoint (partial)

Have you changed your address?

MAIL THIS COUPON TO YOUR LOCAL SECRETARY

CHANGE OF ADDRESS: Give New and Old Addresses

*Name FIRST MIDDLE LAST

New Address: Street and No.

City Zone State

Local No Date

Phone Instrument Card No.

*If new name, show former name here:

Old Address: Street and No.

City Zone State

PLEASE TYPE OR PRINT PLAINLY

NOTICE TO LOCAL SECRETARY

After you correct your local roster you may forward this coupon to Leo Cluesmann, International Secretary, 39 Durb Street, Newark 2, N. J., or use the regular white change address form IBM-2 to report this change of address.

Your Choice
of
**TWO OUTSTANDING
REEDS**

VIBRATOR

Reg. U. S. Pat. Off.

... famous for its melodious tone grooves

DERU

... famous for its brilliant performance

Carefully graded in different strengths to suit every mouthpiece.

Manufactured in France of secretly treated Mediterranean cane by unexcelled experts.

"Select Your Preference"

Ask Your Dealer

H. CHIRON COMPANY, Inc.

1650 Broadway • New York 19, N. Y.

VIBRATOR and DERU REEDS

"The FINEST Reeds of MODERN DESIGN for Saxophone and Clarinet"

100 H 247 reference name for dealer at no. 1650 Broadway 5th floor n. east. corner (N)

mH 2

