

January, 1957



Paul Paray • see page 30

THE UNIVERSITY OF CHICAGO PRESS  
530 N. Dearborn Street, Chicago, Illinois 60610  
Telephone: (312) 237-1234



THE SWING TO HOLTON  
Becomes a SURGE

# ISH KABIBBLE

*"The fella with the lowcut bangs  
and the High Kickin'  
(HOLTON) Cornet"*



Ish Kabibble and  
his new Holton Cornet



Ish Kabibble and the Shy Guys, whose sparkling and spontaneous entertainment is winning increasing acclaim from coast to coast — from New York, Chicago, St. Louis, to Las Vegas, and points north and south.

On November 16, the "Shy Guys" moved from the Fremont to the Seven Seas in Omaha, then on December 24 St. Louis saw them again at the Congress Hotel.

Ish Kabibble, after 15 years with Kay Kyser, and now on his own with the "Shy Guys", has set a 21-week record for length of stay at the Hotel Fremont, Las Vegas.

The group is famous for "comedy, songs, stories — plus terrific trumpet".

**HOLTON**

**Frank HOLTON & Co.**

330 N. Church Street

• Elkhorn, Wisconsin

PREFERRED INSTRUMENTS FOR OVER HALF A CENTURY

# MUSICIANS

**961-LIBRARY OF 148 STANDARD HITS.** Complete sheet music with words and chords. All good titles such as: Body and Soul, Embraceable You, September in the Rain, Ain't Misbehavin', Stormy Weather, etc. Complete .....\$7.75

LOOK FOR OUR SECOND AD ON PAGE 24

FREE CATALOG OF 500 PUBLICATIONS

NEW LISTINGS THIS MONTH

FOR THE MODERN PIANIST

**523-SELF-INSTRUCTION IN HARMONY.** A complete home-study course covering the popular approach to music theory. This is the necessary background for improvising harmonizing, arranging, etc. \$1.25

**524-ENCYCLOPEDIA OF CHORDS.** Every musician needs this reference book, which spells out the notes contained in 1,264 chords. \$1.25

**525-LEARN TO WRITE PROGRESSIVE SOUNDS.** For arrangers, pianists, organists. Atonal techniques, new sounds through unique harmonies, rhythms, etc. The only book of its kind. \$1.25

ALL INSTRUMENTS

**501-LESSONS IN AD-LIB PLAYING.** correct choice of Ad-Lib notes, jazz syncopation, how to compass modern rhythm choruses. \$1.00

**496-PLAYING BY CHORDS.** Ad-Lib figures applied to popular chord progressions. \$0.50

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

**64-MODERN CHORD SUBSTITUTIONS,** chart of chords that may be used in place of any regular major, minor, and 7th chords. \$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

**506-STUART MUSICAL SLIDE-RULE.** Four separate slide rules give all chords, transposition and scales at a glance. Also 14 choices of harmonizing any melody note. Complete. \$0.75

**345-AD-LIB JAZZ PHRASES.** 1,728 modern two-measure jazz phrases to fit all chords. \$1.00

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

**61-CHORD CHART,** 132 popular sheet music chords. \$0.50

**518-THE AUTOMATIC MUSIC COMPOSER.** A mathematical jig-saw device that can make-up an unlimited number of original songs, melodies and chords complete. Practical and educational. You must see this to believe it! \$1.25

**929-SIGHT READING TECHNIQUE.** A tested practical method that will improve your sight reading. \$0.50

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

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

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

**41-HOW TO TRANSCRIBE MUSIC,** including special exercises to practice transposing at sight. \$1.50

PIANO TEACHERS

Increase your income by selling all music to your students. We supply teaching music at wholesale cost (50% of retail price). WRITE FOR FREE LIST TODAY!

**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

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

**380-EXPERIMENTAL JAZZ SOLOS.** Fresh, beyond the conventional shopworn phrases, looking to the future (For piano) \$1.25

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

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

**10-MODERN PIANO RUNS,** 180 professional runs on all chords. \$1.00

**50-LATIN-AMERICAN RHYTHMS.** How to apply over 30 Latin rhythms to the piano. Also includes instructions in playing Latin-American instruments. \$1.25

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

**88-MODERN BLOCK CHORD PROGRESSIONS.** Examples and exercises for the progressive pianist. \$0.50

**522-INNOVATIONS IN MODERN HARMONY**—for pianists, arrangers, composers, organists. 33 pages of new concepts in music styling. \$1.25

**375-ULTRA-MODERN HARMONIZATIONS.** How to create new style effects through unconventional uses of harmony. \$1.00

**Progressive style Intros, Breaks and endings for Standard Hits.** Melodies Not Included

**922-SELECTION "A."** Stardust, Tea For Two, Talk of the Town, Ain't Misbehavin' \$0.50

**923-SELECTION "B."** Body and Soul, All of Me, I Surrender Dear, If I Had You \$0.50

**928-SELECTION "D."** I'm in the Mood for Love, These Foolish Things, Don't Blame Me, Someone to Watch Over Me \$0.50

FOR ORGAN

**68-EFFECTIVE HAMMOND ORGAN COMBINATIONS,** chart of special sound effects and novel tone combinations. \$0.50

**30-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

**906-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

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

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

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

**521-HOW TO DEVELOP A MODERN CHORD TECHNIQUE.** 24 pages of innovations in full chord piano technique, studies that develop a contemporary jazz style. The only course of its kind. \$1.25

**344-LEFT HAND IDEAS FOR MODERN PIANISTS** and how to apply them. \$0.75

**915-DICTIONARY OF 13th CHORDS.** A chart of 132 extremely modern 7-part chords. \$0.50

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

**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

**376-MODERN CHORD PROGRESSIONS FOR PIANO.** How to transform sheet music chords into modern extended chord positions. \$1.00

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

**379-PROGRESSIVE JAZZ PIANO INTROS.** Professional introductions in the modern manner. \$1.00

**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

**495-MODERN NINTH CHORD POSITIONS,** and how to use them. New, unusual chord ideas for pianists. \$0.50

**496-BITONAL CHORD PROGRESSIONS.** Exciting modern sounds, created by the polytonal system of playing in two keys simultaneously. \$0.50

**940-NEW CHORDS FOR STANDARD HITS.** Exciting, different harmonizations of all the best known all-time hits. \$1.00

**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

**914-11th CHORD INVERSIONS.** A modern chord study for the progressive pianist, showing over 300 positions of 11th chords. \$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

**497-INTERESTING PIANO VOICING.** Examples and studies for the modern pianist. \$0.50

**66-PROGRESSIVE PIANO HARMONIZATIONS.** The modern way of harmonizing any melody note using unconventional chord formations. \$0.50

**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

**493-MAMBO PIANO BASS.** Authentic left-hand mambo styling. \$0.50

**348-MAMBO RHYTHM PATTERNS FOR PIANO** \$0.50

**65-MODERN PARALLEL CHORD PROGRESSIONS.** The harmonic background for modern piano styles. How to create the "New Sound" in harmonizing basic scales. \$0.50

**509-NEW DIRECTIONS IN MODERN JAZZ.** 21 pages of contemporary fresh ideas for the modern pianist and composer. Interesting harmonic innovations, new styles and techniques. \$1.25

**508-THE GEORGE SHEARING PIANO STYLE.** Illustrations of his typical chord progressions, copied from his recordings. \$0.50

**504-ANALYSIS OF CHORD SEQUENCES,** as used on recordings by George Shearing and Billy Taylor. \$1.00

**69-MODERN PIANO INTRODUCTIONS,** in all popular keys. \$1.00

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

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

PLEASE PRINT

NAME \_\_\_\_\_

STREET \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_

ANOTHER POPULAR GUITARIST IN THE

## Gibson GALLERY OF STARS

JUST AS UP AND COMING GUITARISTS THROUGHOUT THE COUNTRY CHOOSE GIBSON FOR THEIR GUITAR SO DOES POPULAR DEL STATON WHO RECOMMENDS THAT YOU SEE THE MAGNIFICENT GIBSON LINE AT YOUR LOCAL DEALER.



Del Staton  
Midwest

Gibson INC., KALAMAZOO, MICH.

# Sano "CLEARLY" IS THE Best!



**JOHN SULIN** Nationally noted accordionist of TV and Radio fame has found SANO best in his experience as a top club entertainer.

### SANO Hi-Fidelity ACCORDIONS

All Sano Electric Accordions are made with the famous Patented custom Sano Hi-Fidelity Pickup. Convenient "OFF-ON-TREMOLO" 3-way switch.

### SANO Hi-Fidelity ELONGATED PICK-UP

Attached to grill of any accordion... truest reproduction and amplification of sound.

"If you've tried the rest—  
You'll find S A N O best!"

### SANO Hi-Fidelity AMPLIFIERS

A 30 watt completely portable amplifier, designed to provide the utmost in the reproduction of sound.

See Your Nearest Dealer or Write Today for Complete Details

**SANO CORP.** • 1281 Springfield Ave., Irvington, N. J.

## international musician

Vol. LV JANUARY, 1957 No. 7

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  
New York Phone: WOrth 2-5264  
Newark Phone: HUmboldt 2-8010

LEO CLUESMANN, Editor and Publisher  
HOPE STODDARD, Associate Editor  
FRED ASBORNSEN, Adv. Manager

Subscription Price  
Member .....60 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. PETRILLO .....President  
570 Lexington Avenue,  
New York 22, N. Y.  
175 West Washington Street,  
Chicago 2, Illinois

C. L. BAGLEY .....Vice-President  
300 Continental Bldg., 408 So. Spring St.  
Los Angeles 13, California

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

GEORGE V. CLANCY .....Treasurer  
220 Mt. Pleasant Ave., Newark 4, N. J.

### Executive Committee

HERMAN D. KENIN .....359 South West  
Morrison St., Portland 4, Oregon

STANLEY BALLARD .....32 Glenwood Ave.  
Minneapolis 3, Minnesota

WILLIAM J. HARRIS...418½ N. St. Paul St.  
Dallas 1, Texas

LEE REPP .....2200 E. 21st St.  
Cleveland 15, Ohio

WALTER M. MURDOCH .....279 Yonge St.  
Toronto 1, Ontario, Canada

## CONTENTS

Recording Companies Signed .....	6
The Case for Repeal of the Twenty Per Cent Tax .....	8
A Union That Works for its Members .....	10
A Local Officer's Reply .....	12
Minutes of the Special Meeting of the International Executive Board Over Federation Field .....	14
Paul Paray .....	30
Where They Are Playing .....	34
Closing Chord .....	35
Official Business .....	36
Defaulters List .....	39
Unfair List .....	43
News Nuggets .....	46

## New Brilliance



Zottola

Jewel Mouthpieces

• Used by such musical greats as:

Eddy Bert  
Los Elgart  
Carl Erca  
Ruby Braff  
Bobby Hackett  
Billy Butterfield

The precision built ZOTTOLA  
mouthpieces, with exclusive  
"Stopped Back-Bore"

promotes comfort • reduces fa-  
tigue • assures the most exciting  
brilliant tones

ZOTTOLA mouthpieces . . .

The World's Finest

For trumpet, cornet and trombone

Zottola

products

Port Chester, N. Y. WE 9-1130

## KEATON MUSIC TYPEWRITER

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

Portable—weighs only 25 pounds  
With carrying case, \$255.00.



(Notes 1/3 actual size)



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

Big money in spare time! \$  
Learn at home! Tune pianos in 30 days!

No musical knowledge needed. Low cost training by experts. Revolutionary new phonograph records give true piano tones. We furnish tools, instruction manuals, etc. FULL TRAINING in piano repair—and how to line up work for big, steady earnings. Personal instructions available. Write today for FREE illustrated booklet.  
CAPITAL PIANO TUNING SCHOOL  
16 S. W. 2nd St., Dept. 100, Fort Lauderdale, Fla.

INTERNATIONAL MUSICIAN



**chord dial**  
 "Chords at your fingertips." Easy to learn chords and harmony. Contains: maj., mi., 7th, 9th, mi., 7th, 6th, aug. and dim., ALL KEYS, in related order. Kodapak plastic. 12 pp., no COB's. Satisfaction or money back.

**chord dial**  
 7926 46th Avenue South, Seattle 18, Wash.

**DO YOU 'SKIP BEATS'?**

"Get Lost? 'Lose Your Motor?"

Musicians! Singers! Overcome this common fault in a few weeks. Complete method written by a master musician and teacher of wide experience, only \$2.75. Check or money order.

MAYCO, 14125 Cedargrove, Detroit 5, Mich.

**ORIGINAL SMASH! NOVELTIES**

Specially Arranged for  
**DIXIELAND BANDS \$1.95**  
**& SMALL COMBOS \$1.00**

Free Descriptive Circular

RED FOX ARRANGEMENTS (Dept. A)

1847 N. Normandie, Hollywood 27, Calif.

*viola*  
 for  
*violinists*

A Comprehensive and rapid approach by Jay Spalding \$1.50 postpaid

**VARITONE, INC.**  
 945 5th Ave., N. Y. 17



**EMCEE** The amazingly different Entertainer's publication.

Contains original material. Parlor, 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 983, Chicago 90, Ill.

**NOTICE! ORCHESTRA COATS**

Bargains! White single breasted shawl collars, \$3-\$6. Double breasted whites, \$4; Greys, \$4. Slightly used, cleaned, pressed, excellent condition. Tuxedo trousers, all sizes, \$4. Single breasted Tuxedo SUITS, shawl collars, \$15. Shirts, collars, ties. Free lists.

**AL WALLACE**

2453 North Halsted Chicago, Illinois

**New Edition . . .**

**JOHANN ERNST ALTENBURG**

Concerto for Clarinet and Timpani

An excellent and unusual opening number for a symphony orchestra program by the last of the great high trumpet players.

Score and parts: \$4.00

**ROBERT KING MUSIC CO.**

North Easton Massachusetts

**NEW APPOINTMENT**

Rudolph Ellis, vice-president-group administrator of The Union Labor Life Insurance Company and a leading authority on the subject of insured health and welfare funds, has been advanced to executive vice-president of the company, it was announced this week by Edmund P. Tobin, President.

In his new assignment, Mr. Ellis will work closely with President Tobin in directing the administration of Labor's own insurance company and in the planning and development of the company's future operations.

Immediately upon graduation from high school, Rudolph Ellis joined the Agency Department of The Union Labor Life—exactly one year after A. F. L. President Green de-

JANUARY, 1957

"Why limit yourself?"

PLAY AN

**ELDORADO**

Custom-built by **LA TOSCA**

says **DOM FRONTIERE**  
 Hollywood artist  
 composer and arranger



"You don't have to let your accordion limit your performance—not if you play an ELDORADO.

"I work with some of Hollywood's top music directors on movie scores and recording dates.\* I know what an ELDORADO accordion can do, with the toughest kind of arrangement.

"ELDORADO has everything you could want — truly magnificent tone; fast action you can always count on, and a bass mechanism that's really silent, even with the most sensitive microphone.

"Give ELDORADO your own test—see what it does for the music you play. Then take a good look at the design and the craftsmanship—inside too. ELDORADO is custom-built all the way, right through to its superb hand-made, hand-tuned reeds.

"It won't take you long to find out why the ELDORADO is the finest accordion investment you can make."

Write for your **FREE** copy of the new La Tosca accordion catalog. Complete descriptions of all Eldorado and La Tosca models.

**GRETSCH**

The **FRED GRETSCH Mfg. Co., Dept. IM-157**  
 60 Broadway, Brooklyn 11, N. Y.

livered the commencement address initiating Labor's venture into the insurance field.

The young agency assistant soon became secretary to Company President Matthew Woll. In 1935 he was appointed assistant to Mr. Woll and two years later was named assistant secretary of the company and manager of the Group Insurance Department.

The unprecedented post-World War II expansion of The Union Labor Life in the group insurance field was under the direction of Mr. Ellis, and in recognition of his outstanding services he was elected Vice-President in 1950. In the life insurance industry he is a prominent member of various committees dealing with the subjects of group insurance, pension studies, self insurance and health and welfare funds. He is a frequent contributor

to Labor publications and a speaker at Labor forums on insurance subjects as they pertain to trade union members.

**A TIME FOR WELL WISHING**

Edward F. Lowney, who has been an officer of Local 143, Worcester, Massachusetts, for many years, first as Executive Board member and for the past fifteen years or so as its treasurer, has been seriously ill since last May. He is at present confined at Lemuel Shattuck Hospital, 170 Morton Street, Jamaica Plain, Boston, Massachusetts. His many Federation friends will no doubt wish to write him a line of comfort and good cheer.



**ABC-TV**  
SAT. NITES COAST TO COAST  
**LAWRENCE WELK TV SHOW**  
2 FABULOUS DIRECTONE ARTISTS  
CHAMPAGNE MUSIC MAESTRO  
**LAWRENCE WELK**  
FAMOUS ACCORDION VIRTUOSO  
**MYRON FLOREN**

ONLY PANCORDION AND CRUCIANELLI ACCORDEONS HAVE DIRECTONE

**35% MORE CARRYING POWER!**

**FREE** LITERATURE . . . WRITE TODAY!  
FIND OUT WHY THE NATION'S TOP ACCORDIONISTS INEVITABLY CHOOSE DIRECTONE FOR TOP PERFORMANCE!

## PANCORDION

DEPT. B-1-57, 601 WEST 26th STREET, NEW YORK 1, N. Y.

PROTECT YOUR FUTURE: Buy Your EXTRA Bonds Now!

## 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 December 14, 1956. Do not record for any company 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.

- |  |   |
|--|---|
| <b>Local 3—Detroit, Mich.</b><br>Shores Entertainment Promotion Co.  | <b>Local 248—Paterson, N. J.</b><br>Kimbo Records   |
| <b>Local 10—Chicago, Ill.</b><br>Evergreen Studios<br>Recording Artists Corp.  | <b>Local 257—Nashville, Tenn.</b><br>Picture Records  |
| <b>Local 47—Los Angeles, Calif.</b><br>Apple Valley Music Co.<br>Bermuda<br>(Subsidiary of Tip-Top Records)<br>C. & W.<br>(Subsidiary of Enterprise Records)<br>Century Records<br>Cordon Records<br>(Subsidiary of Enterprise Records)<br>Giant Record Co.<br>Glam Record Co.<br>Prologue (formerly Originals)<br>Signet Records (Wayne Shanklin) | <b>Local 325—San Diego, Calif.</b><br>Custom Recorded Productions<br>Studio Dance Music<br>(Formerly Klik Record.)                                      |
| <b>Local 71—Memphis, Tenn.</b><br>Blues Boy's Kingdom  | <b>Local 623—Denver, Colo.</b><br>Rushmore Recording Co.  |
| <b>Local 77—Philadelphia, Pa.</b><br>John W. Davis<br>Ritz Records   | <b>Local 802—New York, N. Y.</b><br>Albi-Long<br>Sammy Benskin Enterprises<br>Joy Records Corp.<br>Pulse Records, c/o Fidelity, Inc.<br>Tri Video Corp. |
| <b>Local 203—Hammond, Ind.</b><br>Aswa Records   | <b>Cancelled</b>  |
|  | <b>Local 802—New York, N. Y.</b><br>Club Records<br>ABC Recording Corp.<br>Record Pressing & Recording Co.  |



Louis Morris

The end of an era was symbolized when Willow Grove Park, in that Pennsylvania resort, was torn down last September. Since this was the locale of annual series of Sousa band concerts for many years, two concerts were presented during the month, in the tradition of that great bandmaster.

Reserved at the pavilion in the park on these occasions were special seats for all the old-time "Sousa boys." Among these were Louis Morris. Later he spoke about some of his contacts with John Philip Sousa.

"We were treated with respect and kindness by the great leader," he said. "He greeted every one with 'young man' whether he was twenty or eighty. Between concerts the members of the band played at baseball with other local bands there in the park."

Morris, now retired from active musical life, is writing a "History of My Life as a Musician," in which the great bandmaster's name figures prominently.



# Fender

## FINE ELECTRIC INSTRUMENTS

Are the Choice of

*Buddy Merrill*

FEATURED GUITARIST



Playing with the nation's Favorite Dance Band calls for the finest instruments and amplifiers. That is why Buddy Merrill and other leading artists across the nation prefer Fender . . .

They know that Fender makes only the very finest guitars, amplifiers, cases and musical accessories.

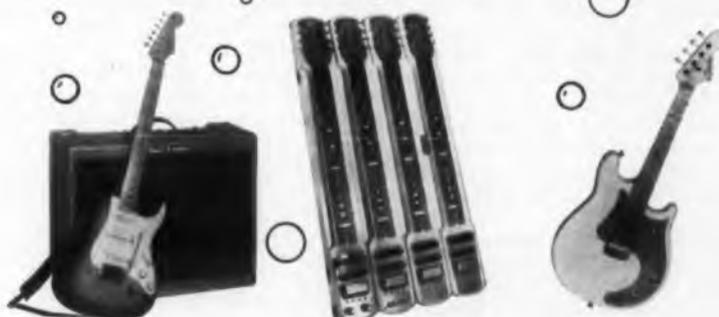
Distributed Exclusively By

# Fender

SALES INC

308 E. FIFTH STREET,  
SANTA ANA, CALIF.

JANUARY, 1957



On television, the bandstand and for recording, Buddy Merrill plays the Fender Stratocaster and Four Neck Stringmaster Guitars using a Fender Twin Amp. Another regularly featured instrument is the outstanding new Fender Electric Mandolin.

See the complete Fender line of Fine Electric Instruments at your leading music dealer. Write for the latest catalog of Fender amplifiers, guitars, cases and musical accessories.

# THE CASE FOR REPEAL OF THE TWENTY PER CENT TAX

We urge every member of the American Federation of Musicians to read the following testimony given before the Forand Subcommittee on excise taxes of the House Committee on Ways and Means at Washington, D. C., in November, 1956, as it is a true picture of the plight of the musician today.

— James C. Petrillo, President

Testimony by  
HERMAN D. KENIN

Chairman of the American Federation of Musicians' 20 Per Cent Tax Relief Committee, Before the Subcommittee on Excise Taxes of the House Committee on Ways and Means.  
Mr. Chairman and Members of the Committee:

My name is Herman D. Kenin. I am an elected member of the International Executive Board of the American Federation of Musicians. I reside in Los Angeles, and am appearing for the musicians' union at the direction of its international president, Mr. James C. Petrillo. In addition to my elective office, I am chairman of the union's 20 Per Cent Tax Relief Committee and supporting me with their presence here today are the other members of that committee, who also are members of the union's international board. With your permission I should like to introduce them to you.

(Presented to the Subcommittee were:

Mr. Stanley Ballard, of Minneapolis, Minnesota.

Mr. William Harris, of Dallas, Texas.

Mr. Walter Murdoch, of Toronto, Ontario, Canada.

Mr. Lee Repp, of Cleveland, Ohio.)

First, Mr. Chairman, may I express the appreciation of 252,000 musicians for this opportunity to present to your distinguished Subcommittee their plea for relief from a misguided federal tax policy as represented by the 20 per cent cabaret tax. Our gratitude extends also to some 331 of your colleagues in the House and some 76 members of the Senate of the 84th Congress who offered to vote to repeal or substantially reduce this job-destroying tax had it been possible to bring remedial legislation to the floors of the last Congress.

My statement will be brief because I wish to allocate some of our time to others, namely, to Dr. Robert C. Shook, an economist who has directed a nation-wide study of the economic impact of the cabaret tax, and to certain musicians who will tell you at first hand how this excise operates to stifle employment and blight American music.

## A Question of Good Faith

The history and surprising longevity of this so-called emergency tax deserve prominent attention because they emphasize its present inequity and, perhaps even more importantly, because they suggest the delicate issue of the Government's good faith in the critical area of tax policy.

This tax originated at the time of World War I, in 1917. Congress passed it expressly "to provide revenue to defray war expenses." (Act of October 3, 1917, 40 Stat. 300. See also House Report 9045, 65th Cong., 1st Session, May 6, 1917.) It is worth noting, in passing, that Senator Bob LaFollette opposed the tax because, among other reasons, he thought it might, unfairly, survive the war emergency for which it was created (Senate Report No. 103, Part 2, 65th Cong., 1st Session, August 13, 1917).

During World War I the tax was 10 per cent. In 1924 it was reduced to 3 per cent. In 1941—at the time of our elaborate defense program—it was raised to 5 per cent. In 1944—at the height of World War II—it was raised to 30 per cent where, because it proved altogether prohibitive, it remained for only a few months. On April 1, 1944, the tax was placed at 20 per cent to conform with the level then existing for a number of other, related, war-time measures.

Today this tax, and only this tax, continues at the extraordinary 20 per cent level while every other comparable war-time excise has been reduced substantially or eliminated entirely.

There is no need, gentlemen, and it is not my purpose to belabor the obvious, to dwell at length on the many differences—in the Government's needs and the peoples' responses—between times of war and times of peace. Suffice it to say that the quarter of a million citizens for whom I am privileged to speak and, doubtless the many others that are directly affected by this tax, are somewhat confused and not a little disappointed by what strikes them as a discriminatory failure on the part of their Government to fulfill its implied commitment to terminate or to even reduce a war-time tax by this late date—almost forty years after the emergency first arose and some eleven years since the end of World War II.

## Name of the Tax Is Misleading

It was, no doubt, substantially out of such a consideration, out of a desire to avoid any impression of discrimination and bad faith, that the distinguished Committee on which you serve and the House in which you sit voted the reduction of this tax to 10 per cent in 1954. But the Senate did not see fit to concur. A reading of the Senate record makes it perfectly clear that it was the name and not the substance of the tax which misled the Senate and determined its unfortunate action. In this connection I suggest seriously to you, Mr. Chairman, that had your Committee of

the Whole been able to do nothing more in the 84th Congress than to correct the misnomer of this excise so inappropriately called a "cabaret tax," you would have effected a very useful correction in the tax law. Realistically, this is a tax upon employment, and particularly a tax upon the employment of musicians, other entertainers, and thousands of service employees.

This so-called cabaret tax is not primarily a tax on cabarets. Save for a few instances in a very few metropolitan centers, the cabaret has vanished from the American scene. This all-pervading tax, says the statute, applies "to any room in any hotel, restaurant, hall, or any public place where music and dancing or any other entertainment . . . are afforded the patrons in connection with the serving or selling of food, refreshment or merchandise." The hotel industry has told you or will tell you, Mr. Chairman, that two-thirds of its rooms formerly devoted to dine and dance entertainment have been darkened or converted to other purposes because of this so-called cabaret tax.

Nor can this excise be described as a luxury tax applying particularly to lavish spenders who operate in a present-day expense account economy. This is peculiarly a tax upon the poor man's fun and relaxation. To make this point I need only remind you that the man who can afford the time and money to belong to a country club dines and dances tax free while the average man pays a 20 per cent impost to enjoy the same privileges in public.

## Tax Revenue Is But a Pittance

For the Internal Revenue Division this discriminatory excise is a king-size enforcement headache hardly worth the puny revenue it produces. Since 1950 it has produced only a little less or a little more than \$40 millions in any one fiscal year. The last fiscal year return was \$42,225,000, surely a pittance, gentlemen, when compared with the tens of thousands of jobs this tax has blacked out for musicians, other entertainers and service employees.

Mr. Chairman and gentlemen, the American musician today constitutes a depressed class of citizen; and his music is a distressed profession. The causes of this unhappy condition may be briefly stated.

One is technological and affords no easy solution. It stems from developments over the last 25 years in electronics and mechanization that permit the output of a single musician or a single band to be heard simultaneously by millions and that same music, when recorded, to be heard over and over again by

## IMPORTANT NOTICE

### Removal of the President's Office

On or about March 1, 1957, the office of the President of the Federation will be located at 425 Park Avenue, New York City. Telephone: PLaza 8-0600.

more millions of listeners. But the dislocations caused by these developments do not, of course, stem from any action of Congress.

Another possible factor is the belief in some circles, which we—and many others—completely reject, that the dramatic decline in public entertainment is traceable to the post-war movement of people to the suburbs and the simultaneous development of television. But whatever the validity of that belief, it too cannot in any significant sense be assigned to legislative action.

Undeniably, a major cause for our widespread unemployment is the cabaret tax. And that reason can be wiped out by an understanding committee and a sympathetic Congress. Mr. Chairman, our situation is critical; it worsens every year. Musicians have suffered a 40 per cent job loss since 1930. The independent economic survey which Dr. Shook will explain briefly, shows 20,000 man-years of work were lost to technical advances between 1930 and 1940. Since 1943 an additional 25,000 man-years of work have been lost to instrumentalists in places subject to the 20 per cent cabaret tax. As a result of these staggering losses from causes which become more acute each day, most of America's instrumental musicians can now find only part-time work in their profession.

### Relief Is Long Overdue

We earnestly believe that the relief we seek from this oppressive tax is long overdue. We believe, too, that over and beyond the personal plight of professional musicians is the clear and present danger to the whole culture of American music.

Make no mistake about it. The relationship between jobs for musicians and music for America is absolute. To have fine music we must have fine musicians. And the entertainment field, already suffering a partial blackout by reason of an unreasonable and unjust consumer tax, is the training ground for the professional musician just as the sandlot is the training field for the big leaguers of baseball.

Understandably, therefore, all persons interested in preserving our great musical heritage will applaud your favorable action. We musicians are not alone in this endeavor. Our employers, substantial groups like the hotel and restaurant associations, are, as you know, allied with us. Our effort enjoys the support of 40 of the 48 state bodies speaking for labor. They have, by resolution and petition to the Congress, joined us in asking for the repeal of this excise. And last, but by no means least, are the 600,000 women of the National Federation of Music Clubs whose main concern is the conservation of music as an art and who, by formal resolution and through their vigorous grass roots efforts, are seeking the repeal of this unjust and ruinous tax.

I conclude, Mr. Chairman and members of

the Subcommittee, with the suggestion that the musician holds the same relation to the nation's cultural health as the farmer holds to the nation's economic health. When the farmer is depressed by economic changes the Federal government, most appropriately, gives him help; but, in sharp and unfortunate contrast, the musician's long depressed condition has not only failed to receive affirmative governmental relief but, actually, has been acutely aggravated by a misguided federal tax policy.

Mr. Chairman and gentlemen, we trust you will recognize the merit of our plea and give us the relief we so sorely need.

(Mr. Kenin presented to the Subcommittee, Dr. Robert C. Shook, economist and director of the national survey conducted on behalf of the Federation of Musicians to determine the economic impact of the cabaret tax. Mr. Kenin also introduced to the Subcommittee six active musicians who testified briefly as to their personal knowledge of hardship caused by the cabaret tax.)

### Testimony of DR. ROBERT C. SHOOK

Before the Subcommittee on Excise Taxes of the Committee on Ways and Means.

Mr. Chairman and Members of the Committee:

My name is Robert C. Shook. I am Vice-President of International Statistical Bureau, Inc., and have been director of research for that organization for some 20 years. I reside in New York, and am appearing today on behalf of the 20 per cent Tax Relief Committee of the American Federation of Musicians, to present testimony on the extent to which mu-

sicians suffer a hardship, and on the reasons for this hardship.

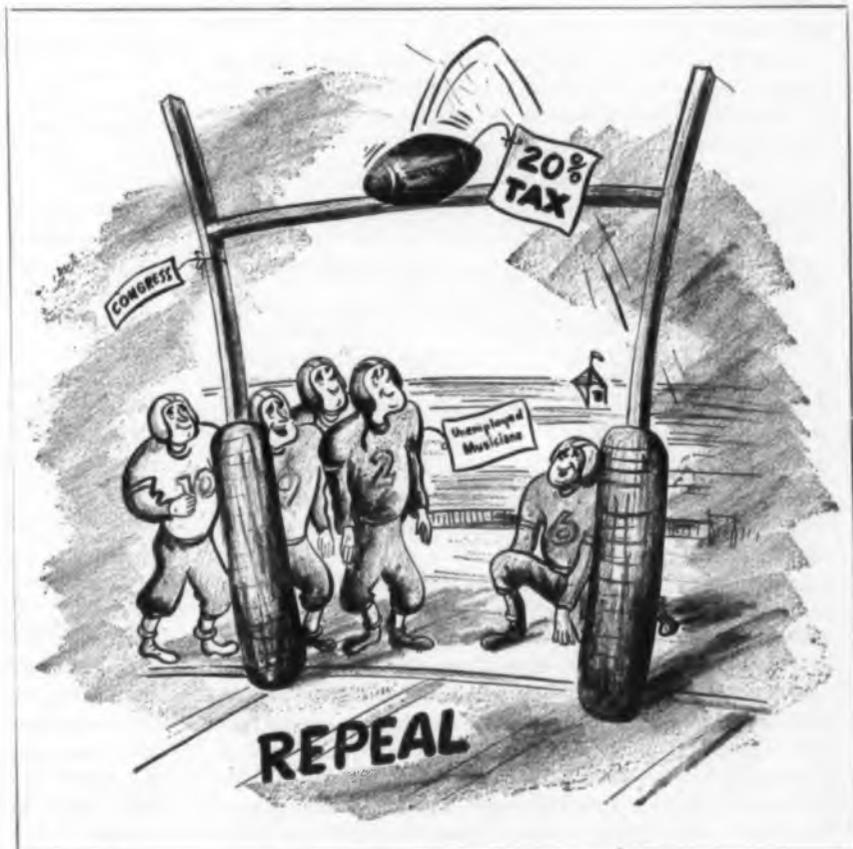
My organization, in cooperation with Research Company of America, participated in an extensive investigation of the musicians' position, and of the factors which have affected it, which was completed in 1955.

This investigation involved intensive field work in 33 cities; 23,289 questionnaires mailed to individual musicians; 30,450 questionnaires mailed to members of the Licensed Beverage Association; and reports from 83 local unions having a total membership of 105,648 musicians, or 41.2 per cent of the national membership. The study was truly national in scope and its result, combined with other information, provides the first and only case history of the musicians.

The purpose of my testimony is to support the following contentions, on which the American Federation of Musicians bases its plea for relief from the 20 per cent Cabaret Tax:

1. That musicians as a group are in a depressed condition;
2. That establishments subject to the 20 per cent Cabaret Tax still provide substantial job opportunities for musicians; that these job opportunities have declined sharply since this tax was established at the high rate of 20 per cent in 1944; and that job opportunities will increase if this tax is repealed;
3. That although the tax is only one of three factors which have created hardships for the musicians, it has had considerable responsibility for their present distress; and further, of these three depressing factors, the 20 per cent tax is the only one from which it is within the power of Congress to grant relief.

(Continued on page thirteen)



# A UNION THAT WORKS FOR ITS MEMBERS

---

The December edition of Reader's Digest, issued in late November, prints an article by Lester Velie entitled "The Union That Fights Its Workers." It is a plea for the viewpoints of the group of rebellious Los Angeles musicians who seek by court action and other public attacks to destroy the Music Performance Trust Funds and the charitable trust that operates them in the public welfare.

Replete with misstatements and half-truths, the article is a vicious attack upon President Petrillo, the Federation and its democratic procedures.

For the information of our members, and anyone who may seek the truth, these are the facts:

*Says Velie:* We couldn't find one (at the last A. F. of M. Convention) who made his living by music.

*The Truth:* Every person Velie interviewed started out to make his living by music; most would have depended entirely upon music had it offered a living. Members of the musicians' union are not unique in having to get along with part-time professional employment. The same is true with almost every other entertainment union and with many craft unions. Most musicians remain in the union hoping for better days and supporting President Petrillo's dogged efforts to keep live music alive.

*Says Velie:* Chief business of the Convention was to put down a revolt of professional musicians battling for a voice . . . crux of the revolt was the way the union had mishandled automation . . . Petrillo fought automation.

*The Truth:* Only reason the "revolt" was an item of Convention business was because the democratic processes of the union guaranteed the dissidents the right of appeal to the Convention and they chose to thus perfect their long-planned entry into the civil courts.

The hearing lasted about seven hours. The 1,190 delegates listened patiently as eight appellants were heard at length and without interruption. Following statements by President Petrillo, and members of the International Executive Board, the appellants were offered time for closing rebuttal, but they declined.

After the unlimited debate, the delegates voted as one man their verdict that Read and his lieutenants must be disciplined.

President Petrillo was, the public record clearly shows, the first national labor leader to achieve a labor-industry formula to cushion the effects of automation. Thanks to Petrillo and the International Executive Board the same Hollywood musicians now contesting the music trust funds were among the first unionists in America to enjoy a guaranteed annual wage, such as has long been established in the major movie studios. Concerning the problems of "canned music," it was Petrillo who said "you can't stop progress." The automation-cushioning formula designed by Petrillo and the Board and established

as early as 1943 (the same principle now being attacked by the rebel group) has been widely copied by other entertainer unions and is now under study by the International Labour Organization in Geneva, Switzerland, as a basis for a 70-nation treaty.

*Velie says:* Eleven members of the Los Angeles Local demanded a voice in the setting of rates of pay instead of having union officers 3,000 miles away in New York do it.

*The Truth:* Mr. Velie is neither a good historian nor a careful reporter. There was an earlier day when the Locals *did* set their own rates of pay for recording. What happened was that Locals underpriced each other in bidding for the work, with the result that recordings were done all over the country in the locality that happened to be offering currently the lowest pay scale. Headaches for employers and poor pay for musicians resulted. The only merit was that many cities in addition to Hollywood were getting work for their musicians. When the Federation stepped in to negotiate industry-wide contracts under which no Local could cut the price of another, the recording business flowed entirely into Hollywood and one or two other cities where the best technical facilities exist. Thus it was by act of the union itself that the Hollywood "elite" fell heir to a very big slice of all of the recording business. From the "rebels" there is no complaint against the union on the volume of work; the complaint is that all fringe payments from employers that now benefit all musicians everywhere should be retained in Hollywood to benefit only the "elite."

*Velie says:* The Convention forged new shackles for the union's members. They voted to permit Petrillo to put Locals under "trusteeship"—a form of union martial law that would allow him to depose Local officers, seize Local treasuries and union halls whenever he felt the "interests of the Federation" demanded it.

*The Truth:* The Convention voted unanimously a trusteeship resolution, thereby adopting a proviso common to many international labor union constitutions. It does not arm President Petrillo with any of the powers described by Velie. It can be invoked only by the nine-man executive board. The trusteeship provision has not been invoked against the Los Angeles Local nor any other Local of the Federation.

*Velie says:* Part of the Theater Defense Fund tax accumulated by the union is being devoted to pensions for union officers and their dependents.

*The Truth:* Statement is a diabolical and maliciously misleading concoction of half-truths and misstatements. A retirement-pay plan for all Federation employees, including its officers (currently 73 employees and 9 officers) was established by action of the 1953 Convention delegates. Absolutely no dependents are included in the retirement plan. No retirement benefits will be paid before July, 1959. An initial deposit of

\$125,000 from the General Fund, together with a like deposit from the Theater Defense Fund, was placed with the fund's trustee, a reputable trust company. The retirement fund is being accumulated by normal contributions from employees and officers and from the employer, as well as interest earned on the fund's investments in legitimate securities, and from the natural appreciation in their values. No payments of the employer's contributions have been made from the Theater Defense Fund.

By unanimous action of the 1937 Convention delegates, an irrevocable trust fund of \$250,000 in government bonds was established for the then president, Joseph N. Weber, and Mrs. Weber, who would benefit only from the interest of the trust fund during their lifetime. The Convention provided that half of the trust be from the General Fund and half from the Theater Defense Fund, and that upon the death of both, the principal sums comprising the trust must revert to the respective funds of the Federation. Former President Weber died in 1950. Mrs. Weber survives.

*Velie says:* The Music Performance Trust Funds were conceived by Petrillo as a "huge boondoggle."

*The Truth:* The Funds are the charitable trusts of the recording, movie and television industries and are operated by an independent trustee named by them. Neither Petrillo nor anyone else in the union controls one penny of the funds. The trusts were established under contracts worked out by Petrillo, the International Executive Board and the industries after the Taft-Hartley Act invalidated an earlier union-controlled-and-administered music fund of similar purposes. Mr. Velie's "boondoggle" has been publicly praised by significant spokesmen for every human welfare endeavor. The Trust Funds bear the approval of the U. S. Department of Labor and by the U. S. Department of Justice.

Veterans in Army hospitals in the United States and Canada would be shocked to learn that the services of musicians who are sent to hospital wards to bring a moment or two of joy to bedridden patients are considered "boondogglers." Citizens in countless communities who have enjoyed the concerts brought to them free in public parks would be surprised to learn that they sat in on a "huge boondoggle." Add to this the shock which must be felt by music educators throughout the United States and Canada to find that the free symphony concerts played for school children are termed a "huge boondoggle." If this is a "boondoggle" then Cecil Read, leader of the rebels, is a "boondogglers" because the records show he has played for and been paid by the very Music Performance Trust Funds he attacks.

*Velie says:* The "rebels" comprise a "Who's Who" in music.

*The Truth:* They are all competent musicians, but are distinguished only by the fact that they earn better-than-average livelihoods in the motion picture and recording studios where President Petrillo and the Federation negotiated guaranteed employment at profitable wage scales. Cecil Read, the leader of the revolt, is a highly paid free lance Hollywood musician. He is spokesman for a small group of elite instrumentalists who do not concede that they owe any responsibility for recording into oblivion their less fortunate union brethren. His plea to the Convention, "Don't penalize us for surviving" was in striking contrast to President Petrillo's plea for "the most good for the most musicians."

*Velie says:* Recording musicians are probably the only union men in America who haven't had a pay raise since 1946—while living costs have risen 40 per cent.

*The Truth:* In 1946, the recording session pay per musician was raised from \$30.00 to \$41.25. This was an increase in excess of 30 per cent, with musicians now earning \$13.75 an hour for this work. The transcription rate at the time was raised from \$18.00 to \$27.00, approximately a 50 per cent increase. The musicians who make recordings in Los Angeles are, in the main, musicians under contract in the motion picture studios in Hollywood, at a guaranteed annual wage in excess of \$8,000 doing but 10 hours of work a week and making \$16.07 an hour.

*Velie says:* Petrillo ordered producers of filmed television shows to pay a 5 per cent tax of all costs into his fund-for-the-right-to-use-musicians.

*The Truth:* Producers did not turn to tape-recorded music because they were unable to carry the burden. They used it as an excuse to get rid of live musicians and use cheaper imported recorded music. These practices have been going on for years. 20,000 to 30,000 men lost their jobs overnight when sound took the place of the silent movies and we have lost practically all of our musicians in radio stations. No payment to the Trust Funds was involved in those losses, yet the cry goes on that the loss of jobs in Hollywood are due to these Federation policies.

*Velie says:* The Federation had secretly recorded a caucus held by Read and his rebels.

*The Truth:* Statement is false. The Federation has never secretly recorded anything. The facts are that in the internal struggle in Local 47 for political control, the Read crowd had called a secret meeting at Larchmont Hall, Los Angeles. The owner called one of the Local's business agents, advised him of the secret meeting and offered to make a recording, which was done. The recording was submitted to the Federation as part of the evidence in the case of the President of Local 47, John te Groen, versus Read.

*Velie says:* The Union sends Petrillo to Europe for holidays.

*The Truth:* Since Petrillo was elected President of the American Federation of Musicians in 1940, he has had no vacation in Europe. In July, 1953, he attended the Third World Congress of the International Confederation of Free Trade Unions at Stockholm, Sweden, as a representative of the American labor movement. In May, 1955, he attended a meeting of the International Confederation of Free Trade Unions in Vienna, Austria, as a representative of the American Federation of Labor. In both instances all expenses were paid by the American Federation of Labor. In the case of the Stockholm trip, the A. F. of M. also contributed to expenses. However, President Petrillo immediately transferred all of this contribution to the Lester Petrillo Memorial Fund for unfortunate musicians. In July, 1956, President Petrillo attended meetings in Geneva, Switzerland, in behalf of the American Federation of Musicians at which the International Labor Organization had under consideration the adoption of a plan similar to the Music Performance Trust Funds. This they call the "Petrillo Plan." This trip was the only one paid for by the American Federation of Musicians.

(Continued on page thirteen)

# A LOCAL OFFICER'S REPLY —

Ira Schneier, Vice-President of Local 771, Tucson, Arizona, replies to an article which appeared in the December issue of "The Reader's Digest."

Dear Fellow Members:

From time to time your officers and delegates to the National Convention have told you of the tactics of a small minority of musicians who for financial benefit to themselves have undertaken to break the Music Performance Trust Funds. Having thus far been frustrated by the rank and file of the members belonging to our Federation as represented by your delegates to the Convention, this dissident faction has enlisted the aid of the December's *Reader's Digest* by an article entitled "The Union That Fights Its Workers."

This article very cleverly singles out by name several non-working musicians presently engaged in other professions, such as lawyer and accountant, delegates to the recent June convention, including myself, under guise of a purported interview (of which there was none) and comes to interesting conclusions concerning the body of delegates to the convention:

1. As "non-working" "hobby" musicians we don't understand the problems of "professional" musicians such as Cecil Read, Marshal Cram, Uan Rasey and the others named in the article who were appealing their suspension by the General Executive Board to the convention.

2. As "hobby" musicians who "had breathed the fine salt air of Atlantic City" and for a "free convention junket," we had, in effect, sold out these "pros" to Petrillo, by denying their appeals and affirming the mild action taken by the Executive Board.

The Read faction found itself condemned not by Petrillo, not by the General Executive Board, but by the great weight of at least 250,000 of the "swollen" membership, less the 1,535 Los Angeles musicians who have supported Read, according to the *Digest*.

The object of the article was clear: To applaud the actions of Read it must at the same time discredit not only Petrillo, but the delegates and the very Federation itself.

Read and his minority want a "new world" of music-making limited to those who can meet the "new competitive demands," and the article implies only those who have "the skill to play faultlessly without rehearsal, to be at home in a symphony orchestra as well as a dance-band," will be eligible under the new Read Order. This is what makes a professional or "pro," as the author writes.

The *Digest* should have conceded that when Read played his first job for pay and joined the musicians' union, he along with thousands of others, believed they became professional musicians. But at that time he did not play "faultlessly without rehearsal." His ability increased to a point whereby after transferring into Local 47, studio work and recording sessions increased his income to \$16,000.00 per year.<sup>1</sup>

Does Read want to deny our young musicians similar opportunities within the framework of the Federation?

But the *Digest* does not tell the complete story of why the delegates acted as they did. The history of the disastrous effect of sound-movies, recordings, the juke-box and other mechanized competition upon the economy of the musician is well known. The musician, unlike the ice-man who did not make the refrigerator which displaced him, was actually creating the Frankenstein which was now destroying him. Thousands of musicians lost their jobs in theaters, small night clubs (which substituted the juke-box) and radio stations which replaced the studio band with a disc-jockey.

After a fruitless struggle against mechanization, the Federation adopted the policy of "If you can't fight them, join them." Agreements have been entered into with the producers of TV films to pay 5 per cent of gross revenue into the Music Performance Trust Funds. This plan was approved by the Attorney-General of the United States as within the intent of the Taft-Hartley Act. It has been lauded by prominent citizens. *Business Week*,<sup>2</sup> certainly not pro-labor, states: "The musicians' spread-the-hardship policy is a specialized answer to the musicians' particular problems."

The plan channels the revenue into the fund which is wholly administered by an independent trustee, having no connection with either the Federation or the companies involved. The checks are made payable directly to the individual unemployed musician. Not one cent, either directly or indirectly, of these funds goes into either the Federation funds or local funds or is paid to any officer, national or local, nor are any of these funds used to pay convention costs. Convention costs

are not paid wholly by the "pros" as the article implies, but from the per capita tax paid the Federation by all musicians whether working or not, or a "professional" according to the Read order. This tax, formerly \$1.60, now \$2.00, is one of the lowest per capita tax of any labor organization.

The *Digest* states that \$2,080,000, "withheld from the pros" was "dribbled" into make-work. Our local will receive approximately \$9,000.00 this year from the fund. Some seven symphony concerts and many teen-age dances will be played by some of our members who "can play faultlessly without rehearsal," but who have been displaced from employment by reason of mechanization. These musicians whose morale has been lifted by the opportunity of giving their talents and the appreciation of the public in the receiving of live music which it ordinarily does not hear, will challenge the meaning of "dribble" against these benefits.

And the money is not "withheld from the pros." By reason of the Federation's efforts, particularly in keeping an international representative in the movie field, and negotiating recording contracts, the recording scales have afforded these musicians the highest income obtained within the Federation. In recognition of the unemployment it was creating, the recording industry through negotiation cleared its conscience in the giving of the 5 per cent. No musician legally had the right to ask a royalty for re-use of his recording or soundtrack. Once he was paid his scale for recording, he like any other musician who had played a job, was paid in full. The Federation in its bargaining agreements had demanded a \$25.00 fee for re-use rights, to be paid the individual musician when old films were used in TV. Some of these films were as old as 25 years; the members and so-called "widow and dependents" could not in many instances be located. The benefits were limited. In order to give these benefits to the great number of unemployed musicians the Federation obtained revenues from a source to which these now complaining musicians were not in the first instance legally entitled!

This is the crux of the present dispute: These musicians now want these funds for themselves and want to divert them from the Music Performance Trust Funds for such pur-

<sup>1</sup> Fortune Magazine, June, 1956.

<sup>2</sup> Issue of June 9, 1956, "Coping With Automation."

**KEEP MUSIC ALIVE - - - INSIST ON LIVE MUSICIANS**

pose. *Fortune Magazine* states it is a fight between the "haves and have nots."

In tabbing us "Fine salt air breathers" and "free convention" junketeers, the *Digest* completely disregarded the motivation of some 1,190 delegates, including the many delegates presently engaged in professions who could not possibly be recompensed by the per diem expenses for their personal financial loss incurred while on Federation business.

These were the delegates who were duly elected by both the working and non-working musician and sent by their people to represent all of the musicians in their organization. Whether by reason of their professional abilities, or by the very reason they were non-working members and more objective, these teachers, doctors, lawyers, ministers, and other professional men along with the other delegates did their best in the light of their knowledge to maintain the Federation from attack such as now leveled against it.

These were the delegates who daily, for over eight hours, and during the appeal of Read, for over nine consecutive hours without

lunch and the opportunity to "breathe the fine salt air," sat and attended to the business of the Federation.

These were the delegates who sat in shocked silence as a recording of what the *Digest* calls with tongue-in-cheek a "caucus" (but later inadvertently labels a "rebellion") of members meeting and acting in derogation of the very by-laws and constitution they had sworn to uphold, was played.

These were the delegates who approved the mild sentence imposed by the Executive Board but who could have, in accordance with a decision recently rendered by the Federal Appellate Court' legally have imposed a stronger penalty than the mild suspension afforded those on trial:

"... the preservation of an organization, whose constitution and by-laws are lawful, by allowing it to expel those who seek to undermine it, is a stronger basis for public policy than the possible inability of the resurgent member to subsequently gain employment in his present occupation."

These were the "non-working" delegates who, because of their objectivity could render a fair and impartial verdict, and sustain a mild penalty against their brothers on trial. These appellants were fortunate they were not tried by other "pros" displaced from employment by "automation" and who have been helped by the Music Performance Trust Funds.

The *Digest* states "if the Fund is toppled the Federation's system of non-musicians' locals will fall," and "Read and other musicians will be able to re-create the Federation into a union of musicians for musicians."

Does Read want a closed union under the new Read Order with benefits for the few? Is this democracy or does this foreshadow the very "authoritarian rule" the *Digest* presently accuses us of?

The Federation's present policy, in accordance with the American principle of democracy is: What is good for the majority is good for the Federation. I prefer the latter policy and will continue to support the Federation as long as you "pros" elect me to do so.

Fraternally yours,

IRA SCHNEIER.

Issue, June, 1956.

6th Circuit, July 13, 1956. Sanders v. Int. Assoc. 235 F. 2d 271.

## REPEAL OF THE 20 PER CENT TAX

(Continued from page nine)

### Musicians Are a Depressed Class

There are relatively few jobs for instrumentalists or leaders that are full-time in the double sense that:

- (a) the job itself requires the services of a musician full-time during the course of the year; and
- (b) a single musician fills the same job throughout the course of the year.

Most of the musicians who work full-time, therefore (and they are in the minority) do so only because they are able to line up enough part-time jobs to keep them busy full-time.

The hardship this situation causes for the musician is demonstrated by the job surveys undertaken each year by the American Federation of Musicians. The survey for 1954 lists some 25,864 "jobs" for musicians. This includes Symphony Orchestras, Theatrical, Motion Picture Production, and Radio and Television broadcasting, but excludes 18,167 hours in recording and 7,373 hours in electrical transcription. But, except for 303 contract jobs in Hollywood, 1,581 staff jobs in radio and television broadcasting, and a few hundred jobs with the few symphony orchestras that play not only a regular and a Summer season but have other engagements as well, all of these jobs were part-time jobs. Furthermore, these 25,864 jobs, plus the available hours in recording and electrical transcription, were enough to provide full-time employment for less than 10,000 musicians. There is no way of knowing how many musicians actually held one or more of these part-time jobs. But it would have been impossible for more than 10,000 musicians to have made a full-time living from them.

### Average Earnings Low

The Census Bureau, in its count of occupations in 1950, reported some 154,000 musicians and music teachers combined. Median earnings were \$3,189 a year.

We found, in our study of musicians' earnings in 1954, that the average for those who depend solely on musical activity for their livelihood was \$3,454. The median income for musicians in our own sample was slightly less than their average income. I therefore feel safe in saying that there has been little or no improvement in the musicians' position from the depressed state reported by the Bureau of the Census in 1954.

(Continued on page fifteen)

## A Union that Works for Its Members

(Continued from page eleven)

*Velie says:* Petrillo has a big salary, a non-audited expense account, a luxury apartment in New York's Waldorf Astoria, and a chauffeur.

*The Truth:* President Petrillo's \$20,000 salary as president of the International union is one of the lowest among top labor leaders. The remainder of his salaried income derives from his pay check as president of his home Local in Chicago. His \$3,000 expense allowance is hardly equal to that of a Madison Avenue junior account executive. His "luxury suite" at the Waldorf is a small one-bed room and bath, which he has occupied for 17 years. It is not paid for by the American Federation of Musicians. Neither he nor the Federation employs a chauffeur.

*Velie says:* The Read followers in Local 47 ousted the administration members of that Local by a vote of 1,535 to 51, and thus "Union democracy had come to the Los Angeles musicians."

*The Truth:* This is Velie's notion of democracy. Hitler did not have it much better. Read's followers had succeeded in changing the time of the meeting so that men working in the general field could not attend. They had also had a secret meeting to which the select few were invited and pledged to secrecy and at which an outline was presented of how the meeting was to be conducted in the open. Conspirators usually win temporary victories.

*Velie says:* Read became the symbol of a great victory.

*The Truth:* Read has lost his membership and his office in his union; he has found no relief in the courts. What he seeks to "accomplish" is to halt—pending complete judicial determination—the vast public welfare program of the Music Performance Trust Funds which today are financing nearly \$4,000,000 worth of music annually in admission-free performances for worthy causes.

# MINUTES OF THE SPECIAL MEETING

of the INTERNATIONAL EXECUTIVE BOARD  
American Federation of Musicians

NEW YORK, N. Y., JULY 25th and 26th, 1956

570 Lexington Avenue  
New York, N. Y.  
July 25, 1956

The meeting is called to order by President Petrillo at 11:00 A. M.

Present: Bagley, Cluesmann, Clancy, Kenin, Ballard, Harris, Repp and Murdoch.

President Petrillo gives a resume of various conferences he had with members of the labor groups in Europe on the possibility of organizing a World Federation of Musicians to be known as the International Federation of Entertainment Workers.

There is a discussion in reference to the situation of Treasurer Clancy transferring his residence from Detroit, Michigan, to East Orange, New Jersey. In accordance with previous similar situations, it is on motion made and passed decided that the necessary moving expenses of Treasurer Clancy be paid by the Federation.

There is a discussion regarding the expense allowances of representatives of the Federation who are sent to Europe. On motion made and passed it is decided that the allowance shall be \$3,000.00 plus transportation.

President Petrillo reports further on his European trip and states that there will be a conference in Rome in September to give further consideration to the formation of an International Federation of Entertainment Workers. Representatives of workers in the entertainment field throughout the entire world have been invited to attend this meeting, including stage hands, motion picture operators, television camera men, etc. On motion made and passed the President is authorized to attend this conference, and in the event he cannot go, to appoint a representative in his place.

Executive Officer Ballard submits his report on his trip to Europe for the purpose of exploring the possibility of organizing a free International Musicians' Union on an international basis.

"The following constitutes my report on my recent assignment to Europe. At the January 26, 1956 meeting of the International Executive Board held in New York City, the Board took the following action, 'that President Petrillo go to Europe, or send a representative, for the purpose of exploring the possibility of organizing a Free International Musicians' Union, and make such other investigations necessary toward forming an organization in harmony with policies of the International Confederation of Free Trade Unions.'

"In conformity with the above action, President Petrillo assigned

me as a representative to carry out the purpose of the motion. I left New York on May 6, 1956, and landed in Paris the following day. In several countries of Europe there are at least two rival unions in the same craft. Generally one of these unions is communist controlled.

"I met with Mr. Robert Becq, head of the non-communist Musicians Union (Union Nationale Des Syndicats d'Artistes Musiciens Professionnels Francals—Union Nationale) in Paris on May 9th. He advised me that his organization represented "several thousand members" and that his union was desirous of joining with other International unions for the purpose of forming an International Secretariat for Musicians in Europe in opposition to the International Federation of Musicians (F.I.M.). F.I.M. is an organization composed of seventeen International Musicians' Unions. I should like to point out that Mr. Becq has allied crafts in his union other than musicians. The allied crafts included actors, variety artists, etc. This form of organization is not uncommon in unions in the entertainment field in Europe. A considerable number of Mr. Becq's members are located in Paris, and Mr. Becq advised that his union represented practically all organized musicians in the outlying provinces of France. Mr. Becq stated that in his previous attempts to organize an International Trade Secretariat composed of Free Musicians Unions, he felt he did not get sufficient cooperation from the office of Mr. Oldenbroeck, General Secretary of the International Confederation of Free Trade Unions (I.C.F.T.U.). The very purpose of the I.C.F.T.U. should be to lend every assistance to the formation of free trade unions. This first meeting with Mr. Becq was exploratory in nature. Mr. Becq summarized conditions in the field of music in Europe as he saw them. A later meeting with Mr. Becq and others was set up at this time to take place in Paris on May 21st for further discussion of the entire subject matter.

"On May 10th I went to Brussels, Belgium, where the office of the General Secretary of the International Confederation of Free Trade Unions is located. There I met with the Secretary, Mr. J. H. Oldenbroeck, and his assistant, Mr. Heyer. Mr. Oldenbroeck advised me that he had recently attended a meeting of F.I.M. which was held in London during the week of May 7th. He addressed this meeting and indicated to the F.I.M. group that they should attempt a reorganization with the elimination from their organization of the communist controlled unions. Three of the seventeen musicians' unions with membership in F.I.M. also are affiliated in their respective countries with communist controlled organizations.

These three unions are in France, Italy and Yugoslavia. Following Mr. Oldenbroeck's speech to F.I.M., that organization took the following action:

"Having considered paragraphs 27 to 31 of the Executive Committee report, upon the relation between our Federation and the I.C.F.T.U., and having heard a statement from the General Secretary (Mr. J. H. Oldenbroeck) of the I.C.F.T.U. on the subject and had an opportunity to discuss it with him, we instruct the Executive Committee to accept any invitation to be represented in discussion with the I.C.F.T.U. and unions of musicians not yet affiliated to our Federation with the object of examining the possibilities of closer cooperation but at the same time to resist any attempt to introduce political or ideological controversy in our Federation."

"Mr. Oldenbroeck apparently is influenced to a considerable extent by the British Labor movement. He also stated that he did not believe the Italian Musicians Union of the Federazione Italiana dei Laboratori dello Spettacolo (F.I.L.S.), headed by a Mr. Mario Montovani and affiliated with F.I.M., was communist controlled even though it is affiliated with the Italian General Confederation of Labor (C.G.I.L.), a communist front organization. I should add that of the many people I interviewed during my stay in Europe, Mr. Oldenbroeck and Mr. Heyer seemed to be alone in this opinion. It was fully admitted by all others with whom I talked on the subject that Mr. Montovani's union was communist controlled. Mr. Oldenbroeck evidenced a desire to cooperate in the forming of an International Trade Secretariat for Musicians composed of Free Trade Unions if and when such a plan seemed feasible. I am of the opinion that Mr. Oldenbroeck is more adept at giving lip service to this idea rather than good constructive cooperation in the actual establishment of such a Secretariat.

"I wish to explain here that Mr. Becq advised me that an attempt was made during the latter part of 1955 to get a gathering of free musicians unions to help with an idea of forming an International Secretariat. The meeting was postponed several times and finally abandoned altogether. Mr. Becq stated that he felt that lack of cooperation from Mr. Oldenbroeck was the reason the proposed meeting was not held. Mr. Oldenbroeck contended that lack of interest on the part of proposed participants was the reason the meeting was finally cancelled. It appears to me that initiative in this matter has had to come from Mr. Becq in France and a Mr. Rocchi in Rome and that Mr. Oldenbroeck merely gives formal complacent assistance. I believe that active all-out assistance on the part of Mr. Oldenbroeck and his staff would go

a long way in setting up a Free International Trade Secretariat for musicians in Europe. I am extremely dubious as to whether such assistance will be forthcoming.

"I next went to Geneva, Switzerland, and spent some time with Phil Delaney, International representative of the A.F.L.-C.I.O. He is of the opinion that a trade Secretariat could be formed, composed of principle trade union organizations of the large free, Democratic nations of the world, which should be truly representative of free trade unions and exclusive of communist controlled unions which could adequately serve the musicians in the International field. It would be necessary to make personal contact with certain unions engaged in the musicians' field such as the trade unions in Scandinavian countries, Germany, France, Switzerland, Italy, Mexico, Cuba, Uruguay.' He arranged a meeting for me with Mr. Jack Price and Mr. Gruneberg in the International Labor organization headquarters in Geneva. I spent two days with these gentlemen discussing the forthcoming I.L.O. meeting of July 10th, where the revised Rome draft will be considered. Mr. Gruneberg has spent considerable time studying performer's rights and copyright law and is thoroughly versed on the intricacies of these subjects. He gave me a copy of the revised Rome draft and we thoroughly discussed same. This is a different subject matter than the one to which I was assigned and can best be summarized by saying that I.L.O. now is wholeheartedly in accord with the concept of a collective rather than an individual performer's rights. They feel that the copyright approach of the Berne Union is wrong and that widespread assistance should be given to musicians on a broad base rather than huge amounts going to a relatively few.

"Mr. Gruneberg gave me considerable information as to the forthcoming meeting and earnestly urged that the A. F. of M. have a representative present, an attitude in which I fully agree.

"I then went to Zurich, Switzerland, and spent some time with Mr. R. Leutzinger, General Secretary of F.I.M. I discussed Mr. Oldenbroeck's speech to F.I.M. with Mr. Leutzinger and he (Leutzinger) was quite definite in his position that he would be opposed to the communist controlled Italian Musicians' Union being ousted from F.I.M. He did express the hope that the A. F. of M. might work out a plan for closer cooperation with F.I.M. This, of course, is not feasible as long as F.I.M. continues to embrace communist controlled affiliates. I believe that there is a definite desire on the part of Mr. Leutzinger and others in F.I.M. that

(Continued on page twenty-six)

# REPEAL OF THE 20 PER CENT TAX

(Continued from page thirteen)

## Employment of Musicians Low

It was stated above that the Bureau of the Census reported a total of approximately 154,000 musicians and music teachers in 1950. The American Federation of Musicians in 1954 reports a membership of 252,512. However, the membership of the Federation contains many individuals who are musicians in name only. More than 88,000 members, or 35 per cent of the membership, report no musical activities whatsoever. Another 22,000 members are retired and slightly more than 1,000 are arrangers and copyists. About 16,000 of the members are music teachers.

Out of a total membership of slightly more than 252,000, therefore, only 125,000, or slightly less than half, can be described as "active musicians" in the sense that they report some earnings from musical activity. Only about 83,000 of these are estimated to make more than a half of their living from musical activities, and would qualify as musicians under the Census definition.

## 20 Per Cent Places Important to Musicians

In our survey, we obtained detailed reports from 560 establishments, both on their cabaret tax payments and on their employment of musicians. Based on this sample, which accounted for \$9,068,390 in Cabaret Tax payments in 1954, or 23.1 per cent of the total, employment of musicians in establishments subject to this tax is estimated at 26,865 man-years. The many part-time jobs were translated into man-years on the basis of five days a week, 52 weeks a year.

The great importance of these 20 per cent places, in relation to total employment of musicians, is indicated both by reports from individual musicians and by reports from local unions on the employment of their members. Reports from individual musicians indicate that 48.6 per cent of their jobs are provided by these establishments, and the reports from local unions indicate that some 42.7 per cent of their members' employment is in 20 per cent places.

## Job Losses Since 1943 in 20 Per Cent Places

In our interviews with establishments now subject to the 20 per cent Cabaret Tax, there were 159 which were in business in 1943, when the tax was only 5 per cent, and which could provide comparisons of employment policy in 1943 and 1954. These establishments in 1954 paid a total Cabaret Tax of \$4.5 million, or 11.5 per cent of total Cabaret Tax collections.

Between 1943, when the tax rate was 5 per cent, and 1954, when the tax rate was 20 per cent, the decline in the employment of musicians in these places amounted to:

45.5 per cent when measured in man-days; and

56.5 per cent when measured in man-hours.

It is not claimed that the increased tax rate is the sole factor responsible for this sharp decline in employment. The presumption that it was the major cause of unemployment, however, will be discussed under the next heading.

## Factors Contributing to the Distressed Condition of Musicians

Three factors have been chiefly responsible for the distress now experienced by musicians.

One is technical in nature. The very same advances in technology that have made it more possible for a growing audience to hear music, have made it less possible for musicians as a class to earn their living by playing music.

The first big blow dealt to musicians by technical progress came in the early thirties, when within a three-year span more than 13,000 movie houses were wired for sound; the number of silent movie houses was reduced from 22,544 in 1929 to 4,835 in 1932.

These drastic changes in the entertainment business—the passing of silent movies and vaudeville—caused a loss of about 25,000 jobs for musicians, most of them good jobs that provided regular employment. This number of lost jobs, in fact, was enough to take care of about 20,000 musicians on a 100 per cent full-time basis.

Technological change created some new jobs, as well as eliminating many old ones. Radio broadcasting, and later on television, were technical changes that helped to a very minor degree to offset technological job losses by creating new jobs for musicians. Combined, however, these new jobs represented employment for only about 3,500 musicians on a full-time basis.

There were also a limited number of further job increases for musicians, chiefly during the post-war years, due to the high level of income. The great expansion in canned music and entertainment, through radio, television and the juke box, had not killed the public's interest in live music and entertainment. The increase of jobs in opera and ballet, in dramatic and musical plays, and in symphony orchestras, was enough to provide jobs for an additional 1,500 musicians on a full-time basis.

Two other factors, apart from technological change, have caused distress for musicians.

One of these has been the 20 per cent tax. Job losses in establishments subject to the Cabaret Tax, during the period in which the tax has been at the high rate of 20 per cent, have amounted to approximately 25,000 man-years.

During this same period, of course, other factors existed, which could be expected to have an adverse effect on the businesses of these establishments and on their employment of musicians.

One of these was the development of television as a mass medium of home entertainment. The other was the sociological phenomenon associated with the high marriage and birth rates and the expansion of Suburbia as the nation's dwelling place; the public not only had television available as a means of home entertainment, but was unusually receptive to the whole idea of home entertainment. But to what extent were these social changes responsible for job losses in 20 per cent places between 1943 and 1954, and to what extent was the high rate of the tax responsible? The following calculations throw a great deal of light on this question.

Consumer expenditures in eating and drinking places are reported by the Department of Commerce. Consumer expenditures in similar places, during hours when there is dancing or live music and entertainment, and the 20 per cent tax applies, can be calculated directly from the Cabaret Tax receipts. Now it seems to me that, if it had been primarily the social changes which kept people out of eating and drinking places during the prosperous post-war period, all such places would have suffered equally. But this is not the case. Total consumer expenditures in eating and drinking places, taxed and tax-free combined, showed an increase of 102 per cent between 1943 and 1945. I am therefore compelled to believe that the high tax rate of 20 per cent has been chiefly responsible for the decline of 40 per cent which took place, between fiscal 1943 and fiscal 1955, in consumer expenditures for meals and beverages which were subject to this tax.

## 20 Per Cent Tax Depresses Business

The American Federation of Musicians is asking this Committee for relief from this tax, which has so plainly had major responsibility for the loss of some 25,000 jobs for musicians, in establishments which still provide 45.6 per cent of the employment opportunities now open to musicians.

To what extent will the repeal of this tax help relieve the hardships which musicians now experience?

We have two sorts of evidence to present with regard to this question.

One is based on carefully conducted interviews with 159 owners and managers of establishments who did business in 1943 under a 5 per cent tax rate, who were still in business at the time of this survey, and who paid 11.5 per cent of the total Cabaret Tax collected under the 20 per cent rate in 1954. These establishments have managed, by cutting down taxable time by 40.6 per cent, and man-hours of employment for musicians by 56.5 per cent, to remain in business.

These proprietors tell us without qualification that, upon repeal of the 20 per cent tax, there will be an immediate increase in days per week, and in hours per day, for the musicians they now employ, back to the 1943 level. This would result in an immediate increase in job opportunities for musicians in these establishments of some 51 per cent. These proprietors also expect to increase the number of musicians they employ. This, combined with the increase in days per week and hours per day, would increase employment in these establishments by some 68 per cent.

These estimates express the intentions of proprietors themselves. Is it reasonable to believe that these intentions will be carried out if the tax is repealed? My second point is a common sense point, which deals with this question.

## Better Return on Capital Investment

These establishments have a capital investment in entertainment facilities. The use of these facilities has been reduced greatly since

the tax was increased to 20 per cent. An immediate lengthening of days per week for musicians, and hours per day, would represent no more than a natural attempt by these essentially small businessmen to obtain a better return on investment. It is entirely believable, therefore, that there will be a very rapid and substantial expansion in total entertainment and dancing hours, and in the employment of musicians, if the 20 per cent tax is repealed.

This testimony can be summed up briefly.

1. An extensive study has been conducted of the economic position of musicians. The results of this study show that musicians as a group now experience great hardships. There have been job losses caused by technological change, and there have been job losses in establishments subject to the Cabaret Tax, during the period in which this tax has remained at the high rate of 20 per cent. Since consumer spending in similar establishments not subject to this tax has risen sharply throughout the postwar period, the high rate of this tax, in our opinion, must bear a substantial part of the responsibility for the job losses in these establishments.

2. If the Committee grants that musicians, wherever they may find employment, are important to our cultural development and leadership, then we appeal to the Committee to consider this 20 per cent tax in human, rather than revenue, terms. The revenue is a pittance—some \$40 million annually. The human and cultural loss is incalculable. In my own interviews in many cities, I met not one musician who wanted his own son or daughter to pursue music as a career.

#### Cost of Enforcement Is High

3. The administration and interpretation of this tax are difficult and vexing. The costs of administering and collecting this tax must be high.

4. This tax is discriminatory. Almost all other emergency excise taxes have been eliminated or substantially reduced. Food and beverages are taxed only when dancing and/or entertainment are provided simultaneously, and no other form of entertainment is now taxed at the 20 per cent rate.

5. We do not claim that repeal of the 20 per cent tax will solve all problems of the musical artist. Repeal of this tax, however, is the only alleviating action which is within the power of the Congress to undertake. And we have, we believe, presented strong evidence that such repeal will result in a very substantial improvement in employment opportunities for musicians as a group. In human and cultural terms, this will be a great gain.

Thank you, Mr. Chairman, and gentlemen of the Committee.

Statement by Marian H. Berdan  
Williamsport, Pa., Musician, Before the

Subcommittee on Excise Taxes of the Ways and Means Committee  
Mr. Chairman and Gentlemen:

I am Marian H. Berdan. My home is in Williamsport, Pennsylvania, and I have been a professional musician for some twenty years. As part-time secretary of the musicians' union of that area, I have made a personal survey of 390 entertainment places in the Pennsylvania counties of Lycoming, Clinton, Sullivan and Tioga, which are potential music employers. The purpose of my survey was to determine at first hand how many of these establishments would employ one or more musicians if the ruinous 20 per cent cabaret tax is repealed or substantially reduced.

Since more jobs for musicians, entertainers and service help mean more federal tax revenues, I believe you gentlemen will be interested in what I discovered. Of the 390 places of potential music employment, where I talked personally with the responsible owner or operator, 314 of this number will definitely employ one or more musicians if you gentlemen and the Congress give us tax relief. Most of the entertainment places in my rural area of Pennsylvania are small, but nearly all of them have a capital investment in facilities for dancing and entertainment that they would like to put to work were it not for the 20 per cent tax. As of today, under the awful burden of this 20 per cent tax, only 20 of the 390 places now employ a total of 59 musicians. I also have investigated potential music employment in the hotels in my area. I attended a recent meeting of our regional Hotel Association. Ten of the managers and owners present told me they would gladly return to a music entertainment policy if this tax is repealed. I took a census and came away with solid promises of 39 jobs for instrumentalists.

To give you gentlemen some notion of how very limited is music employment in my area I ask you to listen to these findings of my survey.

In the four counties there are nine entertainment places employing altogether 42 musicians one night a week; another place employs one musician two nights weekly and ten places account for 16 more jobs three nights a week. A total of 59 musicians, all working part time. My home city of Williamsport is, I think, fairly typical. Prior to the distressing present-day trend in music employment—or rather, unemployment—Williamsport theaters gave regular work to 72 musicians; dance halls operating from one to five nights weekly provided jobs for 75 more musicians. One hundred and seven musicians, in all, were working in various dance bands. Now Williamsport has no musicians in its theaters and only thirty-odd employed in various other places, and all of them on a part-time basis.

It is a desperate picture of unemployment and the end is not in sight. Five dance orchestras in my area have lost their jobs in the last three months. This accounted for 20 more jobs and I was told in each instance that the economics of the 20 per cent tax were responsible.

Mr. Chairman, there is no lack of appreciation for live music in my area. The existence of a 60-piece symphony orchestra in our small city indicates a lively interest in good music. The personnel of that symphony are, of necessity, part-time musicians—people who cannot earn a livelihood from their generally excellent musicianship. The conductor of our symphony tells me that at least half of his musicians could obtain music jobs at living wages if this tax is repealed. Yet, today the problem of this conductor is to obtain replacements for those who are forced to surrender their chosen profession for a job that will feed them and their families.

Mr. Chairman, my personal job-hunting survey in a very small segment of this country is, I think, revealing. When 314 out of 390 potential employers of musicians in my own tiny territory tell me they will employ one or more musicians if this awful tax is repealed or substantially reduced I suggest that this projects a very significant employment factor for your consideration. Dr. Shook has told you something of his scientific findings on that score, and on a national basis. I wanted you gentlemen to have my own very painstaking survey report from a very small area because they seem to support each other.

Mr. Chairman, I am but one of some 252,000 musicians who suffer under conditions which only you and your colleagues in the Congress can remedy. I sincerely hope you will give us the relief we so sorely need. Thank you for listening.

Statement by Charles Parrish  
Washington, D. C., Musician, Before the

Subcommittee on Excise Taxes of the Ways and Means Committee  
Gentlemen of the Committee:

My name is Charlie Parrish. I want to thank you for letting me talk to you about this terrible 20 per cent tax—it really is a ruinous thing and what it has done to a lot of good employers and a lot of good musicians right here in Washington.

Myself—I've been pretty lucky. I've been a band leader in this area for over twenty years and I've been doing all right. I've worked every hotel and most of the clubs in Washington and I can tell you from my own experience that this tax is hurting, and hurting mighty hard.

Not so long ago every first-class hotel in Washington was using live dance music. Today you only have three—the Shoreham, Statler and Mayflower. The same goes for the better clubs. Every year a few more have dropped out of existence so that now there are maybe four or five clubs in this area where people can go and enjoy an evening of wholesome dancing and entertainment.

Right down the line the reason is the same—the 20 per cent tax. Let me give you a few of my own experiences.

I was working at the Rainbow Room in the Hamilton Hotel for over five years. We were happy there and the management was satisfied with the band, but they told me that on account of the tax they were going to discontinue music along with the rest of the Manager Chain, and that's what they did.

So I left there and took a band into the 400 Club on F Street, where we had a band upstairs and also one downstairs. After a few months the management told me they were going to discontinue music,

(Continued on page eighteen)

# WHY DO IT THE HARD WAY?



## ...it's easier with Martin Freres **Woodwinds**

**AT FIRST GLANCE**, the music at the top might throw the average clarinetist. But it's really very simple.

The solution is at the bottom of the page, where the same four bars are written the easy way.

Our point is that the obvious is often overlooked . . . and that some musicians make their work unnecessarily strenuous and fatiguing, while others seem to play their jobs the easy way.

Perhaps you're a reed man who doubles. Maybe you're a "legit" clarinetist or oboe soloist. Whatever your musical field, you'll find that Martin Freres woodwinds relieve you of tone and mechanical problems, let you concentrate on technique and interpretation. **They make your job easier.**

Ask your dealer to arrange trial of a Martin Freres soprano clarinet, alto clarinet, bass clarinet or oboe—soon. Literature and name of your nearest Martin Freres dealer on request.



# NOW TRY IT THE EASY WAY!



The same music is written here the easy way. It's a simple Chromatic Scale! Try this one on your friends . . . and try a Martin Freres woodwind.



## SOPRANO CLARINETS • ALTO AND BASS CLARINETS • OBOES **MARTIN FRERES WOODWINDS**

Buegeleisen & Jacobson, Inc.—5 Union Square, New York 3, N. Y.

In Canada: 720 Bathurst Street, Toronto 4, Ontario

(5785)

# REPEAL OF THE 20 PER CENT TAX

(Continued from page sixteen)

due to the 20 per cent tax, in one room, and a few months later they discontinued it in both rooms.

From there I took a band into the China Clipper on 14th Street. And again, after a few months, the room was closed on account of the 20 per cent tax.

From there I took a band into the Metronome Room of the old Wardman Park Hotel, now the Sheraton Park Hotel. That was absolutely one of the finest and most popular rooms in Washington. I was there a little over a year when Mr. Johnson, who was manager at that time, told me just like I'm talking to you now, that the only reason why he had to close the room was the 20 per cent tax.

From there I went to the LaConga in Prince Georges County, one of the largest clubs in Maryland. They had two bands. Three and one-half years ago this club discontinued music altogether due to the 20 per cent tax.

I left there and went to the Ding How Restaurant on Irving Street in Washington, one of the largest Chinese-American places in Washington. It also was forced to stop using live music on account of the 20 per cent tax.

I could go on, Mr. Chairman, listing other places with the same beginning and the same end, but I think by now you have the general idea. Like I said, I've managed somehow to keep occupied as a musician and to make a living at my trade. But lots of my friends, equally good musicians, have had a really rough time. And even for myself, where I used to have seven and nine men working the band, I now have three, and find it difficult to keep them going. I sure hope you can do something to help us all out.

## Statement by Gwen Bari

Los Angeles, California, Musician, Before the Subcommittee on Excise Taxes of the Ways and Means Committee  
Mr. Chairman and Gentlemen:

My name is Gwen Bari and my home is in Los Angeles. I am a musician by profession and right now—as is too often the case—I am an *unemployed* musician. The 20 Per Cent Cabaret Tax is directly responsible for my present unemployed status. This unjust tax caused me to lose my last professional engagement and the tax contributes directly to the fact that I have absolutely no prospects whatever at present of getting more work as a musician. Just to show you how this awful tax is destroying my livelihood and that of thousands of other musicians, let me read for the record this brief letter addressed to me and dated November 13, 1956.

"Dear Miss Bari:

"Re: Notice of Termination of Contract

"I regret to inform you that the 20 per cent entertainment tax has discouraged quite a number of customers who in the past have enjoyed the atmosphere and cuisine of this establishment. Fear of losing these customers has prompted me in reaching this decision. I trust you will understand my position in this matter."

The letter is signed by Mr. Dick Herman, owner of "The Pepper Mill," a restaurant in Pasadena, California.

Last October, when I returned from a tour out of the country, I wrote "The Chandelier," a restaurant in Long Beach which had been operating with the tax permitting singing. I received a reply dated November 5 from Mr. Ernie Glaser, owner of this restaurant, and with your permission, I would quote briefly the pertinent portions of this letter: "I am sorry indeed to have to tell you that we have had to discontinue our entertainment because our customers are unwilling to pay the 20 per cent tax. At this moment we have no entertainment tax and no singing. We were looking forward so much to having you appear at the Chandelier, but we will have to wait until this unjust tax has been remedied. The decision to do away with entertainment and the tax is not mine alone, but similar steps have been taken by several operators in my area."

So, Mr. Chairman and gentlemen, what I am doing here today is asking you to help make it possible for me to work at my profession. I could call a very long roll of bitter disappointments in job-holding and job-hunting due to this awful tax. I had played and sung at the Lark Supper Club in Los Angeles for a little over a month when the owner came and asked me not to sing because singing to my own accompaniment made his place subject to the tax, and he was losing too many customers because of the 20 per cent levy. I had

similar experiences at the Eldorado Club and at Mike Layman's Club.

These experiences have been serious frustrations, Mr. Chairman. I'm a pretty good singer as well as instrumentalist. I command good pay when I can use both of my talents to entertain. I can play the piano and no cabaret tax is assessed. The moment I open my mouth to sing, slap goes the tax. And my kind of employers just can't seem to operate successfully under this awful tax.

If some wise man in the Internal Revenue Department can explain to me why it is that 25 customers in a club can burst out in song while I play and not invoke the tax, while if I so much as sing one chorus to my own accompaniment the tax goes on, I'd be relieved to have the explanation, because the matter bewilders me and hurts me, too.

I am a professional entertainer. I enjoy entertaining people. I want to give them my best. I want to give my employer my best. That's the American way. But under this awful tax I can't do that. I can't give my all. I can't make a living in the American way in America. That's pretty hard to face up to, but I had to do just that as recently as last Spring.

I decided that if my own country was going to tax me out of business, I'd try another country. So I went to Manila, Hong Kong and some other cities of the Orient. This awful tax did not exist there. They hadn't even heard of it, and naturally I didn't try to inform them. My foreign tour was completely successful. I earned good money. I both played and sang and I gave them everything I had. It was wonderful. I was over there for six months.

But one doesn't stay away from family and friends forever, taxes or no taxes. Now I'm back and the frustration has begun all over again. If I cannot sing as well as play I cannot get to the top of my profession. I cannot earn my full potential in salary. I can't keep from feeling frustrated. This awful tax has been in effect through every year of my professional life. I hate to look back on those painfully handicapped and wasted opportunity years. That has been the story for thousands of my fellow musicians, and I am here pleading their case as well as mine. Perhaps, for me, it isn't too late if you gentlemen will act promptly to repeal this awful tax law.

Thank you, Mr. Chairman and gentlemen, for listening to my troubles.

## Statement by Mr. Meyer Davis

Employer-Musician, New York City, Before the Subcommittee on Excise Taxes of the Ways and Means Committee  
Mr. Chairman and Gentlemen:

My name is Meyer Davis. My home is in New York City and my business is music—instrumental music. I am a working musician but it happens that I employ around 1,000 musicians to play for me. In short, I am a rarity in the music profession because I am constantly employed. Unfortunately, that happy condition is not enjoyed by most of my 250,000 fellow musicians for whom I speak today.

My music business falls into two categories—the party or social function business which is not affected by this tax and the steady engagement business in hotels, night clubs, etc., which decidedly is affected by this unfair tax.

What is happening to music and musicians under the intolerable burdens of this tax is best illustrated when I tell you that my business in dine and dance establishments has declined 50 per cent during the continuance of this 20 per cent tax. Whereas my New York office once employed six men to handle the bookings for this type of business, we now get along very well with two men—and the major efforts of those men are mainly devoted to places which are not subject to this tax, such as the Greenbrier, in White Sulphur Springs, the Everglades Club in Palm Beach, the S. S. United States and other music employers of like nature.

It goes without saying that when my booking facilities for music employment in 20 per cent places is cut from six to two men that the number of musicians employed by me is also reduced substantially. I would estimate that the musicians employed in this type of entertainment are fewer today by 33 to 50 per cent. That decline has been, of course, gradual, but nevertheless continuing since this tax was fixed at its impossible 20 per cent level.

Significantly, Mr. Chairman, I should tell you that the largest talent and band agency in America has completely discontinued its booking and promotion departments concerned with music going into the 20 per cent tax areas. The demand just didn't exist.

I have long been identified as one of the major bandleaders in America and therefore can perhaps qualify as an expert witness on

(Continued on page twenty)



Barrett Deems  
and  
Friend!

## Setting "the drum standard of the world" **DEEMS and LUDWIG!**

Barrett Deems' fast, crisp, solid rhythms have brought him recognition as one of the world's foremost dance drummers.

He started to play drums at the age of five in Springfield, Ill., studying under Charles Seibert to whom he gives full credit for his present skill. Since then, Barrett has played with a top roster of bands: Joe Venuti, Red Norvo, Muggsy Spanier, Jimmy Dorsey. In 1954 he joined Louis Armstrong.

The Armstrong combo (currently featured in MGM's picture "High Society") travel the world by air — England, France, Germany, Africa, Australia. Such tough schedules call for drums that can take it — and still deliver the needed tone and speed! That's why Barrett and other top artists rely on Ludwig drums to set their drum standards.

You'll find hundreds of "reasons why" Ludwig is foremost among drum manufacturers in our new Catalog No. 57. It's just off the presses and it's FREE! Just clip coupon and mail in today!

Here's the Ludwig  
Combination  
Barrett Deems Prefers



1. 5½"x14" Snare Drum
  2. 9"x13" Tom Tom
  3. 8"x12" Tom Tom
  4. 16"x18" Floor Tom
  5. 12"x22" Bass
  6. 15" Thin Hi Hat Cymbals
  7. 16" Thin Crash Cymbal
  8. 22" Med. Ride Cymbal
  9. 16" Med. Ride Cymbal
  10. 18" Med. Ride Cymbal
- Finish: White Marine Pearl, Chrome

Just off the press! Now Ludwig  
Catalog No. 57. Four Colors . . .  
56 pages! Send coupon today



NAME: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

CITY: \_\_\_\_\_

STATE: \_\_\_\_\_

**Ludwig**  
CHICAGO



Ludwig Drum Co. • Makers of WFL Drums  
1728 North Damen Ave. • Chicago 47, Ill.

# Trade Up Now!



You'll Play Better



...WITH A BETTER NEW

**CONN**  
*Constellation or Victor*

Great stars of the music world play CONN Constellation and Victor instruments... you'll find enthusiastic Conn users in all the great bands (Count Basie, Stan Kenton, Les Brown, Duke Ellington, etc.) and in the top radio and television studio orchestras. Why don't you trade up to a new CONN and see how much better you play—even with less effort! Conn instruments are actually easier to blow, better in tune, and have finest tone. Prove this to yourself... visit your Conn dealer and try a new Conn—for the thrill of your life!

## PLAY NOW—PAY LATER

Select the CONN you really want... then play now—pay later! Your old instrument in trade may make full down payment... balance can be arranged in SMALL monthly payments. See your dealer at no obligation. Start playing better, with a better new CONN!

CONN BAND INSTRUMENT DIVISION,  
C. G. CONN Ltd., Elkhart, Indiana



WORLD'S LARGEST MANUFACTURER  
OF BAND INSTRUMENTS

Fight Infantile Paralysis. Join  
the March of Dimes, January 2-31.

20

# REPEAL OF THE 20 PER CENT TAX

(Continued from page eighteen)

this type of music employment. Mr. Chairman, you can now count on the fingers of your two hands the "name" bands of America. This is a sad commentary. You and I, Mr. Chairman, can remember when this country was blessed with countless great bands touring the nation and bringing the best of dance music to our people. I do not mean to suggest to you that the 20 per cent tax alone is responsible for this falling off in national bands. True, there has come a change in national habits; television has come to our living rooms, and there are other minor factors sharing part of the blame. But I say to you that when a misguided federal tax policy levies a surcharge of 20 per cent on any free born American's right to entertainment and personal enjoyment, he's going to resent it, and neither you nor I will blame him. The net result is that he stays out of the type of entertainment places that are forced to charge him this exorbitant tax on top of his dinner check.

Because I consider this taxing policy completely uneconomic and unrealistic from a businessman and a Treasury point of view, I cannot conclude without a comment on the ostrich viewpoint of the Treasury with respect to this levy. The point has been made. I believe, that more musicians, more waiters and waitresses and more service help at work in rooms when the tax is eliminated will certainly increase personal income tax revenues. But no witness, I believe, has suggested to you that every time a dine-and-dance room is darkened by the operations of this tax this is what happens in terms of lost gross product and tax revenues: Mrs. Jones just doesn't get her hair done at the hairdressers; her husband doesn't buy that orchid; the dressmaker doesn't sell that party dress, et cetera, et cetera. The gross product thus lost must be staggering. The lost revenue to the Treasury must be many times greater than it collects from this unjust and wholly discriminatory 20 per cent tax.

Thank you, Mr. Chairman and gentlemen, for listening so patiently. I hope you will find it possible to help music and the musicians by repealing this tax without delay.

Statement by William F. Boston

Palm Beach, Florida, Musician, Before the

Subcommittee on Excise Taxes of the Ways and Means Committee

Mr. Chairman and Gentlemen:

My name is William F. Boston, I live in West Palm Beach, Florida, and have been a working musician in the Palm Beach area for more than thirty years.

This evil 20 per cent tax is described by some as a "luxury tax." It has been claimed that people who live luxuriously should not and do not object to paying a luxury tax on their entertainment.

Mr. Chairman, I work in the nation's No. 1 luxury spot—Palm Beach. I have been playing music for many years in what are generally described as society's swankiest fun spots. Right here and now I want to say that the luxury-minded people of Palm Beach are not happy about paying this 20 per cent tax as a part of their dinner check. To prove my case that this is *not* a luxury tax, I'd like to give you some facts, past and present, on what's happening to the music business in Palm Beach.

The exclusive Bath and Tennis Club once employed seven instrumentalists. Today no working musician enters those sacred portals. The same is true of the Wertz restaurant which once employed five men the year around; the George Washington Hotel, which once had five musicians on a year around basis; the Pennsylvania Hotel, with six men the year around; and the Colony Hotel, which used to give year around employment to three men.

In each instance mentioned, Mr. Chairman, the managements told me that their change in entertainment policy has been dictated wholly or largely by the uneconomic effects of the 20 per cent tax. These and other resort entertainment places have had to combat not only customer reluctance to pay this outrageous levy, but have had to compete with one or more luxury-type membership clubs where entertainment is provided but where the tax is not enforceable.

A striking example of this unfair competition is the very private and very exclusive Everglades Club of Palm Beach. Today this club does a flourishing entertainment business at the expense of public places of entertainment in the same resort community. Thus, the rich man and his club are today exempt from the 20 per cent cabaret tax while the working man carries this burden.

he plays  
**Selmer**

RAY ANTHONY · Selmer (PARIS) Trumpet

Play a Selmer—and  
you'll play better, too.  
Find out why—see your  
Selmer dealer



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 instru-  
ment action.

- No. 1—Trombone Slide
- No. 2—Valve Instruments
- No. 3—Fine Mechanisms
- 30c With Swab Applicator.
- 33c With Dropper.



BUY IT AT  
MUSIC DEALERS EVERYWHERE

## Learn to Be a Professional Piano Tuner and Technician

Splendid field; demand for competent  
technicians exceeds supply.

DR. WILLIAM BRAID WHITE, world-famous  
piano tuner, technician and teacher, whose  
work is endorsed and approved by Stein-  
way & 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**  
5140 West Agate Ave., Chicago 30, Ill.

## 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

INTERNATIONAL MUSICIAN

As I told you, I have been familiar with this aspect of the luxury resort scene for thirty years, and because it affects my livelihood to an important degree I am somewhat of an expert on the evil operations of this misnamed "luxury" tax.

There is much desperation, Mr. Chairman, about this tax in the area from where I come. Owners and operators of entertainment rooms have been ingenious in devising separating partitions and the like to stave off the application of the 20 per cent tax. The four widely known winter resort hotels in Palm Beach have separated their tax and non-tax public rooms with heavy glass partitions. I lead an orchestra in winter time in one of these hotels, and my testimony is that of an eye-witness when I tell you that the non-tax room is peopled and doing a brisk business, while the tax room is comparatively deserted. This goes on, mind you, in surroundings where the guests pay at the rates of \$50 a day and up for their accommodations. No, Mr. Chairman, not even the people who can afford luxuries will pay this misnamed "luxury" tax.

Finally, may I report to you that just before I left Palm Beach to attend this hearing, I was informed by the management of the Taboo Club, one of the show places on Worth Avenue, that it is changing its policy of the last decade and will no longer provide any entertainment that makes it liable to the 20 per cent tax. I was told that the change is dictated by the fact that its customers simply won't pay this 20 per cent surcharge any longer. We musicians are desperate, Mr. Chairman and gentlemen. You can help us and I trust you will do so without delay.

Thank you.

Statement of Marie A. Hurley, Chairman

Legislation Department, National Federation of Music Clubs  
Before the Forand Subcommittee of the Ways and Means Committee  
Mr. Chairman and Members of the Committee:

I am Marie A. Hurley, legislative chairman of the National Federation of Music Clubs, which organization has a membership of approximately 600,000.

Perhaps you are wondering why we of the National Federation of Music Clubs would concern ourselves with the Cabaret Tax. And were you to attend a program sponsored by us where you would hear nothing but classical music, you would, I am sure, wonder even more as to our interest in this problem. While, admittedly, we do prefer the so-called "long-hair" music, we want it understood that we are dedicated to the cause and promotion of music generally, and we defend the right of all musicians to earn a living wage through music, the profession of their choice.

Prior to enumerating the reasons of the National Federation of Music Clubs for urging repeal of the Cabaret Tax, I want to express our appreciation for the time and the effort your Subcommittee has given to the study of this problem and to corrective legislation. I also want to thank each Congressman and each Senator who has expressed his willingness to support repeal or reduction of the Cabaret Tax. Special thanks go to the eleven Congressmen and the three Senators who introduced Cabaret Tax repeal bills during the 84th Congress. We of the National Federation of Music Clubs are of the opinion that the Cabaret Tax might have been repealed by the 84th Congress if one of these bills had been sent to the floor of the House and the Senate. We now urge the passage of a repeal bill through your Committee and on to the floor for vote early in the next session of Congress. And, gentlemen, we favor *outright repeal*.

The 84th Congress is to be commended for the legislation it enacted in support of several cultural endeavors. A bill was signed into law which granted a Federal Charter to the National Music Council, just recognition of the significant role music plays in our national life. Congress also adopted legislation which provides for the promotion and strengthening of international relations through cultural and athletic exchanges and participation in international fairs and festivals. Congress expeditiously allocated funds to the State Department for the music programs it sponsors abroad. Musical groups were sent all over the world to counteract Russian propaganda to the effect that America is culturally barbaric. Yet that very same Congress reduced the effectiveness of the American counter-attack to this false Russian propaganda by failure to repeal a tax law that discriminates against American music and American musicians.

The free, democratic way of life that our talented American musicians symbolize before enthusiastic audiences in Europe and the Far East is hardly complimented by the fact that almost without exception those same talented American musicians, on return to their beloved

JANUARY, 1957

MUSICIANS! MUSICIANS! MUSICIANS!

## BE A MODERNIST ON YOUR INSTRUMENT

Swing in the Style of Our Times

These Ultra Modern Books Tell How

### NEW DIRECTIONS IN JAZZ PIANO

Page after page of interesting harmonic innovations, new styles and techniques to give fresh, modern ideas to the pianist and composer. ....\$1.25

### INNOVATIONS IN FULL CHORD TECHNIQUE

Don't let playing chords tie you up in knots. This complete book illustrates how Brubeck, Shearing, Tristano use the full chord technique - parallel, block, whole tone, minor. ....\$1.25

**PIANO ORIGINALS BY THE GREAT SCOTT**  
You heard these on Bethlehem Records. Now every note is on paper for you. ....\$1.25

**HAL SCHAEFER IN THE JAZZ WORK SHOP**  
-6 brilliant piano transcriptions direct from his RCA Victor album. ....\$1.25

**PIANO PERSPECTIVES** - new concepts in piano playing. Create new style solos through modern harmonization. ....\$1.25

**CHORDS AND PROGRESSIONS, VOLUMES I & 2** - Theory made easy! Learn Popular, Modern, Chromatic, Deceptive, Substitute and "Blues" progressions so essential for the modern pianist. ....\$1.25

**JAZZ ORIGINALS FOR ALTO SAX BY HAL McKUSICK**  
Ten great progressive jazz solos by RCA Victor's brightest jazz star. Exactly as he recorded them. ....\$1.25

**CHARLIE PARKER'S YARDBIRD ORIGINALS**  
Any alto sax man can take off on these original solos and ad-lib - exactly as recorded by Parker. Includes piano accompaniment. ....\$1.25

**JOHNNY SMITH'S AID TO TECHNIC FOR GUITAR** - Acquire a modern technic - this greatest of guitarists shows how. First time available. ....Only \$1.50

**AL CONN'S RECORD SOLOS FOR SAX** - From his hit records come these transcriptions for tenor sax. ....\$1.25

**AL CONN'S JAZZ WORKSHOP FOR TENOR SAX** - the prodigious tenor man with four great arrangements, including excerpts from EAST COAST JAZZ SCENE. ....\$1.25

**CHAS. PARKER'S BEBOP SOLOS FOR ALTO SAX** - exciting new sounds; a must for alto men. ....\$1.00

**JAZZ ORIGINALS FOR CLARINET**  
Hal McKusick's famous solos - transcribed note for note for you to play. ....\$1.25

**ROCK 'N' ROLL - 12 SWING ORIGINALS**  
The audience wants it - so play it! 12 original hits like Stompin' Round, Rock Candy, etc. Parts for all Bb, Eb, C instruments and trombone in one book. ....\$1.25 each

**LEARN TO WRITE PROGRESSIVE SOUNDS**  
New sounds through harmony, melody, 12 tone technic and rhythm, plus 6 modern jazz works. Music of the future. ....\$1.25

**COOL SOUNDS OF MILES DAVIS** - milestone in modern jazz; the new sounds with ad-lib choruses exactly as he recorded them. Volumes I & 2. ....\$1.25 each

**TRUMPET ARTISTRY OF SHORTY ROGERS**  
The same sounds can come out of your horn. Here's the notes for you to play. ....\$1.00

**NEW DIRECTIONS IN TONGUING**  
Innovations in double and triple tonguing techniques for the modern trumpeter. ....\$1.50

**JAZZBO COLLINS PRESENTS THE EAST COAST JAZZ SCENE**  
Six arrangements for small combos in one book. Composed and arranged by such stars as: Manny Albam, Don Elliot, etc. Only ....\$1.25

**JOHNNY SMITH GUITAR INTERPRETATIONS**  
Take your pick, but you must know the modern guitar sounds. This book shows you how. Volumes I and II. ....\$1.25 each

**MY WHITE'S 10 ORIGINALS FOR MODERN GUITAR**  
New modern harmony and progressive harmonic devices. Truly professional material. ....\$1.35

**ARTISTRY IN TECHNIQUE FOR MODERN GUITAR**  
Develop your technique and fingering. Play all the difficult passages in modern music with ease. ....\$1.25

**HOW TO IMPROVISE**  
Complete control of the subtle sounds is yours in everything you play from Dixieland to Latin. ....\$1.25

**JAZZ DUETS**  
Dixieland, Bop, Jazz, Cool sounds - they're all in this big book. Name your instrument. ....\$1.25

**CONCERTO FOR Eb SAXOPHONE**  
Something different that will send your soaring. Concerto by George Steiner is great concert material that fits into any program. ....\$1.25

**DRUMCRAFT** - the modern approach for the dance drummer: faking, reading, Latin beat, Dixieland, correct use of accessories, commercial drumming, etc. ....\$1.25

**NEW! SHELLY MANNE DRUM FOLIO**  
The original drum parts exactly as written for and played by SHELLY MANNE. Now you can read and hear the same drum parts at the same time! Special recording by Shelly Manne included free. It's loaded with new ideas and techniques for the modern drummer. ....Complete, \$2.50

### DR. MAURY DEUTSCH'S PROFESSIONAL TRAINING PROGRAM FOR ARRANGERS • COMPOSERS • CONDUCTORS • INSTRUMENTALISTS

**EAR TRAINING AND SIGHT READING** - How to develop absolute pitch, sight singing and ear training for all voices and instruments. ....\$1.25

**ARRANGING** - A startling new approach that develops your talent to the fullest degree. Vols. I, II, III. ....\$1.00 each

**MUSICAL PSYCHOLOGY** - How to arrange for radio, TV, theatre, ballet, etc. Film background music principles explained and illustrated. ....\$1.00

**DR. DEUTSCH SYSTEM OF MUSICAL COMPOSITION** - Extended tonality, form and style, music in 4 dimensions, etc., for the arranger with limited time for study. ....\$3.00

**HOW TO ARRANGE FOR LATIN-AMERICAN INSTRUMENTS** - Dr. Maury Deutsch has the arranger's and instrumentalist's answer to correct Latin interpretation. Each sketch includes typical melody, counter melody, piano and rhythm part. ....\$1.25

**THE ART OF SONG WRITING** - A real "how-to" book, covers every phase: rhythms, form, piano arranging, even rhyme patterns. ....\$2.00

**INSTRUMENTATION AND VOICE LEADING** - The "science" of perfect voice leading thoroughly covered for brass, reeds, string and percussion instruments. ....\$1.00

**VOICING BY ACOUSTICS** - Voicing for every chord from 2 to 12 tones without the aid of a piano. ....\$1.00

Rush Your Order - a postcard will do \* Postage paid on prepaid orders

SEND FOR FREE LIST - MONEY BACK GUARANTEE

## R and M Supply Co.

105 LONGACRE RD. • ROCHESTER 21, N. Y.

**NOW!**  
Get Modern Edge  
and Big Sound!

**Bob Dukoff's New  
FLUTED  
Chamber  
Mouthpiece**



Hear a Dukoff fluted mouthpiece in action. Listen to the new Victor Album SAX IN SATIN featuring Bob Dukoff.

The unique flutings (patent pending) in the chamber are the key to the brilliant performance of these new Dukoff Mouthpieces. They guide and control the flow of air to produce the distinctive Dukoff sound—and give your tone the "edge" you want for modern solo and section work. Try one on your horn and hear the difference. Each Dukoff Mouthpiece is precision made of hard rubber and is personally tested, inspected, and approved by Bob Dukoff himself.

- 2" — short and medium close
  - 3" — short and medium open
  - 4" — medium short and open
  - 5" — medium long and open
  - 6" — medium long and very open
- (Also: BD, Dukoff's personal facing for tenor sax, between the 5" and 6")

Clarinet—13.50  
Alto Sax—15.50  
Tenor Sax—17.50

At better music stores everywhere  
Distributed Exclusively by

**Selmer**  
ELKHART, INDIANA

GIVE TO CONQUER CANCER—  
AMERICAN CANCER SOCIETY

homeland, all too often are faced with unemployment. The paradox is that American tax dollars are being generously expended to rebuild bombed opera houses abroad and to rehabilitate the government-supported symphonies of the Old World, while the drying up process of our own well of talented American musicians is being accelerated through lack of funds and inequitable taxation.

The widespread unemployment among American musicians is attributed to technological development, a change in entertainment habits, and the Cabaret Tax. Of these three factors the Cabaret Tax is the most significant and the one for expeditious resolution by Congress through elimination, for two reasons:

1. While a tax is not levied on all live music, it is levied on every dine and dance establishment that would provide live music for the entertainment of its patrons; and

2. This tax law, by its prolonged retention on the books, has contributed in no small measure toward taxing out of existence 55 per cent of all establishments which employ musicians.

That bands and orchestras, especially symphony orchestras, are faced with a critical shortage of qualified musicians is common knowledge. That this situation is a serious threat to the cultural life of our nation goes without saying. Musical prodigies, as we all know, are rare. Relatively few talented musicians make the jump from the music conservatory to fame in one leap. The majority of our gifted musicians acquire professional proficiency and develop individual style in the popular music professions. There are no longer sufficient jobs in the musical profession, however, to accommodate the potential musical artists of tomorrow. Suffice it to say, the supply far exceeds the demand. And as for our big name bands, only a handful have managed to survive the long blight of continuing unemployment for musicians.

America time and time again is described as the land of opportunity. Just what opportunities can we offer the 31,000,000 music students currently in grade schools, in high schools, and in colleges throughout the nation? There are already 252,500 qualified professional musicians in this great country of ours, with full employment for only 53,000 of them. What shall we do with this surplus crop of new musicians? Shall we create a "Musicians' Bank" for the nearly 200,000 who are unable to find musical employment and pay all other musicians not to practice the profession of their choice? This suggestion is no more ridiculous than retaining a tax law on the books which contributes in no small measure to the downgrading of music from its current status, VOCATION, to AVOCATION. And no more helpful, I might add, than the present expedient of "plowing under" young musicians by forcing them into other occupations.

In an effort to combat juvenile delinquency, New Jersey civic groups planned to provide refreshments and live music for teen-age dances on Saturday nights. These groups, however, had to abandon the project because they could not afford to pay the 20 per cent tax. Until the Cabaret Tax forced so many of them out of business, hotel dine and dance rooms provided our young people with safe, sane places to dance. Now they frequent places that should be out of bounds for them. Let us repeal the Cabaret Tax before it makes a very real contribution to juvenile delinquency.

Having been informed by the Treasury that there could be "no tax cuts" during the last Congressional session, we were surprised when the 84th Congress enacted legislation to further reduce the Movie Admissions Tax. This reduction means a loss of \$70,000,000 to the Treasury, whereas repeal of the Cabaret Tax would cost the Treasury less than \$40,000,000 per year, assuming there would be no added tax returns from increased business and employment. This is discrimination against music and musicians.

In summary, the Cabaret Tax can be charged with responsibility for:

1. Creating an unemployment crisis for musicians by forcing out of business their places of employment;
2. Creating a national deficiency in qualified musicians;
3. Endorsing the communistic contention that Americans are cultural barbarians by taxing one of our basic arts out of existence;
4. Rendering impossible the survival of big name bands;
5. Destroying music students' prospects for earning a living wage at the profession of their choice;
6. Downgrading music from its current status, VOCATION, to AVOCATION;
7. Contributing to a climate that encourages teen-age delinquency.

Let us repeal the Cabaret Tax before it makes further inroads on our American cultural life.

Thank you, gentlemen, for the opportunity to present the views of the National Federation of Music Clubs, the organization I am

**BUY DIRECT  
BAND & FRAT JACKETS**



Manufacturers of  
**DISTINCTIVE APPAREL**



- Beautiful spotlight colors: Red, Royal Blue, Grey, Gold, Powder Blue, Pink White
- Smartly styled, easy fitting.
- Gabardine, Linen fabrics.
- Fully lined

**\$15.90**



- Authentic tartan—basic colors: Blue, Red, Grey, Green.
- New, slim-line lapels.
- Handsomely styled for the "New Elegant Look."
- Fully lined.

**\$17.90**



- Traditional colors: Navy, Light Marine.
- Classic Blazer, 2 or 3 button, vent back.
- Fine fabrics, 100% pure wool flannel.
- Special colors available for large groups.

**\$22.90**

Also **BIAZER STRIPES**—Bold or Ivy

**FREE ROYAL CREST EMBLEMS**  
Supplied With All Jackets



Sizes: 34-46  
Shorts, Regulars, Longs  
Order Now—  
Or Send for Swatches Desired

**SAXONY CLOTHES**

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

**INTERNATIONAL MUSICIAN**

privileged to represent, favoring repeal of the Cabaret Tax.

Statement of Vanett Lawler, Executive Secretary  
Music Educators National Conference, Department of Music  
National Education Association

Before the Forand Subcommittee of the Ways and Means Committee  
Mr. Chairman and Members of the Committee:

I am Vanett Lawler, Executive Secretary of the Music Educators National Conference, Department of Music of the National Education Association.

The constituency of the Music Educators National Conference is over 60,000 music educators in the schools, from pre-school through college and university. The principal objective of the professional organization of music educators is the advancement of music as a part of the total education of every one of the 41,000,000 students in all of the schools in the United States. The principal objectives of the 60,000 music teachers in the schools at all levels is the

1. Education in music of the professional musicians whose professional careers will be in the field of music, whether it be teaching, performance, conducting, or composition.

2. Education of the entire student bodies in schools, at all levels, in music as a part of their total education—in other words, the lay public which is the audience not only for symphony and opera and other serious music performance but is also the same audience for music in and as a part of recreation.

The interest of the constituents of the MENC, therefore, in the repeal of the 20 per cent Cabaret Tax is a dual one.

Repeal of the 20 per cent Cabaret Tax is necessary in order to insure

1. Employment of gifted musicians whose chosen field, music, is seriously affected by the current 20 per cent Cabaret Tax. The field of so-called serious music presentation and participation (symphony, opera, etc.) offers only very limited opportunities to the thousands and thousands of gifted United States musicians. Furthermore, many gifted musicians are not necessarily drawn to symphony and opera music life; on the other hand, by temperament and training they are peculiarly well fitted for the other side of the entertainment world of music.

The employment factor is not only one with which music educators are confronted as they advise their gifted students as to whether the gifted students should pursue music as a profession. The employment factor is one which is of direct and immediate concern to the music educators themselves. Thousands of music teachers in schools and colleges are in dance bands and concert groups employed by commercial establishments which are subjected to the 20 per cent Cabaret Tax and are, therefore, directly affected by the continuation of the invidious tax regulation which has long since outlived its usefulness as well as its inappropriate name. Music for, and in, recreation in the United States has in actuality, if not in name, arrived at a place where it is legitimate enjoyment.

2. Acceleration of opportunities for the potential lay audience, and millions of United States citizens are in this category, to hear and participate in music.

The present 20 per cent Cabaret Tax denies to us in the United States a certain aesthetic and cultural birthright—such a tax is prevalent in no other country in the world—namely, that music as a part of recreation carries with it a financial penalty.

Not all of the boys and girls in the schools, by any means, will be concert artists; not all of the very few who are being educated for careers as artists—performers, conductors, soloists—will obtain immediately posts in the serious music field of performance. And in the interim, many of those gifted musicians will find their way, it is hoped, through the so-called entertainment world. No impediments of a financial nature, tax-wise, should be deterrents to the future of the United States artists.

Further, no deterrents of a financial nature, tax-wise, should be continued which stand between the millions of people in the United States, all of whom have come through the United States school systems, and the right of these millions of people to enjoy and participate in music whenever and wherever they find it, whether as performers or audience.

It is, therefore, for these reasons, practical and cultural, that the sympathetic understanding of the members of the Committee is earnestly solicited in the repeal of the present 20 per cent Cabaret Tax.

(Continued on page thirty-three)

JANUARY, 1957

Presenting...

THE ALL-NEW CONN

"Rhapsody"



NEW DESIGN BY  
RAYMOND LOEWY  
NEW HI-FI  
IN-BUILT SPEAKERS  
NEW PROFESSIONAL  
PERFORMANCE  
NEW CHOICE  
OF PEDAL BOARDS

Now!... at your Conn organ dealer's—see and hear the Rhapsody, the sensation of the electronic organ industry. Ideal for entertainers and for the home. Designed by Loewy... built by CONN... priced for the modest budget! See it... hear it... play it—and you'll want it! Also ask to try the great new CONN percussion attachment. Famous Leslie speakers now available for CONN organs, too!



MAIL COUPON  
FOR

Free

LITERATURE

Get latest literature on this amazingly beautiful new RHAPSODY organ. Also ask for full line folder.

CONN ORGAN CORPORATION  
Department 193, Elkhart, Indiana

Send new FREE literature on CONN "Rhapsody" Organ... also send Full Line folder.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY, ZONE, STATE \_\_\_\_\_

I PLAY WITH \_\_\_\_\_

(Name of Organization)



By GEORGE LAWRENCE STONE

STICK CONTROL

For the practicing drummer .....\$2.50

MALLET CONTROL

For the practicing vibre 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

Fingered ..... \$3

Postpaid - Cash with Order

GEORGE B. STONE & SON, INC.

47-61 Hanover St., Boston 13, Massachusetts

Here  
At Last!



THE SPEEDY STRING WINDER

Changing strings is a pleasure. No more 1/4 turns—just place the little crank on the key and wind your strings in a jiffy.

CAN BE USED ON  
GUITAR, BANJO, MANDOLIN AND  
STRING BASS

Pat. Pend. 527589

SEE YOUR LOCAL DEALER OR WRITE

Anthony Longone

P. O. Box 13 New York 65, N. Y.

GUITARISTS!

"MODERN CHORD PROGRESSIONS"

by Johnny Rector

At last... here is a study invaluable to every guitarist—student, amateur, teacher, and professional. It's New—Terrific—Incomparable. Creates new interest... ideas, style, technique. All chords are in diagram form... knowledge of music reading not necessary. Ask your favorite dealer to supply you or order direct. Satisfaction or Refund. Sorry—No C.O.D.'s.

Vol. 1 — \$2.00 Vol. 2 — \$2.50

Both volumes for \$4.00.

PLAY-RITE MUSIC

BOX 267 CHICAGO 90, ILL.

**.. Improve Yourself ..**  
**Home-Study Lessons**  
 FOR MUSICIANS

- 62—HOW TO HARMONIZE MELODIES.** The principles of improvising correct harmonic progressions for any melody.....\$1.00
- 63—CHORD CONSTRUCTION AND ANALYSIS.** How to use chords as fill-ins, background for correct improvising, etc. ....\$1.50
- 65—TRANSPOSING CHART,** changing music to all keys.....\$1.00
- 371—MODERN BLUES STYLES.** New style blues examples for all treble clef instruments ..... .75
- 374—LESSONS IN MELODY WRITING.** A new approach in developing the skill of melodic invention.....\$1.25
- 58—BASS IMPROVISING BY CHORDS.** How to find the correct bass notes from popular sheet music diagrams ..... .50
- 354—COMPLETE SONGWRITING COURSE.** Melody, rhythm, chords, piano scores, rhyming patterns, song marketing, etc. 58 pages..\$2.00

**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

- 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
- 494—HOW TO USE WHOLE-TONE SCALES** in modern jazz improvisation ..... .50
- 491—HOW TO USE FOURTH INTERVAL PASSAGES.** New ideas for the ad-lib instrumentalist ..... .50
- 502—HOW TO USE THE 12-TONE SYSTEM IN MODERN JAZZ** ..... .30
- 507—HOW TO REHARMONIZE SONGS.** Instructions in finding more modern substitute chords for conventional sheet music harmony ..... .75
- 363—THE 12 TONE SYSTEM.** Explanation and illustrations of the modern atonal music style ..... .50
- 913—100 MODERN NEW SCALES.** An unlimited source of new ideas for modern progressive improvisation, beyond the scope of traditional scales ..... .50

**GUITAR PUBLICATIONS**

- 506—WALKING BASS FOR GUITAR**..... .50
- 503—CHORD ROUTINES.** The most used chord sequences as found in all popular music. The "Formula" of all chord progressions ..... .50
- 343—GUITAR RIMS.** Modern technique for improvisation on all chords ..... .75
- 353—SINGLE NOTE IMPROVISATIONS.** Ad-lib jazz phrases to fit the most used chord progressions ..... .50
- 42—GUITAR CHORDS.** in diagram as well as musical notation. Also includes correct fingering, guitar breaks and transposing instructions .....\$1.25
- 982—GUITAR INTRODUCTIONS.** Professional material ..... .50
- 344—11TH CHORDS FOR GUITAR** and how to use them. 650 modern chords, diagrams, fingerings, notation ..... .50
- 335—NOVEL GUITAR ACCOMPANIMENTS.** New, different guitar rhythms for interesting small combo effects ..... .50
- 347—UNUSUAL CHORD POSITIONS FOR GUITAR.** 744 chords in diagram and notation (by Norman Elliott) ..... .75
- 358—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

**W. STUART MUSIC STUDIO, Inc., 419 Chestnut St., Union, N. J.**

Money Back Guarantee  
 on Everything

Please Order  
 by Number

Enclosed you will find \$.....  Send C.O.D.  
 Please send (list by number) .....

NAME.....  
 STREET.....  
 CITY and STATE.....

**PROTECT YOUR FUTURE: Buy Your EXTRA Bonds Now!**

Indiana State Conference, left to right: Robert Harvey, vice-president; Lee Repp, member of the International Executive Board; Senator Homer Capehart; Lloyd E. Wilson, president; Gene Crouse, secretary; and Francis Eckstein, treasurer.



over  
**FEDERATION**  
 field

**MUSIC AS JET-PROPELLER**

*We turn a lever and the acres travel,  
 Farms hustle by and miles of road unravel,*

*Yet nothing in the miracle, we find,  
 Diminishes the distance mind to mind.*

*We jet-propel ourselves to Narragansett  
 In less time than it takes us to pronounce it*

*Yet find no knob to turn or gear to shift  
 To lessen by an inch the human rift.*

*But then—why look to mechanistic clutter  
 To give man ways to hear what man may utter?*

*Hark to a flute and a piano playing  
 And catch the wordless message they are saying.*

*They speak as plain within their tonal sphere  
 As if the universe were merged in "here";*

*As if the verbal tricks of case and tense  
 Were but a drunken straying from the sense.*

*Mightn't it be that music's jet-propeller  
 To span the space for earth's most distant dweller*

*Of the spirit? That, piercing past mere word,  
 It is the soul's one way of being heard?*

—E. H. Braddock.

At a special meeting of the Indiana State Conference held Sunday, October 21, 1956, at the Hotel Antlers in Indianapolis, Indiana, the guest speaker was Senator Homer Capehart of that State. In a vigorous speech on the unfairness of the Federal 20 per cent cabaret tax, he stated that this discriminatory legislation was having a disastrous effect on the employment

opportunities of musicians and that "this is the thing which concerns us most."

He received a tremendous ovation, during which he turned to Lee Repp, member of the International Executive Board who represented the Federation at the Conference, and said, "You tell your boss I will do anything he asks me to do. I will lead this fight in the Senate and will appear before the House Ways and Means Committee while they are discussing this bill, if you desire me to do so."

He was heartily thanked for his offer and told that he would most certainly be called on.

Local 135, Reading, Pennsylvania, has changed its name from the "Musicians' Protective Association" to the "Reading Musical Society." A handsome new sign—black letters on a white background—appears on one of the front windows of the local's headquarters on 518 Penn Street.

A service offered by Local 8, Milwaukee, during the holiday season is well worth copying by other locals. Needy members of this local—the names suggested by other local members—receive a Christmas food basket. This has been the custom of the local for many years.

Two items of interest to musicians in general appeared in a recent issue of the periodical published by Local 750, Lebanon, Pennsylvania.

One under the heading "Music Hath Charms," states "The publishing of books dealing with music is the largest in any category of book reading matter. There were 103 music titles in 1955 as compared with 79 in 1954."

Item two, entitled "Bass Accident," is a warning to bass players: "Don't

stick your neck out!" it reads. "Van Fletcher, Nebraska Wesleyan University student, said he parked his car with the neck of a bass viol sticking out the window. Another car came along and sheared off the viol's neck."

This column wishes to honor two long-time members of the American Federation of Musicians, both in their eighties and both with their enthusiasm for music undimmed.

Mrs. Amelia Marthage, who will be eighty-nine in March of this year, traces back her professional musical activities in Rochester, New York, to 1882, when she became the wife of the late James Marthage, a harp player with ambitions.

Through fifty-four years, until her husband's death in 1937, the Marthage Orchestra, all members of Local 66, Rochester, was a much-sought-after unit for moonlight excursions, parties, church groups, public events. They played one night on a Cayuga Lake excursion boat in which young Mrs. Grover Cleveland was a passenger. They played for Teddy Roosevelt when he dedicated a monument at Caledonia. They played for Susan B. Anthony, who became a good friend of Mrs. Marthage. They played at the old Odenbach Hotel at Manitou Beach, way back in 1892. They played for the Wadsworths at Genesee and the Woodwards at La Roy.

Today as she recounts these events—and also the excitement of her coming to America as a child and of her passion to practice her violin while attending St. Bridget's School in Rochester—Mrs. Marthage's sensitive face lights up and she seems ready to tuck her violin under her chin and practice up for another date.

Eighty-two-year-old Claude M. Stauffer, who has been active in Local 411, Bethlehem, for over thirty years, might well be called "Pennsylvania's dean of band directors." Through the past fifty years he has directed successively the Carlisle Indian School Band, the Bethlehem Steel Band and the Moravian College Band. He was born in Ringtown, Pennsylvania, and married Maude Augusta Heagy in 1904. His one son is also a musician. From 1904 to 1916, as director of the Carlisle Indian School Band, Stauffer also directed music classes, the girls' band, glee clubs and school operas. The Indians comprising his band were, he says, "fine musicians and played at all school events and went on many trips.

In 1916 Mr. Stauffer opened a studio in Carlisle and sponsored an orchestra which played from Harrisburg to Hagerstown. After five years of leading this group he went to Loysville and directed the Loysville Orphans' Home Band. In the 'twenties he was director of the Bethlehem Steel Band. In 1926 he organized the City Band of Bethlehem, and subsequently the Tall Cedar Band. He also directed the band and chorus at Moravian College for four years beginning in 1932.

During his career as a band director and instrumentalist he played the piano, violin, harp and organ. He was organist and chorister at the Allison Memorial Church and the Lutheran Church of Carlisle.

Mr. Stauffer became a member of Local 411 on December 6, 1925. He served the local as a member of the Executive Board between 1932 and 1937, as treasurer between 1938 and 1942, as secretary between 1943 and 1946. He was elected as a life member of the local on November 3, 1946. Although not in the best of health re-

cently, Mr. Stauffer has never failed to attend all of the social events promoted by Local 411 and has served the local well in the span of his active membership.

Now at eighty-two his main musical activity is teaching his eight-year-old granddaughter, Maxine Pamela, to play the piano.

Musical sands cover a beach near the small port of Oqair on the Persian Gulf coast of Saudi Arabia. The sands just above highwater mark make a whistling sound at every footstep.

Eduard Werner, President of Local 5, Detroit, voices the sentiments of the great mass of the officers and members of the American Federation of Musicians when he says, in his "The President's Corner" of the local's periodical, *The Keynote*, "Again I want to impress upon you how much benefit your local derives from the Music Performance Trust Funds. Our summer engagements in the parks played by three Federation bands, and the symphony concerts at the State Fair Grounds, would not be possible on such a grand scale were it not for the cooperation and support of the Trustee of the Fund. The approximately 225 musicians who play in these various bands during the summer release that many more jobs to musicians who rely on dance work and other miscellaneous engagements. Also through the Music Performance Trust Funds our local is able to do its part in furnishing music and entertainment to the patients in our Veterans Administration hospitals and to other worthwhile organizations."

Representative Frank Thompson (D., N. J.) has announced a nine-point Jeffersonian art program to "restore American arts—including performing arts—to the place of honor they occupied under such Presidents as Washington and Jefferson."

Among the bills he'll sponsor are measures to establish a federal arts and crafts service in the Department of Health, Education, and Welfare, and to establish an American national theater and music center. Thompson terms the latter as necessary to the prestige of the fields "as the Library of Congress and the National Gallery of Art are in their particular art fields."

Thompson, who criticized the administration for failing to recognize the country's cultural needs, said: "While other countries subsidize their living arts, we tax ours." He said he will revive his bill to remove the cabaret tax and others which would give tax relief on other admission fees.

Another measure would make it mandatory that performing artists be represented on an expanded version of the present national Commission of Fine Arts.

The Repasz Band, all of whose members belong to Local 761, Williamsport, Pennsylvania, held a celebration of its 125th anniversary—get that, *its 125th!*—on October 21, 1956. Musicians from all over Central Pennsylvania and Southern New York were present. During the program Frank S. Hammer, president of the band and a member for over fifty years, was presented a citation by Thomas H. Levering, mayor of Williamsport, for his outstanding contributions to music in that city. Many letters and telegrams were received, one from Paul LaValle, conductor of the "Band of America" and an annual visitor to the city during the Little League World Series time.

—Ad Libitum.



"Love a quick, easy action"

## MARY OSBORNE ON GUITARS

Wants a fast-responding guitar—one that "plays easy"... calls it a must for tricky styling. Prefers a slim neck... says it gives her fingers more reach with less effort.

Wants the best tone and finest looking instrument too... Chooses a GRETSCH guitar, naturally! Has two of them... Gretsch "Country Club" model in Cadillac Green and the fabulous Gretsch "White Falcon" (a real "show-stopper")—plays it on TV... both guitars in constant use for radio shows, recording sessions.

See Mary Osborne's guitars in Free Gretsch guitar catalog—yours for asking... try a GRETSCH guitar at your dealer's.

# GRETSCH

The FRED. GRETSCH Mfg. Co., Dept. 1137  
60 Broadway, Brooklyn 11, N. Y.

# SQUIER

The Greatest Name in STRINGS

Designed for, and used by Professionals

V. C. SQUIER COMPANY, BATTLE CREEK, MICH.

## COMBO MAMBOS

**FREE!** Order MAMBITO, a special arrangement (NOT just a lead!) for piano, trumpet, tenor-sax, bass and drums for only \$1 and receive FREE 7 authentic Mambo patterns for EACH instrument.

Also available:  
Obatale and Mambo-Sax ..... both for \$1.98  
Mambo-Bajo and Mambo-Trompeta ..... both for \$1.98  
Cho-Cho-Cho Is Here to Stay ..... \$1.00  
Cho-Cho-Cho En Sol ..... \$1.00  
Latin Rhythm Chart ..... .50

### COMBO MAMBOS

763 EAST 23rd STREET MIAMI, FLA.

## REPAIRS

Saxophone — Clarinet — Flute

Skilled Workmanship to Professional Standards — Ship Insured to:

**MILTON A. ARFIN CO.**

1712 Nostrand Ave. Brooklyn 26, N. Y.

## 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, 64 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

# MINUTES OF THE SPECIAL MEETING

(Continued from page fourteen)

financial assistance be given to F.I.M. by the A. F. of M.

"I then returned to Paris and met with Irving Brown, Representative of the A.F.L.-C.I.O., Mr. Becq and Mr. Le Bourre, an officer in the National Organization of the French Force Ouvrier. Mr. Brown had just returned from a trip to India and this had prevented me from meeting with him earlier. Messrs. Brown, Becq and Le Bourre repeatedly stressed the importance of an International Secretariat for Musicians, comprised of non-communist unions, being established in Europe. I wish to point out the whole-hearted cooperation I received from Mr. Brown. I believe Mr. Brown sincerely is interested in establishing the aforementioned International Trade Secretariat. At the time I was in Paris, Mr. Brown was having difficulty with the French Government because of the Algerian problem. Even though this difficulty was of prime concern to him, he did not hesitate to take considerable time from a busy schedule in order to discuss the musicians' problems and formulate plans whereby solution of same could be furthered.

"It appeared to me that the French Free Musicians' Union is gaining considerable headway, although at the present time the communist dominated Union is by far the stronger of the two. Mr. Le Bourre stated that he held an official position with the government which enabled him to grant or withhold approval for the exchange of musicians between France and any other country. He further stated that he and Mr. Becq had withdrawn from the other French Musicians' Union immediately following World War II, when it became obvious that Communists were in control of that Union. Mr. Brown stated that he felt it was a moral duty of the A. F. of M. to do all it could to aid in the establishment of the proposed International Secretariat for Musicians. He stated that if such a Secretariat were formed, it could be an effective instrument in the free world's cold war with the communist-dominated countries. Both Mr. Becq and Mr. Le Bourre pledged their whole-hearted cooperation and suggested steps and plans by which they could effectively contribute to the proposed enterprise. They advised they would be willing to meet with an A. F. of M. representative in Europe in July, following the I.L.O. meeting, if we should decide to send a delegate to the I.L.O. meeting.

"I then went to Rome and had meetings with a Mr. Claudio Rocchi, who is head of the free union involving musicians, actors, in Italy in opposition to Mario Montovani's Italian Union. Mr. Rocchi did not speak English, but Mr. Harry Goldberg, representative of the American Free Trade Unions in Italy, acted as interpreter. Mr. Goldberg advised that through cooperation of his organization and Mr. Rocchi's union, the latter's union had grown tremendously in the past several months and now represents close to 2,000 musicians and totaled 11,000 members. They, too, are exceedingly anxious that an International Secretariat be established, and

urged that the A. F. of M. do everything possible to assist them in this matter. Mr. Rocchi expressed his desire to meet with an A. F. of M. representative following the I.L.O. meeting. He suggested that Musicians' Unions in Austria, Greece, and Germany would be willing to assist in the formation of such a Secretariat, and that he had written communications from Musicians' Free Unions in Germany and Greece to that effect.

"I next stopped at Dusseldorf, Germany, and interviewed a Mr. Herman Voss. He is an attorney and represents the Deutschen Orchestervereinigung. There are two major Musicians' unions in Germany and it appears that the one represented by Mr. Voss and not affiliated with F.I.M. is the stronger. Mr. Voss represents approximately 4,000 musicians and stated that his organization had in its membership practically all of the symphony orchestras and radio orchestras in Germany. The German Musicians' Union (D.M.V.), affiliated with F.I.M. apparently has confined itself to organizing musicians playing in night clubs, dance halls and light concert groups. Mr. Voss said that he would be happy to meet with representatives from Musicians' Free Unions with the goal of forming an International Secretariat.

"My next interview was with a Mr. John Andreasen and Mr. Larsen, President and Secretary of the Danish Musicians' Union (Dansk Musiker Forbund), located in Copenhagen. These gentlemen seemed to be as much interested in their affiliation with the Scandinavian Musicians' group as with F.I.M. They stated that they felt they had made substantial contributions to F.I.M. They both expressed a willingness and desire to cooperate with the American Federation of Musicians. Whether this offer of cooperation would extend to their withdrawing from F.I.M. is problematical. Their union is well organized and progressive and would make a valuable addition to any International organization.

"My next stop was in Stockholm, Sweden, where I met Mr. G. Montelius, Secretary of the Stockholm Musicians' Union (Svenska Musikerforbundet). This union is very well organized and has over 13,000 members. Mr. Montelius told me that it was his opinion that Mr. Sven Wassmuth, President of the Musicians' Union in Sweden, would seriously consider affiliating with an organization in opposition to F.I.M. if Mr. Oldenbroeck would so request and if this new organization would prove to be strong and effective. I did not get to see Mr. Wassmuth because he was not in Stockholm and it was necessary for me to leave before he returned to Stockholm.

"I spent three days in London and had several talks with Mr. Hardie Ratcliffe, President of F.I.M., and General Secretary of British Musicians' Union. Mr. Ratcliffe suggested, as did Mr. Leutzinger, that F.I.M. be allowed to continue its operation as it is presently constituted, and that the American Federation of Musicians, although

## GUITAR TEACHERS!

### Try The MEL BAY

METHOD FOR THE

## MODERN GUITAR

in Seven Grades — \$1.25 Per Grade

In this series of books will be found the world's finest musical literature artistically arranged for the GUITARIST OF TOMORROW.

— Inspection Cordially Welcomed —



## GUITARISTS!

### The Mel Bay Chord System For the Modern Orchestral Guitar

Eliminates years of hard memory work... you learn the system and automatically play every chord in a clear, powerful style.

Play rapid chord progressions with a minimum of effort producing the maximum of power from your instrument. Your money back if not satisfied in ten days. ....\$2.00.

Decco Music Sales 338 East Big Bend St. Louis 19, Mo.

S  
E  
E  
I  
T!

## LEARN to make your OWN arrangements

Give your band or combo personality

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



## UNIVERSITY EXTENSION CONSERVATORY

DEPT. A-849, 2000 SOUTH MICHIGAN AVENUE, CHICAGO 16, ILLINOIS

- |  |  |                                    |
|--|--|------------------------------------|
| <input type="checkbox"/> DANCE BAND ARRANGING            | <input type="checkbox"/> Choral Conducting             | <input type="checkbox"/> HARMONY   |
| <input type="checkbox"/> Piano, Teacher's Normal Course  | <input type="checkbox"/> History & Analysis of Music   | <input type="checkbox"/> Guitars   |
| <input type="checkbox"/> Piano, Student's Course         | <input type="checkbox"/> Cornet • Trumpet              | <input type="checkbox"/> Mandolin  |
| <input type="checkbox"/> Public School Mus.—Beginner's   | <input type="checkbox"/> Professional Cornet • Trumpet | <input type="checkbox"/> Violin    |
| <input type="checkbox"/> Public School Mus.—Supervisor's | <input type="checkbox"/> Double Counterpoint           | <input type="checkbox"/> Clarinet  |
| <input type="checkbox"/> Advanced Composition            | <input type="checkbox"/> Ear Training & Sight Singing  | <input type="checkbox"/> Saxophone |

Name..... Age.....

Street..... City..... State.....

Music experience.....

Would you like to earn the Bachelor of Music Degree?.....

.....

Into position or off position in less than a second

Balanced muted sound on all 4 strings

Remains on instrument—never misplaced

# ROTH-SIHON MUTE

For VIOLIN • VIOLA • CELLO

Does not pinch bridge like old-fashioned mutes



**SCHERL & ROTH, Inc.**  
1729 Superior Ave., Cleveland 14, Ohio

## 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. 14 PAGES OF 6TMS, 7TMS, 9TMS, 13TMS, MINORS, INVERTEDS, COMBINATIONS, DIMINISHED, AUGMENTED

\$1.00

Copyright 1953 By PAUL A. BIGSBY

8114 East Phlox St., Downey, Calif.

not a member, be a 'cooperating organization.' I suggested to Mr. Ratcliffe that possibly it would be more beneficial to F.I.M. and to most musicians throughout the world if they would oust the three Communist Unions now holding membership in F.I.M. and admit the American Federation of Musicians, and if they had specific problems with the Communist controlled unions take them up as they arose, with a definite understanding that the Communist Unions would not be members of F.I.M. Mr. Ratcliffe seemed particularly interested in this suggestion and said that he would consult other officers of F.I.M. relative to this suggestion. I made it quite clear to him that it was not a proposal but was in the nature of an exploratory suggestion only and would not be binding on the American Federation of Musicians, unless the A. F. of M. Executive Board gave the matter further study and so agreed. Mr. Ratcliffe said he understood that this suggestion was in the nature of a definite proposal. He promised to advise us later relative to F.I.M.'s position on the subject. I am not at all optimistic that this suggestion will be agreeable to the officers of F.I.M.

"I should like to point out that Mr. Ratcliffe stated that his organization was in favor of a collective performers' right rather than an individual performer's right. He spoke highly of the Music Performance Trust Funds setup, and I gathered that he favored a similar arrangement for his organization, although I have no definite knowledge that such a setup now is in existence in his organization.

"My recommendations are these:

"(1) That the A. F. of M. take immediate steps to form an International Trade Secretariat, embracing as a first step as many musicians' unions as possible in the Central and South American countries. This is recommended because my interviews with various people in Europe indicated to me that if this step is not taken within a very short period of time, then we may well find the Central and South American countries being organized by F.I.M. and the A. F. of M. would be in an isolated position insofar as the world picture is concerned. Steps already have been taken by some of the Central and South American countries to organize a Trade Secretariat for musicians in the western hemisphere. It should not be too difficult for us to lend considerable impetus to this movement by our active assistance thereto.

"(2) That the International Executive Board give serious consideration to the feasibility of enlarging the above proposed International Secretariat to embrace the Musicians' Free Unions in France, Germany, Italy, Greece, Belgium, Austria and such other groups as are deemed advisable. I should state here that a person of high authority in labor in Europe stated that it was his definite opinion that if the A. F. of M. took some forward and definite steps to form such an organization, then F.I.M. probably would collapse. This is purely conjectural because F.I.M. now has an agreement with broadcasting and recording companies in Europe whereby a certain royalty is paid and 5 per cent of this royalty goes to the F.I.M. treasury. This gives

them some financial stability. They now pay transportation charges for all delegates attending F.I.M. conferences.

"(3) I should point out that the establishment of a successful International Trade Secretariat for Musicians is, in my opinion, something that cannot most effectively be done by an occasional once-or-twice-a-year visit to Europe by an A. F. of M. representative. The initial establishment of such an organization in Europe would require two or three months or more of intensive work to be fully successful. Probably little or no cooperation will be obtained from the I.C.F.T.U. Officers of one of the unions belonging to F.I.M. said that it was their opinion Mr. Oldenbroeck would prefer to have F.I.M. correct its organization by ousting the communist unions, but whether F.I.M. did this or not, Mr. Oldenbroeck and the I.C.F.T.U. would continue to cooperate with F.I.M. Several labor officers stated that they were of the opinion Mr. Oldenbroeck's position, insofar as F.I.M. was concerned, was clearly in violation of the constitution and by-laws of I.C.F.T.U.

"Whether the American Federation of Musicians is justified in investing the money, time and effort necessary to form an International Trade Secretariat for Musicians is a matter of policy which can be determined only by the International Executive Board. This report contains the essential highlights of the information which I was able to gain on the subject matter after one month of intensive work.

"I wish to personally thank President Petrillo and all those who made it possible for me to work on this assignment. It has been a most instructive and enlightening experience. It is my sincere hope that it may be a forerunner to better cooperation between musicians in Europe and the United States."

President Petrillo reports to the Board the obtaining of new office space for the President's office which will be ready for occupancy in January or February.

Executive Officer Ballard, Chairman of the Convention Committee for 1958, reports on the difficulties encountered in securing a suitable auditorium for the Convention. He states that the Committee has found the hotel ballrooms not quite large enough and some other halls which might accommodate the Convention are not air-cooled. The Coliseum, which is air-cooled and could easily accommodate the Convention, can only be rented for a minimum of two weeks at a price which is prohibitive.

Under the circumstances it is felt that a new site for the 1958 Convention must be selected.

The following Resolutions were forwarded to President Petrillo with the request by the Executive Board of Local 802, New York, N. Y., that they be considered by the International Executive Board:

#### RESOLUTION

RESOLVED, That the following be amended as indicated:

Article 22, Section 14. Symphony Orchestras: Change 7 days, 8 performances or less and 3 free rehearsals to 6 days per week with one free or no free rehearsals.

Article 20, Section 9. Ballet Orchestras: Change 7 days, 8 per-

*Johnny Smith Award Model*



**Guild  
Guitar**

Designed for Guild by Johnny Smith (above), winner of both Down Beat and Metronome polls . . . leader of his own great combo.

DISTRIBUTED THROUGH AMERICA'S FINEST MUSIC DEALERS BY

GUILD GUITARS, INC. TARG & DINNER, INC.  
536 Pearl St. New York 7, N. Y. 425 S. Wabash Ave. Chicago 5, Ill.

*Berg Larsen*  
PRECISION MOUTHPIECES



WITH THE EXCLUSIVE DOUBLE-TONE CHAMBER

- For Saxophone, Clarinet in Eb/one, Shaffield Stainless Steel.
- See your local dealer or write:

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

3/4 ?

Beginners don't need Strads, but their violins-violas-cellos-basses are never "right" unless they're the right BIZ E: unless they "speak" easy, "sing" clear, and (AND!) stay in tune. (That's right, stay in tune!) For full details, write the name of this publication above your signature on a post card. Do it now!

**VARITONE, INC., 845 5th Ave., N. Y. 17**

**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, Scales and Chord Ad lib, Ad lib the melody, Small Combo-30 intros., 30 choruses, 25 rock 'n' roll Riff choruses, 1, 2 or 3 way. C.O.D. 50c extra. (FREE CIRCULARS.)

**WIN MEHER LAURELDALE, PA.**

## ATTENTION DRUMMERS...

NOW FOR THE FIRST TIME ON RECORD

### Latin Rhythms

Recorded by

**SAM ULANO**

NOTED AUTHOR AND TEACHER

On Unbreakable Vinylite 33 1/3 12-inch Long Play Album . . . Plus a clearly printed pamphlet of all the important beats.

CHA CHA, MERENGUE, SAMBA, TANGO, MAMBO and all other Latin Rhythms. As applied to Timbales and the Commercial Set of Drums . . . with endings and Variations.

ORDER NOW . . . \$3.00

Send Check or Money Order to

## LANE RECORDS

236 West 52nd St., New York 19, N. Y.

MONEY BACK GUARANTEE

HELP YOUR HEART FUND  
HELP YOUR HEART

# Bigsby

## FOOT VOLUME AND TONE CONTROL

FOR THE PAST EIGHT YEARS THE CHOICE OF PROFESSIONAL PLAYERS



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

Volume control is up and down and tone control is by rotary motion from left to right or from right to left as desired. There are no stops on tone control and a smooth easy action creates the "doo-ah" effect easier and quicker than by hand control.

**Price \$35.00**

SHIPPED BASS LEFT UNLESS OTHERWISE SPECIFIED

**PAUL A. BIGSBY**

8114 EAST PHLOX STREET  
DOWNEY, CALIFORNIA

SEND FOR FREE FOLDER

SOLD ONLY DIRECTLY TO THE PLAYER

## PIANO TUNING PAYS

Learn this Independent Profession AT HOME



Our patented TONOMETER simplifies learning and assures accuracy, with or without knowledge of music. Action Model and tools furnished. Diploma granted. Great shortage of tuners makes this a PROFITABLE and UN-CROWDED field. Sixth year. G. I. APPROVED. Write for free booklet. NILES BRYANT SCHOOL, 3731 Stockton Blvd., Dept. B., Sacramento 26, California

## NEW! Car Emblem



Musicians' insignia—attached to the top of your license plate or trunk—wins traffic courtesies. It's your introduction on the road wherever you go. Attractive colors—rust-proof. 4" diam. \$1.98 post-paid. Money back guarantee.

**STA-DRI CO.**  
Sixth Ave., Dept IM-1  
Whitefish, L. I., N. Y.

## 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 488, EASTON, PA.

performances to 6 days, 7 performances. Rehearsals to be paid for.

### RESOLUTION

Amendment to Article 13:

A member of another local who is called on to augment a symphony-chamber group, opera or ballet orchestra, for less than one week in another jurisdiction shall be entitled to secure scale of his home local if said scale is higher.

On motion made and passed these resolutions are referred to the President.

Other affairs of interest to the Federation are discussed.

Session adjourns at 5:30 P. M.

570 Lexington Avenue  
New York, N. Y.  
July 26, 1956

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

All present.

President Manuti of Local 802, New York, N. Y., appears for the purpose of discussing Convention arrangements for 1958 in New York. Chairman Ballard of the Convention Committee for that year explains the obstacles encountered by the Committee in procuring a suitable meeting place.

After the explanation, it is agreed that it would be impractical to hold the Convention in New York City.

Treasurer Clancy reports on a proposed investment policy which would include the investment of Federation funds in other than Government Bonds.

After discussion of the recommendations of Mr. Francis J. Culum, an investment advisor, it is on motion made and passed to authorize the Treasurer to sell two million dollars of United States Treasury Bonds and invest the proceeds in Corporate Bonds.

A Committee consisting of Executive Officer Murdoch, Treasurer Clancy and Secretary Cluesmann were appointed by the President to make a survey of the Printing Plant and International Musician for the purpose of ascertaining whether it would be in the best interest of the Federation to dispose of the Plant and have our printing done in another shop or perhaps improve the operations of the present plant whereby economies may be effected. Chairman Murdoch makes a full preliminary report, quoting figures which show that numerous expenses chargeable to the Federation had been borne by the International Musician. Among these are the International Business Machines system which covers the membership list of the Federation. He explained that the Federation would be required to have such a list independent of the International Musician, and that at least 95 per cent of the cost should be borne by the Federation.

The progress report is accepted and on motion made and passed the following recommendations of the Committee are accepted to be effective immediately:

The costs in connection with the IBM machines are to be charged 95 per cent to the Secretary's office and 5 per cent to the International Musician.

Any alterations in the International Musician as a result

of Federation policy would be charged to the Federation and not to the International Musician.

The advertising set-up in connection with commissions paid is to be changed as quickly as possible.

Expenses of the printing plant such as packaging and so forth and standard Federation printing are to be absorbed by the Federation and not the International Musician.

Advertising rates are to be rearranged and discounts adjusted. The International Executive Board empowers the Committee to handle this matter.

A situation is discussed wherein a member of Local 6 crossed a picket line and the matter had been submitted to the Board by the local.

It is decided that this is a matter entirely within the discretion of the local.

### RESOLUTION No. 24

WHEREAS, The territorial jurisdiction of member locals of the A. F. of M. extends contiguous to the International Boundary of the Republic of Mexico, and

WHEREAS, Alien Mexican musicians are increasingly invading the territory of such locals and are creating serious competitive employment problems within the jurisdictions of the locals affected, and

WHEREAS, The Immigration Service of the United States has failed to take any steps in order to stop or to fairly regulate the terms upon which alien musicians may perform within the jurisdiction of such member locals, but such service has adopted a general rule that permits the entry of Mexican musicians for professional engagements upon the sole condition that said musicians are not paid a salary, and which general rule permits and encourages alien Mexican musicians to enter the United States for payment of expenses, gratuities and other substantial benefits in lieu of salary and thereby deprive members of the Federation from employment and loss of earnings from their profession, therefore.

BE IT RESOLVED, That the International Executive Board, in consultation with the member locals involved, be directed to formulate with the proper governmental agency a practical and protective code which would define, limit, regulate and control the type of engagements, terms and conditions under which alien Mexican musicians would be permitted to enter the United States for either professional performance or gratuitous entertainment.

On motion made and passed it is decided that the Resolution is referred to the President.

### RESOLUTION No. 57

WHEREAS, Music is a necessary adjunct to our way of life, and

WHEREAS, Instrumental music is accepted as a physiological and psychological factor, not only in the moral growth and development, but also in the important intellectual development of American youth, and,

WHEREAS, We, the A. F. of M., can and should begin to develop a clientele which will appreciate and require live music,

BE IT RESOLVED, That this A. F. of M. foster and implement

# DRUMMERS

Read

## Drummer Scope

Instructional news about drums, drummers and drum study. The most exclusive material for the drummer who wants to be up to date.

Written by Sam Ullano and many top drummers . . . Recommended by many top drummers and teachers.

12 Full Issues for the year.

\$3.00 for one-year subscription.

Send Check or Money Order to

**Lane Publishing Co.**

256 West 52nd St., New York 19, N. Y.

## "Cha-Cha"

Pedal Operated  
**MARACAS**



**\$15.95** Carrying Bag—\$3.50

The natural beat of your foot will provide a terrific rhythm for those Latin numbers, and you can play your own instrument at the same time! New model sturdily constructed of gleaming chrome, mahogany, nylon bearings, and the finest maracas.

MFG. & DISTRIBUTED BY  
**SUNNYSIDE MUSIC**  
41-26A Queens Blvd. L. I. City 4, N. Y.



## 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.

## New Heckel Bassoon

Also reconitioned Kohler and other makes. Perfect condition of **BASSOON** and **CONTRA BASSOON REEDS**. Ready to play. Bassoon Reeds, \$2.00 each. Contra Bassoon, \$2.50 each, 3 for \$4.50. Send C. O. D.

**WILLIAM O. GRUNER**

(Formerly Philadelphia Orchestra)

81 S. Kaystone Ave. Upper Darby, Pa.

**INTERNATIONAL MUSICIAN**

a program of encouraging and promoting a greater place for instrumental music in our public schools through rapport with established conferences and associations such as M.E.N.C. (Music Educator's National Conference), A.S.T.A. (American String Teachers Association), etc.

On motion made and passed the Resolution is referred to the Secretary.

**RESOLUTION No. 19**

WHEREAS, For these many years, organized labor has made a practice of demanding annual wage increases, and in the main, obtaining them, and

WHEREAS, When resolutions have been introduced at Conventions, asking that certain sections of the By-laws be amended to provide for increased remuneration, delegates have been advised that because of Taft-Hartley, etc., no changes can be made in existing agreements, and that musicians must continue to work till the end of time at the wage scale which existed ages ago, and

WHEREAS, Following the last Convention a resolution asking for a rate on musicians playing ballet was referred to the Executive Board and was eventually set at \$192.50—somewhat in excess of any other scale in the book, and

WHEREAS, A perusal of the rates set forth in Articles 20, 22 and 27, indicates considerable inequality, now therefore.

BE IT RESOLVED, That, having regard for the increased cost of living, Articles 20, 22 and 27, of the By-laws be completely revised and the various wage scales be made more uniform.

On motion made and passed the Resolution is referred to the President.

**RESOLUTION No. 56**

BE IT RESOLVED, That all traveling skating shows shall be referred to the International Executive Board for consideration of a wage scale increase.

On motion made and passed the Resolution is referred to the President.

**RESOLUTION No. 20**

WHEREAS, Article 27, Section 1 of the By-laws provides for "Wage Scales for Fairs, Circuses, Rodeos and Carnivals," and

WHEREAS, The requirements of the musical accompaniment for Fairs are now on a par with those called for in Article 20, now therefore,

BE IT RESOLVED, That Article 20, Section 1 be amended with the word "Fairs" included after the words "Spectacular Shows," and

Further that Article No. 27 be amended by the elimination of the

word "Fairs" in the heading, and the words "For Fairs" in Section 1. Further, that all other Sections of the Article be revised accordingly.

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

Case No. 1276, 1955-56 Docket: Claim of member Clarence Ledbetter vs. Albert Morini Artists Management, New York, N. Y. A reconsideration of this case had been requested.

On motion made and passed it is decided to reopen the case.

After considerable discussion, it is on motion made and passed decided to deny the claim.

The following bills which have been paid are presented.

On motion made and passed payment of these bills is ratified.

Roosevelt & Freidin May, 1956 .....	\$ 81.66
Van Arkel and Kaiser May and June, 1956 .....	779.86
Hyman Smollar June, 1956 .....	6,310.14
Hal Leysdon & Associates Operating Expenses July 2, 1956 .....	729.67
Convention Expenses July 2, 1956 .....	1,361.80
Mailing Specialists June, 1956 .....	743.05
Convention Postcards June, 1956 .....	272.00
International Press June, 1956 .....	379.70
Convention Photos .....	35.02
Hugh S. Newton and Company Expenses to June 15 .....	25.70
Price Waterhouse & Company Expenses to June 22 .....	8,100.00
Walter M. Murdoch Expenses for May .....	550.61
Expenses for June .....	388.34
John Bacso .....	20.00

Services rendered: Appointed by President Petrillo to act as judge at the Fort Dix contest on June 10, 1956.

Louis C. Nauman, Jr., Secretary Local 2, St. Louis, Mo. 232.42  
Expenses incurred by Local 2 for A. F. of M. booth during the Music Educators National Conference Convention, as per request of President Petrillo.

A communication is read from the auditors—Price, Waterhouse & Company—stating that their annual fee will be \$18,500 for their regular audit.

A letter from William F. Schnitzler, Secretary-Treasurer of the AFL-CIO, is read. It states all affiliated unions have been assessed one cent per member per month for a period of fifteen months. The Treasurer is instructed to pay same.

The matter of agent's commission on recording royalties is now considered. There is some discussion as to the length of time such commissions apply after the contract between the artist and the agent has expired.

The matter is laid over for future consideration.

Other matters of interest to the Federation are discussed.

The meeting adjourns at 7:15 P. M.

# LEADERS

Beginning January 1, 1957, the F.I.C.A. tax rate becomes 2¼% on employee and 2¼% on employer

## Start the New Year Right!

BE SURE YOU COMPLY BY USING THE

### E-Z Way Tax Record For Band Leaders



**\$3.50**  
POSTPAID  
ANYWHERE IN U.S.A.

It's so simple and easy to keep complete and accurate records of income, expenditures, pay roll and detail in this 8½" x 11" spiral bound leatherette cover book. **Designed especially for Band Leaders**, used by many others in show business. Complete with Social Security, weekly withholding tables; no technical knowledge needed. **PAYS FOR ITSELF AGAIN AND AGAIN.**

**Note:** For those leaders who require more individual records, we can bind the **E-Z WAY RECORD** to include individual pay roll sheets for 125 sidemen, at **\$4.50**, postpaid.

**JUNO PUBLISHERS (I.M.—01-97)**

P. O. BOX 301, CANTON, OHIO

"FILL IN  
COUPON AND  
MAIL TODAY!"

GENTLEMEN: Enclosed is \$3.50. RUSH me one copy of the E-Z WAY TAX RECORD FOR BAND LEADERS.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_

### FOR THOSE WHO WON'T COMPROMISE WITH QUALITY



## Bradleigh

STANDARD MUSICIAN'S  
DRESS JACKETS

There is always someone who can make something a lot worse for a little less, but the best is the cheapest in the end. Bradleigh's superior style, tailoring and comfort have won National acceptance as the authentic Musician's Dress Jacket.

- 24 SHADES TO CHOOSE FROM
- PATCH OR FLAP POCKETS
- SHANTUNGS, PLAIDS, BLAZERS
- FULLY LINED
- SIZES 34 to 48, Regulars, Longs, Shorts

Pictured, is "Toccatto," "Allegro" in Plaid, Blazer  
Grade A: JACKET \$18.50 - PLaid or BLAZER \$20.50  
Grade B: JACKET \$24.50 - PLaid or BLAZER \$26.50  
MATCHING SLACKS \$10.50

WRITE FOR SWATCHES NOW

**Bradleigh**

79 Fifth Avenue WAtkins 9  
New York 14, N. Y. 7575-76



### ROBERT WHITFORD PIANO METHODS

One for Children and One for Adults, represent the greatest change in the art of piano teaching, in the past 100 years. See these great Methods at your Music Store. Write for FREE copies of **PIANO TEACHING TODAY** and **MUSIC'S MOST UNUSUAL CHORD**, also by Robert Whitford, Founder-President, International Piano Teachers Association.

ROBERT WHITFORD PUBLICATIONS  
Dept. M, 3010 N.W. 2nd Ave., Miami 37, Fla.

### BAND LEADERS

MODERN JAZZ ORIGINALS SCORED FOR GROUPS OF 8 TO 17 MEN INCLUDING LATIN-AMERICAN STYLED ARRANGEMENTS. Also, TENOR BAND SPECIALS and arrangements styled for your particular group. All types of musical material written to order. (Copying, Piano Scores, Lead Sheets, etc.)

For Information and price lists write:

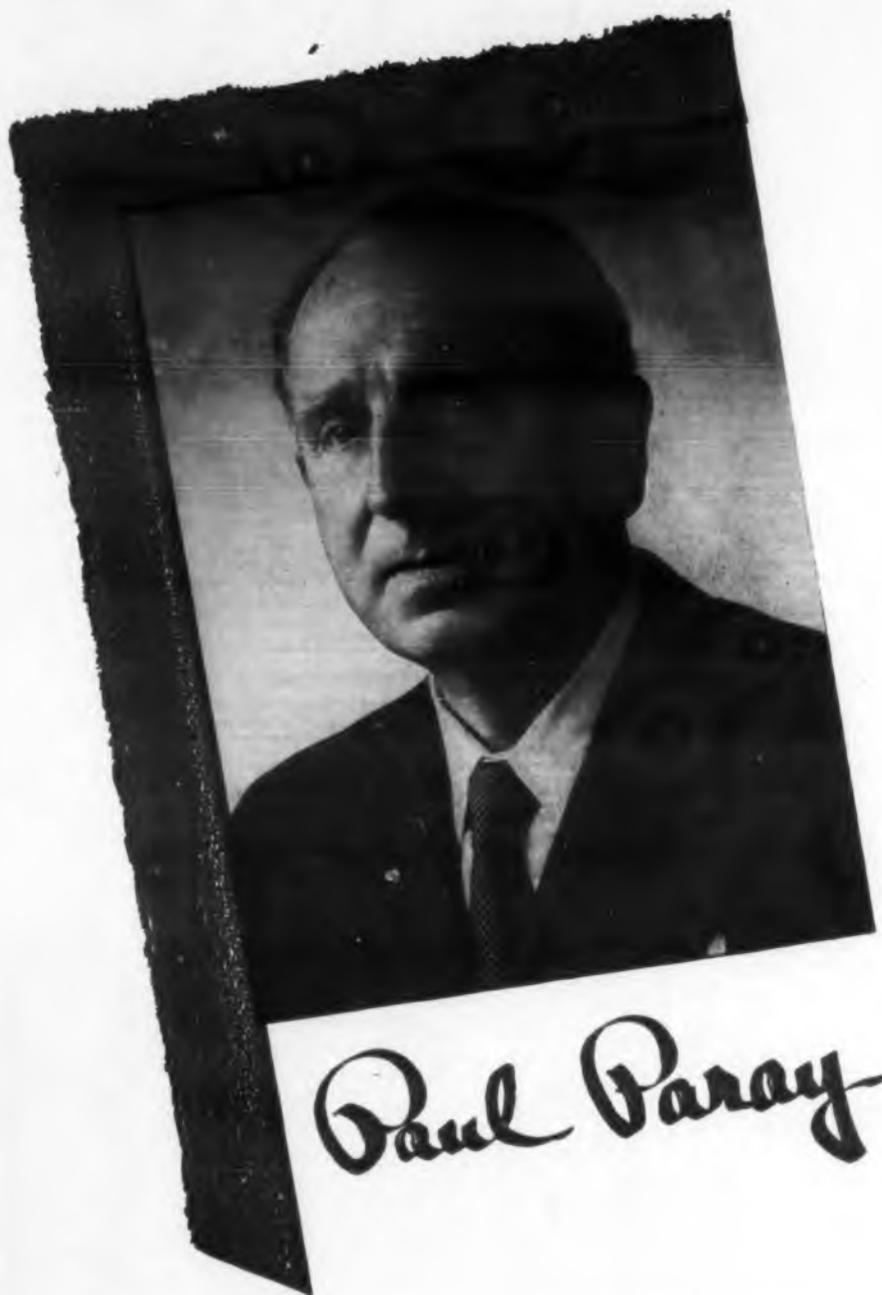
### METRO ARRANGEMENTS

P. O. Box 471

Times Square Station

New York 36, N. Y.

PROTECT YOUR FUTURE: Buy Your EXTRA Bonds Now!



● Paul Paray, conductor of the Detroit Symphony, for all his seventy-odd years, is young of heart. He has instantaneous and violent reactions. He is wholly loyal, wholly convinced, wholly enthusiastic. He loves or he hates. His intense blue eyes under his sandy eyebrows are alive, alert. He throws his hands, his arms, about when speaking. He waggles his head. Then he looks intently at you as though he expected from you, too, immediate and strong reactions.

Irving Sablosky reporting on Paray's conducting in *The Chicago Daily News* said he was struck by its "honesty and clarity and forthrightness." His French compatriots—musicians and critics—have cited him repeat-

edly as a citizen who cannot compromise with evil, bad taste or mediocrity.

When the Detroit Symphony was reorganized in 1951, those in charge had the good sense to give Paray full authority in all artistic matters. It wouldn't have worked out any other way. Paray can function only in an atmosphere of freedom.

From his earliest childhood Paray was allowed full scope in his musical development.

In the early 1880's Auguste Paray, ivory carver and amateur musician, set up shop in the little town of Le Tréport about a hundred miles north of Paris. Here he made small *objets d'art*, catering especially to summer visitors. Soon he struck up a friendship with

the Abbé Lesergeant, an intelligent and widely-read man, and through him found an outlet for his hobby—music. He became organist and choirmaster of Lesergeant's church, the Saint Jacques. By the time his son Paul, born May 24, 1886, was of toddling age, Auguste was presenting, with the Abbé's encouragement, Haydn's *Creation*, Gounod's *Redemption* and Berlioz' *The Childhood of Christ*.

Eminent artists, guests in this resort town during the summer, were glad to act as soloists in these fervent if not wholly finished performances. Somehow Auguste instilled in the chorus, made up of sailors, clerks and artisans and their wives and daughters, a feeling of beauty. Paul was in time to acquire this same knack for training both amateur and professional choruses.

Young Paul used to go with his father to rehearsals. He always made a bee-line for the seat nearest the percussion, and sat there throughout the program, listening to the drums' reverberations. When he got home, he poked about the kitchen until he found a big kettle or a pan on which he imitated the rolls.

When he was five his parents wisely provided him with a real drum. His father noticed that with the simple rhythm of the drum Paul could reproduce whole compositions complete with effects and embellishments.

Before long Paul had a place in his father's band. When the ensemble went to nearby Beauvais for a contest, the judges were so taken with this youngster, gravely executing flams and drags, that they created on the spot a first prize for drums. Of course he won it, hands down.

At nine Paul was sent to the choir school at Rouen, some forty miles from Le Tréport. He studied solfeggio, piano and the cello with the Abbés Bourgeois and Bourdon and organ with Jules Haelling. But he did not give up the drums. In fact, he was percussionist at the performance of Beethoven's Mass in D at the Cathedral at Easter.

At school and in the community Paul filled in a variety of capacities: as piano accompanist for visiting soloists; as cellist in a small chamber ensemble; as stop-gap organist.

His first paid job was as an organist, also in the town of Rouen. He was seventeen years old. One of the vacationers there was Henri Dallier, then presiding at the great organ of the church of St. Eustache in Paris. He heard the lad, became interested in him and accepted him as his pupil. It was the enthusiasm of this great musician which convinced Paul's parents that a musical career was the logical choice for their son. They gave him their permission to go to Paris.

So in October of 1905, this eighteen-year-old, taking with him his cello, his drums and a sheaf of music he had composed, started for Paris. The first person Dallier introduced him to was Xavier Leroux, already famous as a composer of operas. ("You can send me a whole chest-full like this!" Leroux told Dallier after the audition.) At the Paris Con-

servatory Paray studied composition with Leroux and counterpoint with Georges Causade. He made ends meet by getting a job as cellist in the pit orchestra at the Sarah Bernhardt Theater.

Bernhardt, one of the world's greatest actresses and known as "The Divine Sarah," was acting there then. But Paray's encounters with her pointed up his own individuality rather than any especial divinity on her part. One day she needed an accompanist and summoned Paray by telegram on ten minutes' notice. He took a cab—against his better judgment since his funds were low—but even so arrived at her house five minutes late. "The Madame could not wait," the butler told him. "The rehearsal is over." A month later she called him again. This time he arrived ten minutes early. He waited. She did not appear. At precisely five minutes after the time set for the appointment, Paray, with all the dignity of his eighteen years, told the butler, "You will say to Madame Sarah that the pianist cannot wait," and so left the house and Madame Sarah's circle forever.

#### First Chance

In his early twenties, during his year of military service, Paray got his first chance to conduct. The 128th Infantry Regiment of which he was a member gave a concert. He was bandmaster. The next day the local paper described him as "very blond, svelt, with blue eyes, a sharp glance, an elegant silhouette. His gestures were lively and precise, and his smile indulgent." Paray remembers he did not feel too elated either over the write-up or the podium experience. At that time his main interest was composing.

Paray's fame as a composer started with his winning the Prix de Rome with his cantata *Janitza* in 1911. Paray recalls with enthusiasm the excitement of the premiere in Paris but he recalls with even more enthusiasm the three wonderful years the composition gave him, as prize-winner, in Italy. Here, living at the sumptuous Villa de Medici (the residence of all Prix de Rome students), without financial worries, surrounded by works of art, he was imbued with a sense of this world's goodness and beauty which has never since left him.

It was just as well he was granted this experience and gained this outlook before World War I. He had need of it during the war years.

He was called up at the very start of the war—August 2, 1914. He saw several months of active duty. Then he was captured and for two years was interned in a German prison camp at Darmstadt. Thanks to his resourcefulness, the period was not a total blank. He played at occasional concerts allowed the prisoners. He practiced on a silent keyboard sent him from home. He composed a quartet for strings, a nocturne and a serenade. He refused, however, to play for the Germans.

At the end of the first year his name was high up on the list for exchange of prisoners. But a comrade of his was in a state of precarious health and it was clear he could not endure another year of captivity. Paray put his friend's name in place of his. Then, after another year of confinement, came the end of the war and his release in 1918.

The armistice had made a free man of Paray but had not given him any answer to his career problems. Among a variety of suggestions made by his friends, the best came from Suzanne Cesbron who had sung the leading part in the premiere of his *Janitza*. Her husband, Monsieur Viseur, was director of the Casino de Cauterets, and the orchestra of this vacation resort in the Pyrenées stood in need of a conductor. It was a forty-member ensemble made up of musicians who in the winter season belonged to some of the best orchestras of France. Paray was offered the position. He accepted gladly.

The orchestra men liked this dynamic young conductor who could make even rehearsals fresh and interesting and who, knowing the hazards of composing himself, could lead them through the labyrinth of a new work as though he himself had fashioned it. A group of them, members of the Lamoureux Orchestra in Paris, took Paray into their confidence. "Our leader, Camille Chevillard," they told him, "is getting old and tired. He is going to use guest conductors more and more. Why don't you put in your bid?"

In the summer of 1919, Paray wrote a letter of application to Chevillard. He received the answer that for the next season the concert schedule was completely filled.

So that was that! Their summer engagements over, the men returned to their various orchestras, and Paray went to Paris to look around. He attended every concert he could of the Lamoureux Orchestra and admired immensely the strong, precise gestures of Chevillard.

Then in early 1920 the composer, André Caplet, engaged as one of the season's guest conductors for two concerts in February, fell ill and had to cancel his dates. Chevillard remembered the young conductor who had applied to him at the beginning of the season. He decided to give him a chance. Thus, with only fifteen days' notice, Paray was contracted to conduct one of the most important orchestras of all France.

#### Program With Reasons

He was given his own choice of program. He selected the Overture to the *Flying Dutchman* because it was vigorous and instantaneous in its appeal; the *Symphonie Fantastique* because Chevillard had never done it and therefore he did not run the risk of invidious comparisons; *The Afternoon of a Faun* because everybody liked it; and other shorter works which would bring out his own particular qualities as a conductor.

These two concerts at the Salle Gaveau on February 24 and 29, 1920, brought Paray his first fame as a conductor. Such was his success that three days later he was unanimously elected assistant conductor of the Lamoureux Orchestra.

Paray's father and mother had come to Paris for the concerts and now invited the great Chevillard and his wife to a family celebration in Le Tréport. The sumptuous dinner was followed by Paray's brother, his sister, his father and himself playing quartets for the guests.

#### Widened Horizon

Now based in Paris, Paray busied himself both as conductor and as composer. As Chevillard became less active, Paray's podium engagements increased. Besides, he was building up a reputation as a composer. In 1922 his *Adonis Perturbed* was presented at the Paris Opera, performed by the famous dancer, Ida Rubinstein.

In 1923 Chevillard died, and Paray was advanced to the conductorship of the Lamoureux Orchestra. During the five years he led it, critics noted that Paray had adopted some of Chevillard's mannerisms—his forthright, clear-cut stick-work, his direct appeal, by glance or nod, to the individual players.

In 1927 Paray's *Joan of Arc* Mass was first presented. This, the most often performed of his works, gives "an impression of an intense life illuminated by hope," and thus is a portrayal of Paul Paray's own individuality as well as the subject's.

Eager for wider experiences, Paray in 1928 became conductor of the Municipal Orchestra of the Casino de Monte Carlo. Then in 1931 Gabriel Pierné, the conductor of the Colonne Orchestra and the direct successor of its founder, came personally to Monte Carlo. He told Paray, "I feel I must give up soon, and for my personal peace of mind before I die, I want to find a successor who has the ability to fill the position. I have decided you are the man." Paray was not sure that the members of the orchestra would accept him. (It was a self-governing body.) However, on Pierné's insistence, he took the chance, and again he was elected unanimously.

For a while he held both the Monte Carlo and the Paris conductorships, something of a feat. Every week he conducted the rehearsals and concerts at Monte Carlo, then took an overnight train to Paris, where he directed the Colonne rehearsals and concerts at the Châtelet in Paris.

World War II dealt with Paray almost as harshly as World War I. In late 1940 the Germans changed the name of the Colonne Orchestra because its founder, Edouard Colonne, was a Jew. Paray, infuriated, resigned. He went to Marseilles, which was then a part of unoccupied France, and conducted radio concerts. Soon, the Nazi radius widening, this orchestra, too, came under the ban. He was

(Continued on the following page)



Paul Paray takes time out in the midst of a busy rehearsal.

asked to give the names of the Jewish members of the orchestra. He refused. However, the names were obtained through other channels and the men forbidden to appear. At the last concert before the edict took effect, Paray told his men, "You are all my children and I cannot bear to have some of you treated with such cruel injustice. I can only join you in your misfortune. If it is your last concert, then it is my last concert, too!" His resignation was handed in that day.

In 1942 Paray defied the Germans a third time. On May 16, a propaganda concert of German music was presented at Lyons. The following day the French resistance movement, of which Paray and his wife Yolande were members, organized a concert in the same hall—with French musicians. Paray was chosen to conduct. He included on the program *The Sorcerer's Apprentice* by the Jewish composer, Paul Dukas. At the end of the concert he asked the audience to join the orchestra in the *Marseillaise*. They sang it with tears streaming down their faces.

Now a main target for the Nazis, Paray went into voluntary exile. On the invitation of Prince Louis II, he settled in Monte Carlo and directed the opera there until the liberation in 1944. When he returned to the Colonne Orchestra it was again operating under its rightful title and Paul Paray was the hero of the day. In 1950 the French government honored him for his contributions by electing him "Membre de l'Institut" (a sort of Hall of Fame), thus making him one of the few living "immortals" of France.

#### Leader and Champion

Paray's long tenure as head of the Colonne ended officially in 1955, but it has never come to an end in the sentiments of Frenchmen. When he handed in his formal resignation, his colleagues of the orchestra wrote him, "The musicians of the Colonne Orchestra do not forget the creative talent of their President. They are now happy that the great French artists are honored in the United States, thanks to this great conductor who brings the breath of pure air from Paris to the industrial city of Detroit."

Detroit was not Paray's first stop in Amer-

ica, however. Thirteen years before his Detroit engagement, in the summer of 1939, he had made his American debut. He had conducted an all-French program at the Lewisohn Stadium as representative of France in the World's Fair year in New York City. Then the war had called him home.

After the war, Paray began extensive guest conducting in the United States: with the Boston Symphony; with the Pittsburgh Symphony on tour; with the Philadelphia Orchestra; with the New York Philharmonic.

In 1952 he took over the conductorship of the Detroit Symphony Orchestra.

#### Road of Many Turns

The Detroit Symphony has arrived at its present eminence after taking just about every turn possible for an orchestra to take. Its beginning in 1914 was little more than an invitation to Detroiters to a series of concerts by musicians who wanted to be heard so badly they were willing to pay expenses. The experiment jogged along in this fashion until 1919. Then Ossip Gabrilowitsch took over as conductor.

For seventeen years the Detroit Symphony was Gabrilowitsch's orchestra—his and the upper stratum of Detroit society. After his death in 1935, with only Society to support it, it gradually went into a decline. By the early 'forties its members had begun to scatter to other cities or were absorbed into other professions in Detroit.

Then in the late summer of 1943, through the ministrations of Henry H. Reichhold, president of the world-wide Reichhold Chemical Company, the orchestra was brought back to life. He signed Karl Krueger as conductor and started to put into practice his theories. They included: mass audiences; development of side-lines; and good public relations. He got industrialists to buy up tickets to distribute to their employees as a goodwill gesture. He bought the Wilson Theatre to provide a hall and office space for the musicians. He established youth series and "pops" concerts of popular appeal.

Still the orchestra was not paying for itself.

Reichhold next allowed it to become a sort of pool of musicians available for "jobbing

out"—with units employable in various combinations for single dates. One of the split-up units was Jean Goldkette and his "Music in the Jazz Manner." Valter Poole (the orchestra's assistant conductor) performed with a chamber group over radio beamed to South America and Canada. A "folks-at-home" hour of music was purchased as a Sunday evening broadcast by Henry Ford.

Still the orchestra wasn't making ends meet. Reichhold began running side enterprises, among them a glossy-page music magazine with very specialized appeal. Paradoxically, as his side lines increased, Detroit Symphony audiences dwindled. Newspaper reviews took on an acid tone. The question seemed to be, "Is a symphony orchestra a symphony orchestra or is it not?" At last Reichhold confessed himself beaten and closed up shop. The Wilson Theatre was leased for wrestling bouts.

A group of staunch survivors, banded together as the Detroit Little Symphony, after a time were forced to give up, too.

After two and a half years Detroit music lovers became desperate. John B. Ford (no relation to Henry Ford) came forward with the suggestion that a plan which had recently raised twenty million dollars for hospitals could also be applied to the orchestra. The plan consisted of thirty-four large organizations—businesses, industries, banks, foundations, labor unions—joining with hundreds of smaller organizations and individuals and making three-year pledges of sufficient size to build a great orchestra. The governing board of the orchestra included representatives from all contributing sources. Within the space of twelve days in 1951 guarantees were raised to the amount of \$260,000 a year for three years.

Then they looked around for a conductor.

Paul Paray was just the man to lead such an orchestra. He has respect for democratic enterprise. He is entirely free from snobbery. He has the enthusiasm and the resourcefulness of youth.

The orchestra showed the effects of his stimulation from the very start. When in 1954 Paray took it to the "testing ground," Carnegie Hall, Virgil Thomson wrote in the *New York Herald Tribune*, "He never forced his orchestra's sound or strained its balances. He never sacrificed a work's grand line to momentary emotivity. Like a great actor, he 'threw away' small effects to make each piece monumental and shapely. He did no special pleading, paraded no personal weaknesses, distorted no classical communication, played no games. He read familiar masterpieces with all the straightforwardness and all the subtlety of a master musician."

#### The Purer Realm

On October 18, 1956, the new Detroit music hall, the Ford Auditorium (named in memory of Henry and Edsel Ford) was dedicated. The dedication program consisted of a performance of Paray's *Joan of Arc Mass*—that expression of "an intense life illuminated by hope." The work and the conducting of it did justice to the great and beautiful hall. It seemed that Paul Paray and his music had indeed brought a breath of a purer realm to the industrial city of Detroit.

—Hope Stoddard.

# REPEAL OF THE 20 PER CENT TAX

(Continued from page twenty-three)

## Testimony of Guy Lombardo

Mr. Guy Lombardo, who testified without benefit of a prepared statement, deplored the passing of the "name" bands from the American music scene and said the prohibitive tax was largely to blame. Whereas thirty years ago there were hundreds of such bands, the readily identifiable traveling organizations are today numbered on the fingers of two hands, he said. This was serious from the standpoint of music culture and appreciation, as well as in point of job losses, because these bands had developed many fine musicians and had played a big role in music appreciation.

Mr. Lombardo, who had been introduced to the Committee by Mr. Kenin as "one of the last of the Mohicans" in the dine-and-dance business in New York City, said he had watched music employment in this field decline steadily under the impact of the 20 per cent impost. The few music survivors in this business are the temporary beneficiaries of now darkened rooms which once provided competition, he believed, but there will be few survivors left unless the tax is repealed or reduced substantially.

This misguided federal tax policy is affecting the future of music and musicians by blacking out opportunities for young musicians now entering or desiring to enter the profession. The tax now lays its heaviest hand upon the very type of music employment which once offered a variety of employment for young musicians. The economics of the music profession generally are so forbidding now that no parents would be justified in lending encouragement to their children's desire to become professional musicians, Mr. Lombardo declared.

## Statement of Congressman Aime J. Forand Chairman of the Subcommittee

On behalf of the committee, Mr. Kenin, I want to say thanks to you and to the entire group for the testimony given to us. Most of us are quite familiar with your troubles in the past, but I think that you have given us some enlightenment. I assure you that they are having a very sympathetic consideration of this committee. Thank you very much.

## Statement of Congressman A. S. Herlong, Jr., of Florida

May I make one comment to Mr. Lombardo. I have heard many of your records and have enjoyed them all very much, but the record that you and your group have made here far surpasses anything that I have heard you play.

## Women Musicians for the Air Force WAF Band

**Women Musicians!** Here is your opportunity to become a part of the only women's musical organization in the Air Force. You will have the opportunity to travel from coast to coast and all over the world with a full-time playing job in the nationally recognized United States Air Force WAF Band.

### Audition

Contact your nearest U. S. Air Force Recruiter. He will arrange an audition and give you an enlistment screening test. Audition reports and recruiter's recommendations are sent to the WAF Band. The Band director processes all applications and results are promptly returned to recruiters. If accepted, you will receive a certificate guaranteeing your assignment to the

Band immediately after basic training.

### Qualifications

Applicants must be 18 to 34 years of age; those under 21 must have parental consent. Applicants must also be single and have no dependents under 18.

The Air Force requires each woman to have a high school education or pass a test equivalent to a high school education.

### Basic Training

This consists of eight weeks at Lackland Air Force Base, San Antonio, Texas. This period of orientation provides military training for physical and mental conditioning prior to your Air Force assignment with the Band.

JANUARY, 1957

with *Premier*  
sounds good  
like accordion should



Latest Premier offerings are the result of years spent in developing and on-the-job proving. Electric accordion attachments, built-in units and amplifiers. A model to suit every need and budget — from single microphones to multiple units with separated bass and treble control. Products of Premier, the pioneer in accordion amplification.

*Write today!*

SORKIN MUSIC COMPANY INC. 1-37  
359 Avenue of the Americas  
New York 11, N. Y.

Please send me free of charge the details, specifications and prices on the full line of Premier electric accordion attachments, built-in units and amplifiers. Send name of Premier dealer nearest me.

Name .....

Address .....

City.....State.....



## Musician's Lamp

Designed and Mfd. by ARTHUR FIELDS. "802-Man"

See the unusual effect when hand-painted raised notes light up in different colors... reading "Mama Sweet Mama."

- Translucent glass globe, matching shade.
- Metal parts all satin brass finished.
- Height: 26 1/2" — LIGHTS TOP AND BOTTOM AND INDIVIDUALLY.
- WILL FIT INTO ANY ROOM. An outstanding value for just \$12.98. Postpaid.

Cannot be purchased elsewhere.

SEND YOUR CHECK OR MONEY ORDER TO

REGAL PRODUCTS, Dept. IM  
9201 Avenue B Brooklyn 36, N. Y.

Sorry, No C.O.D.'s

PROTECT YOUR FUTURE: Buy Your EXTRA Bonds Now!



# SPOTLIGHT on New Publications

JUST PUBLISHED!

## 30 MORE CLASSIFIED HITS

Great standard collection every instrumentalist must own. With piano accompaniment. Contents: Blues—**BLUE COMET BLUES** • **PURPLE MOOD**; Rock 'N' Roll—**HOT DOG, BUDDY, BUDDY** • **ROCKIN' THROUGH THE RYE**; Sacred—**I'M FREE** • **WALK HAND IN HAND**; Instrumental—**STRICTLY INSTRUMENTAL** • **TUXEDO JUNCTION**; Dixieland—**WHEN THE SAINTS GO MARCHING IN** • **THAT'S A-PLENTY**; Frank Sinatra Song—**HEY, JEALOUS LOVER** • **YOU FORGOT ALL THE WORDS**; Motion Picture Themes—**JULIE** • **COOL IT BABY**; Waltzes—**CRUISING DOWN THE RIVER** • **WHATEVER WILL BE, WILL BE** (Que Sera, Sera); TV Themes—(Love Is) **THE \$64,000 QUESTION** • **ORIENTAL BLUES** (Ernie Kovacs); Boogie Woogie—**BEER BARREL BOOGIE** • **CHOO CHOO CH'BOOGIE**; Nostalgic Songs—**HONEY** • **SLEEPY TIME GAL**; Merengue and Cha-Cha—**LEMON MERENGUE** • **POCO PELO**; Elvis Presley Songs—**DON'T BE CRUEL** • **HEARTBREAK HOTEL**; Roaring Twenties—**I'M SITTING ON TOP OF THE WORLD** • **IN A LITTLE SPANISH TOWN**; Novelty—**JET** • **THE MUSIC GOES 'ROUND AND AROUND**.

Published for: **C1** - Trumpet **C2** - Clarinet **C3** - Tenor Sax  
**C4** - Alto Sax **C5** - Trombone **C6** - Accordion Each Book 1.50

### BIG NEW HIT FOLIO!

#### ★ TOP 20 TUNES ★

Today's Top Hits in solo arrangements with piano accompaniment. Includes: **Singing The Blues** • **A Rose and A Baby Ruth** • **The Garden of Eden** • **Since I Met You Baby** • **Slow Walk** • **Gonna Get Along Without Ya Now** • **I Dreamed** • **Rock-A-Bye Your Baby With A Dixie Melody** • **To The Ends Of The Earth**, others.

Published for: **C7** - Trumpet **C8** - Clarinet **C9** - Tenor Sax  
**C10** - Alto Sax **C11** - Trombone **C12** - Guitar **C13** - Accordion  
Each Book 1.50

### Brand New for Small Jazz Groups!

#### HORACE SILVERS JAZZ MESSENGER SERIES

Transcribed from the recordings. Instrumentation: Piano, Trumpet, Tenor Sax, Bass, Drums.

**C14** - Doodlin' **C15** - Creepin' In **C16** - Room 608  
**C17** - The Preacher **C18** - To Whom It May Concern  
Each 1.00

#### • NEW COMBO BOOKS •

### BILL HALEY And His Comets ROCK 'N' ROLL COMBOS

Featuring all these hot, recorded Bill Haley hits: **Rudy's Rock** • **Rock** • **Blue Comet Blues** • **Hot Dog, Buddy, Buddy** • **Rockin' Through The Rye** • **Two Hound Dogs** • **Hook Line And Sinker** • **Goofin' Around** and four others!

**C19** - Bb Book **C20** - Eb Book **C21** - C Book Each 1.00

### BILL HALEY RHYTHM AND BLUES COMBOS

Inc.: **Rock Around The Clock** • **Shake, Rattle and Roll** • **Dim Dim The Lights**, etc.

**C22** - Bb Book **C23** - Eb Book **C24** - C Book Each 1.00

#### • For the PIANIST •

### STAN KENTON'S CUBAN FIRE

Exotic, exciting piano transcriptions from Stan Kenton's best-selling Capitol Records album. Fiery Latin-American jazz composed by Johnny Richards, at its best!

**C25** - 1.25

### BILLY TAYLOR'S MODERN JAZZ SOLOS

Terrific piano solos by today's top artist: **A Live One** • **Muffle-Guffle** • **Cool and Caring** • **Bit of Bedlam**.

**C26** - 85c

-----Order By Number-----From Your Dealer or Direct-----

HANSEN publications, Inc.  
119 W. 57th St. New York 19, N.Y.

<b>C1</b> ___	<b>C5</b> ___	<b>C9</b> ___	<b>C13</b> ___	<b>C17</b> ___	<b>C21</b> ___	<b>C25</b> ___
<b>C2</b> ___	<b>C6</b> ___	<b>C10</b> ___	<b>C14</b> ___	<b>C18</b> ___	<b>C22</b> ___	<b>C26</b> ___
<b>C3</b> ___	<b>C7</b> ___	<b>C11</b> ___	<b>C15</b> ___	<b>C19</b> ___	<b>C23</b> ___	
<b>C4</b> ___	<b>C8</b> ___	<b>C12</b> ___	<b>C16</b> ___	<b>C20</b> ___	<b>C24</b> ___	

Name \_\_\_\_\_  
Address \_\_\_\_\_ PLEASE PRINT  
City \_\_\_\_\_ State \_\_\_\_\_

# Where they are playing



BUZZ BADER

BUZZ BADER is performing in the Rainbow Room of the Elks in Bloomsburg, Pa. . . . Pianist MARIE LOUISE is appearing at Jim's Steak House in Richmond, Calif.



MARIE LOUISE

### EAST

Steve "Mr. Banjo" Allen and his Versa-Style Trio have been held over indefinitely at Antoni's in East Meadow, Long Island, N. Y. Steve plays lead on electric mandolin, guitar, Hawaiian guitar and tenor banjo, accompanied by Walt Koenig on accordion, banjo and vocals and Howie Meyer on rhythm guitar and banjo . . . The Gene Pacific Trio (Gene on sax, Bill Weber on the keys, and Norman Feld on drums) is appearing every Saturday evening for an indefinite term at "Page Two," Ocean-side, N. Y.

### NEW YORK CITY

The Glenn Miller Orchestra under the direction of Ray McKinley settled at the Hotel Statler on January 4 for a minimum of six weeks. Phyllis Powell has replaced vocalist Marilyn Mitchell with the band . . . Guy Lombardo opened his twenty-seventh consecutive year at the Hotel Roosevelt on November 26 after doing a series of out-of-town dates.

### MIDWEST

The Johnny Davis Orchestra is located at Vic Manhardt's Blue Dahlia Supper Club in Milwaukee, Wis. Johnny plays violin, sax and clarinet; and Wally Ross, string bass; Matthew Evanow, piano; and Lou Ames, trumpet.

Frank Schalk and his Band are now performing at the Covered Wagon in Minot, N. D.

The O'Brien and Evans Duo opened January 7 at the Marquette Hotel, Cape Girardeau, Mo.

### SOUTH

Nat Bader (piano and accordion) is currently appearing with the Rolly Rolls Orchestra in the Palladium Room of the Shoreham Hotel in Washington, D. C.

Buddy Kirk and his Orchestra, after completing a twelve-week engagement at the Lake Club,

Springfield, Ill., and one-nighters through the east, moved south to the Iroquois Gardens in Louisville, Ky., for an indefinite period.

Ralph Carles, former drummer with the Sonny Kendis Orchestra, opened November 22 at the Lombardy Hotel in Miami Beach, Fla., with his own group . . . Hammond organist Milton "Dick" Mohr recently signed a contract for an engagement at the Davis Cafeteria in Miami Beach.

The Memphis (Tenn.) Sinfonietta played before an audience made up of approximately 4,000 school students at the Melrose High School Auditorium on December 4 with seven more such concerts scheduled for this season . . . Jazz pianist Phineas Newborn, Jr., returned to Memphis early last month to take part in the first Bluff City Jazz Concert produced by the Memphis Jazz Society.

### WEST

The Jodimars opened a two-weeker at the Flamingo Club in Las Vegas, Nev., December 28.

Dick Martin and Bob Hughes are presently at the Holland Hotel, Medford, Ore.

Accordianist Frank Judnick is playing at the new Camino Bowl "Bowlero Room," Mt. View, Calif., as well as society dates for Ernie Heckscher . . . Don Pietro is appearing nightly at the keyboard of Horatio's Stardust Room in San Diego, Calif.

### INTERNATIONAL MUSICIAN

# CLOSING CHORD



Guido Cantelli

When on November 24, 1956, an Italian airliner crashed in flames near Orly Field south of Paris, killing, besides thirty-three other passengers, the brilliant symphony conductor, Guido Cantelli, those who seriously ponder events were again impressed with the facts that tragedy seemingly cannot strike lightly and move on and that it seemingly singles out for its most deadly arrows the gifted and the promising.

When on January 15, 1949, the lank, dark, hollow-cheeked young man newly arrived from Italy raised hands over the NBC Symphony Orchestra at Studio H-9, Radio City, the audience of Toscanini devotees gave him generous applause. For not only had the Maestro said, "He conducts like me!" but the young man himself was appealing in his earnestness.

As the program progressed, it became plain here was an exceptional conductor. Toscanini, who attended every rehearsal in the four weeks' engagement of Cantelli, watched him, advised him, stormed at him and (to others) praised him. Cantelli on his part weighed the Maestro's advice and worked. "It is like a battle," he told reporters. "I must win it. It is the turning point of my life."

He knew what he was saying when he spoke about battles. After a calm and music crammed childhood in the little town of Novara some miles northwest of Milan, Italy, and a studentship at the Giuseppe Verdi Conservatory in Milan, he at twenty-one had landed a job as conductor in the Coccia Theater in his home town. Two years later, at the age of twenty-

three, he was called into military service. He refused to collaborate with the Fascists and was sent to a concentration camp in Germany. Hitler was carrying out his policy of "persuade or exterminate." Cantelli became one of the countless walking skeletons in the camp. Later he was transferred to Italy, to a hospital in Bolzano. Through the help of a priest he made his escape. He arrived in Novara weighing only eighty pounds.

However, his spirit was still intact. He became involved in further disputes with the Fascists and was again taken into custody. He was on the list to be shot when Italy capitulated. A free man, he returned to Novara. Four days after his release, in April, 1945—just one day after his twenty-fifth birthday—he married a friend of his early school days, Iris Biluscaglia.

In 1948 Toscanini, visiting Italy, happened in on a Cantelli rehearsal at La Scala where the young man was guest conducting. He went to the next rehearsal. He went to the concert itself. Two days thereafter he invited Cantelli to come to New York to conduct the NBC Symphony. From 1949 Cantelli was an annual guest of this symphony. He also guest conducted the major symphony orchestras of Pittsburgh, San Francisco, Boston, Chicago, and New York. His prestige in Europe increased along with his prestige in America. He began regular conductorships at La Scala during its Spring and Fall concert seasons. In January, 1955, he was nominated "Accademico di Santa Cecilia," the youngest man ever to receive this honor.

By November, 1956, he could look back on many victories. He had survived the war. He had won a high place for himself in the conductorial field. He was the logical successor of Toscanini. His home life was most happy. He had a little son, Leonardo, aged four months.

It was undoubtedly a confident and exuberant young man who walked up the runway of the plane at Orly Field. As he slowly soared upward he looked out on a good world. His battles lay behind him. Before him was . . .

(Continued on page thirty-eight)

MAKE USE OF YOUR OLD MOUTHPIECES  
WITH  
WOODWIND'S FAMOUS REFACING SERVICE



Woodwind's mouthpiece experts, all specialists in the design and manufacture of mouthpieces, can make your outdated, unusable mouthpieces . . . usable and modern!

They work with precision machinery and instruments, accurate to one tenth of 1/1000th of an inch, to make every refacing job a perfect one.

Your mouthpiece needn't be a Woodwind. Regardless of the make, regardless of its age, our refacing experts can make it as good as new . . . in some cases achieving a result that almost equals a Woodwind mouthpiece, dependent of course upon the quality of the brand sent in.

REFACING ANY RUBBER  
OR PLASTIC MOUTHPIECE

**\$4.00**

REFACING ANY METAL  
OR GLASS MOUTHPIECE

**\$5.00**

(Prices for special facings will  
be quoted upon request.)

NOTE: When sending mouthpieces for refacing, please furnish complete instructions regarding lay and tip opening desired. Better still, tell us what standard mouthpiece facing you wish to have copied. Because of our low prices, all refacing jobs must be considered final. PLEASE ENCLOSE 15c RETURN POSTAGE.

(If you're in New York, come and see us personally about your mouthpiece problems.)



*The Woodwind Company*

DEPT. B-1-57, 601 WEST 26th STREET, NEW YORK 1, N. Y.

## SHAWL COLLAR JACKETS

ORIGINAL  
DIRECT FROM THE MANUFACTURER

**\$18.75**

Fine, full-bodied, all-year-round rayon gabardines, with black shawl collars, fully lined. Sizes 34 - 46 and up, longs and regulars. Smart-cool—good looking. IN STOCK.

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**

TUX PANTS **\$10.00**

Free sample materials sent upon request.

TOWNCRAFT CLOTHES 752 Broadway, New York 3, N. Y.  
Telephone: GRamercy 7-7652



With sincere appreciation of your friendship and goodwill, we extend to you our

**Best Wishes for 1957**

TOWNCRAFT CLOTHES  
TED DWORKI

instantly  
playable



Precision cutting and shaping means each  
Symmetricut Reed is instantly playable!

**Symmetricut Reeds**

## JeN-Co KEYBOARD INSTRUMENTS



Beautiful Bell-Like Tone  
— Not Electronic —

**CELESTA**—4 Oct. White Pearl cabinet, on casters. List, \$650.00

**CELESTETTE**—3 Oct. Wt. 37 lbs. Easily carried. List, \$275.00

**CELESTINA**—2½ Oct. Wt. 26 lbs. Can be placed on top of Organ or Piano. List, \$197.50

See Your Local Music Store or write —

G. C. JENKINS CO.

P. O. BOX 168

DECATUR, ILL.

MUSICIANS . . . EVERYWHERE ARE EXCITED ABOUT THE

'New Science of Tempo'  
IMAGINE . . . YOU CAN SET THE CORRECT TEMPO IN YOUR MIND IN ONE SECOND.

KNOW . . . THE EXACT TEMPO FOR MOST DANCES OF TODAY.

DISCOVER . . . THE MECHANICS OF VIBRATO.

SIMPLE . . . YOU'LL SAY IT'S THE MISSING LINK IN MUSIC.

SO . . . DON'T WAIT.

Send \$1.00 Cash or Check (No C. O. D.) To: MILT WERNER, Box 228, Ellenville, N. Y.



## PIVOT SYSTEM

— WEEKDAYS —  
1720 Chestnut Street  
Philadelphia 3, Pennsylvania  
Rittenhouse 6-7824

— SUNDAYS —  
117 West 48th Street (3rd Floor)  
New York 36, New York  
Circle 5-6449

# Official Business COMPILED TO DATE

## CHARTERS REVOKED

690, Miami, Fla. (colored).  
701, Wichita, Kans. (colored).

## WANTED TO LOCATE

Anyone knowing the whereabouts of Eddie Neibaur, who formerly worked at the Casino Moderne in Chicago, please write Joe Parkhill, Ozark Village, Eureka Springs, Arkansas.

## WANTED TO LOCATE

Gene Schuler, member of Local 35, Evansville, Indiana.  
Anyone knowing the whereabouts of the above please communicate with R. H. Zachary, Secretary, Local 35, A. F. of M., 718 S. E. Second St., Evansville, Indiana.

## WANTED TO LOCATE

Anyone knowing the whereabouts of Mrs. Nikki Mekelatos Rival will please get in touch with Leo Cluesmann, Secretary, A. F. of M., 220 Mt. Pleasant Avenue, Newark 4, New Jersey.

## CHANGES OF OFFICERS

Local 12, Sacramento, Calif.—Secretary, John Deus, 2623½ J St., Sacramento 16, Calif. Phone: GI 2-5565.

Local 22, Sedalia, Mo.—President, Robert Cummings, 2420 Greenwood Lane. Phone: 686-W. Secretary, L. C. "Harry" Judd, 600 South Carr Ave. Phone: 2512.

Local 31, Hamilton, Ohio—Secretary, Howard Burtis, 306 South Third St.

Local 43, Buffalo, N. Y.—Secretary, Roy Ricotta, 124 West Chippewa St. Phone: CL 2973.

Local 58, Fort Wayne, Ind.—President, Jack McCartney, 2523 Evans St. Phone: Eastbrook 1947.

Local 70, Omaha, Neb.—President, Lad V. Tesar, 209 South 15th St., Omaha 2, Neb.

Local 75, Des Moines, Iowa—Secretary, V. M. Barber, 301-302 Chemical Bldg., 201½ Seventh St., Des Moines 9, Iowa.

Local 81, Anaconda, Mont.—President, Lester Nelson, 620 Cedar. Phone: LO 3-5815.

Local 85, Schenectady, N. Y.—President, Gordie Randall, 636 Brandywine Ave.

Local 125, Norfolk, Va.—President, Clarke Godfrey, 251 West Bute St.

Local 140, Wilkes-Barre, Pa.—President, Donald MacLuskie, 253 North Main St.

Local 230, Mason City, Iowa—President, Everett E. McSweeney, 324½ East State St.

Local 234, New Haven, Conn.—President, John F. Cipriano, 59 Center St., New Haven 10, Conn.

Local 246, Marlboro, Mass.—President, John A. DiBuono, Hasmer St.

Local 249, Iron Mountain, Mich.—President, Fred "Fritz" Spera, 210 West Brown.

Local 288, Kankakee, Ill.—President, Emerson Nourie, 393 South Indiana Ave. Phone: 2-1392.

Local 293, Hamilton, Ont., Canada—President, Sam Taylor, 21 Binkley Road. Phone: JA 2-4808.

Local 297, Wichita, Kan.—Secretary, W. Homer Watson, 4323 East Kellogg, Wichita 17, Kan. Phone: MURray 4-1311.

Local 321, Middletown, Ohio—President, William Stabler, 801 Richardson Drive. Phone: GARDen 2-7082.

Local 439, Billings, Mont.—Secretary, Frank Frederick, 325 Securities Bldg. Phone: 3-3360.

Local 465, Mt. Vernon, Ill.—President, Jack Alexander, 601 S. 22nd St.  
Local 490, Owatonna, Minn.—President, Rufus Sanders, 549 East Prospect St. Phone: 3597.

Local 559, Beacon, N. Y.—Secretary, Carl Pierce, 177 Roubout Ave.

Local 573, Sandusky, Ohio—Secretary, Kenneth Luteman, 422 Decatur St.

Local 626, Stamford, Conn.—President, Frank LiVolsi, 42 Riverside Ave.

Local 686, Rapid City, S. D.—Secretary, Gene Strosky, 730 Fairview St.

## CHANGES IN ADDRESSES OF OFFICERS

Local 26, Peoria, Ill.—President, Ray C. Dixon, 1916 North Ashley Court.

Local 32, Anderson, Ind.—President, Chessell Carter, 3400 Cherry Road. Phone: 2-3628.

Local 101, Dayton, Ohio—Secretary, R. Shellhouse, Fourth St., Arcade Bldg., Room 263, Dayton 2, Ohio.

Local 154, Colorado Springs, Colo.—President, W. G. Snyder, 401 West Bijou St. Phone: MELrose 2-5033. Secretary, B. E. Kibler, 401 West Bijou St. Phone: MELrose 2-5033.

Local 171, Springfield, Mass.—President, James L. Falvey, 32 Luther St., Chicopee, Mass. Phone: LY 4-4170 or LY 8-8324.

Local 255, Yankton, S. D.—Secretary, Eddie Texel, 1517 Burleigh St.

Local 321, Middletown, Ohio—Secretary, Bill Eisele, 5049 Manchester Road. Phone: GARDen 3-1953.

## 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.

## PLACED ON NATIONAL DEFAULTERS LIST

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

Bratton's Bar 7 and Elizabeth Peggy Bratton, Wickenburg, Ariz., \$125.00.

Jack Fortson Agency, Los Angeles, Calif., \$105.00.

Happy Hour Club and Ruth Davies, employer, Key West, Fla., \$500.00.

King Bros. Circus, Macon, Ga., \$66.52.

Crivello, Joe, Belleville, Ill., \$553.40.

Hawes, Howard H., Eldon, Mo., \$100.00.

Stage Coach Inn, The, and Dr. R. G. Bayles, West Yellowstone, Mont., \$521.50.

The Bamboo Lounge and Elva Bevacqua, owner, Bridgeton, N. J., \$69.50.

Wedge Theatre and Buddy Ottenberg, owner, Atlantic City, N. J., \$32.20.

The Parrot Club and Earl Duke Swayze, owner, Seaside Heights, N. J., \$250.00.

Harry Colomby, manager, Cedarhurst, L. I., N. Y., \$191.05.

Apache Inn, and Jessie and John Lowe, Dayton, Ohio, \$700.00.

INTERNATIONAL MUSICIAN

The Diamond Cafe, and D. W. Zydyk, manager, Sharon, Pa., \$92.00.  
Auto Previews, Inc., and Arthur L. Mousovitz, treasurer, Providence, R. I., \$500.00.

Surf Beach Club, and Jack Kane, manager, Virginia Beach, Va., \$500.00.  
Melody Circus Theatre, Inc., and Milton S. Padway, Milwaukee, Wis., \$340.10.

Blaze and Harry Frosh, owner, Sauk City, Wis., \$150.00.

### DEATH ROLL

Akron, Ohio, Local 24—Raymond C. Steck.

Albert Lea, Minn., Local 567—Wesley M. Schmidt.

Atlanta, Ga., Local 148—George Baker, Johnny Dilliard.

Billings, Mont., Local 439—Dennis O'Brien.

Cleveland, Ohio, Local 4—Morris Kaplan, Raymond C. Steck.

Des Moines, Iowa, Local 75—Sandy A. Dalziel.

Hollywood, Calif., Local 47—Maz Blaes, Karl F. Klun, Wm. E. Frost, Isham Jones, Eugene LaBarre.

Kingston, Ont., Canada, Local 518—Reginald Scriven.

Larchmont, N. Y., Local 38—Robert DiVincenzo, Jacob Welker.

Marlboro, Mass., Local 246—Frank A. Warner.

Miami, Fla., Local 655—George S. Churchill.

Minneapolis, Minn., Local 73—Chas. (Speed) Olson.

Montreal, Que., Canada, Local 406—William Shilling, Tommy Day, Leon Wathieu.

New Haven, Conn., Local 231—Louis Cannata, Pasquale Ceffi.

Portland, Maine, Local 364—Frank Buckley (Stanley Mickewicz).

Providence, R. I., Local 198—Fred R. Lees, 2nd.

Rochester, N. Y., Local 66—Mrs. Amelia Marthage, Charles L. Van Haute.

Sacramento, Calif., Local 12—Jesse Morales.

San Francisco, Calif., Local 6—Frank Gilmore, Fred McElmurry, A. D. "Doc" Rowe, Richard "Dick" Roberts.

Vallejo, Calif., Local 367—Royal Graf.

Wilkes-Barre, Pa., Local 140—John Babyak.

Yankton, S. D., Local 255—James J. Mikota.

Detroit, Mich., Local 5—Sabato DeLeo, William Diamond, Sigmund Indianer, John B. Mussin, Jascha Schwarzmann.

Boston, Mass., Local 9—Frank L. Macdonald, Sidney P. Reinherz.

Chicago, Ill., Local 10—Nick Semashko, Walter C. Koller, William B. Stein, Benjamin F. Butler, Isham E. Jones, Wm. E. Walsh, Clarence G. Lundmark, Joseph Di Giacomo, Victor Young, Ed. H. Borschell, Grace Bradley, Gustav C. Thieme, Miss Pearl Loucks, Anton Kozak, Jay G. Grace, Mrs. William M. Manzer, Fernand Wiedrich, Edward Apelman, Adolph Goldberger, John Martin Minarseni, Robert K. Kuna.

New York, N. Y., Local 802—Julius Modesti, Ben H. Ribble, Victor Young, Joseph D'Agostino, Ann Carter, Lou Handman, Ralph Girofii, W. Andrew MacKinney, Constantin Ocki-Albi, Sidney P. Reinherz, Holcomb A. Reid, Robert A. Schweke, Ernest Schilder, Ludwig Wittels, Louis Ross, Joseph Rodgers, Louis Stoneman, Art Tatum, Jacob Weinberger, Oliver Washburn, John M. B. Krauss, Herman F. Mahlstadt, Arthur H. McKay, Joseph Green, Jacob Goldbeter, Guido Cantelli, W. Howard Clark, Benj. Belgard, Antoni Voccoli, Leon H. Van Gelder, Rae Robertson,

Jascha Schwarzmann, Stefano Pagano, Nelson L. Kincaid, Martha Conwell, B. Lowe, Thomas F. Dorsey, Ralph Freed, Jack Rudolph, Frederick R. Lees, 2nd.

## Suspensions, Expulsions, Erasures, Terminations

### SUSPENSIONS

Akron, Ohio, Local 24—Joseph P. L. Bradley, William M. Brown, C. J. Christiansen, Willie J. Culbreath, Alfred E. Dutt, Dick J. Farley, Randle B. Gelspie, Wilbur D. Howard, George J. Infantino, Jacob H. Kindesparke, Chester E. Lowe, Albert D. Moses, Jr., Brad A. Osborn, Garland A. Paynter, Jr., Gilford W. Roberts, George H. Robinson, Jr., Neil A. Simpson, Jack S. Undercoffer, Charles M. Whitehead, Gordon C. Leslie.

Augusta, Ga., Local 488—Robert E. Ruckle, Claude W. Johnson, Jr., Martin E. White.

Binghamton, N. Y., Local 380—Archie Tanner.

Bradford, Pa., Local 84—Eleanor Punsky, R. Alspaugh, E. Emerson, J. V. Huston, M. Leonard, M. Nichols, D. Rhodes.

Detroit, Mich., Local 5—Pasquale (Jack) Ango, Hansel Barnett, Clarence Beasley, Andrew Booker, Jr., Ciro Bovenzi, William W. Boyle, Nathaniel Brown, Jr., Eddie Burns, Joe S. Burton, Arnold Christian, Alexander Ciavola, Sam (Salvatore) Cilbratse, Elizabeth N. Coffelt, James W. Cox, Milford Davis, Willie J. Dawson, Kenneth W. Down, Helen L. Dudeck, Robert H. Fennell, Antonio D. Fernandez, John T. Fraley, John William Geiger, Oren E. Gilliam, Adelle D. Hager, Philip A. Hand, Robert T. Hand, Vernon Harmon, Harold Herman, Arnold R. Hoffman, Janice Howard, James S. Hutchins, Oliver Jackson, Jr., Ellis Ray Johnson, Zareef Malik, Addison T. Martin, Jr., George Mara, Audrey A. Owen, Donald S. J. Owens, Ralph Domenick Paonessa, James W. Peddy, Herbert Jack Perkins, Richard K. Ryan, James Miller Sam, Gaston O. Sanders, 3rd, George Sanders, Theodore Sheely, Arthur Baird Siefert, Michael L. Stefanof, Herman L. Tucker, Clara L. Walker, Wilmer James Warr, Henry Weintraub, Charles D. White, Robert E. Whitehead, Ester Maxine Yager.

Houston, Texas, Local 65—Dottie A. Tiller, John E. Dyson, Bill Palmer.

Ithaca, N. Y., Local 132—Arthur Birwell, Winthrop Cody, Lewis Frederick, Paul James, Robert King, Lyn McLain, Lee Phillips, John Szypula, Lewis Weinbaum, Herbert Buchanen, Richard Delrusso, James Freeman, Art Kemp, Robert Long, David Montague, John Ross, Alfred Totter.

Larchmont, N. Y., Local 38—Wildes Vezzie, Ira Jones, Kenneth Vallarise, James Polk, Irwin Sussman, William Coppola, Sidney Eagen, Louis Silvestri, Irving Johnson, Dominick Attisani, Walter Schumann.

Montreal, Que., Can., Local 406—Jacques Diaval, Claude Daigneault, Peter Santos, Francis Coleman, Morris Greenberg, Paul Myers, Lloyd Thompson, Fred Collin, Wallace Henstridge, Jack Ed Long, Philippe Bronson, Paul Petelle, Lionel Beaudet, Giuseppe Di Cicco, Laure Lalonde, Irma Grabs Plester, Suzanne Berrau, Pierrette Dore, Andre Jordan, Roger Matton, Richard Thomas, Felix Poussard, Robert Bonano, Fernand Edwards, Jacqueline LeRoy, Gerald Romandini, Hugh Brown, Sid Elliot, Jeanne Landry, Laurette Paix, Gabrielle St. Cyr, Mireille Chabot, Edmund Folia, Jean-Paul Larocque, Earl Paris, Joseph Clascen, Erik Jansevkius, Ian MacMillan, Philippe Robitaille, Guy Tremblay, Gerard Couture, Ernie Jackson, Adrian McCrea, Robert St. Pierre, Joan Eden, Hymie Lader, Fred Michel, Orient Blouin, John Maxwell Dunbar, Lembit Koortis, Johnny Menard, Paul Bley, Yves Godin, John Lee, Georges Pedault.

Pittsfield, Mass., Local 109—R. Brown, L. Carderella, R. Dorley, C. Gaylord, L. Kimple, J. Cooper, R. Manns, J. Mazcko, C. Weeks.

Portland, Me., Local 364—John Abrams, James R. Henderson, David A. Horr, Rowen A. Nye, Vesta O'Dell, Wilfrid Tremblay, Maurice Viens, Merle Walker.

Providence, R. I., Local 198—S. Frank Barone, Earl G. Beaudreau, Lester Blackmar (Les Black), William W. Brown, Vincent Catalozzi (Vinnie Boyd).

Springfield, Mo., Local 150—Bob Johnson, Burl King, Earl Smith, Pat Knight, Neuman Miller, Currice Williams, Jim Twigger, Doyle Locke, George Potter.

Vallejo, Calif., Local 367—Billy J. Baker, Richard Charles Dixon, Art Franges, Hewitt M. Green, George O. Lambro, Arnold Gene Montgomery, Howard Noland.

Vancouver, B. C., Can., Local 149—L. Abrams, F. Adaskin, H. Adaskin, J. Anderson, R. E. Anderson, D. D. Andrew, L. W. Bader, Grace Boulding, Gordon Brandt, Ursula Bunt, Cy Cairns, Owen Campbell, J. Cherniavsky, F. Clavin, R. W. Clay, D. Cowell, M. Craig, R. P. Crump, R. J. Crump, F. J. Deagle, Mona Deane, J. deJausserand, E. J. De Luca, C. Dowman.

C. C. Ducklow, G. P. Ellis, E. Ericson, J. Faas, R. Featherstonhaugh, J. R. Fox, G. C. Poteroff, E. R. Frank, I. Fraser, Jerry Fuller, Jerry Fuller, Jr., B. Fyfe, A. Gadick, C. Gage, T. Gage, A. George, P. George, R. Gleaves, C. Graham, M. Graham, L. F. Gray, A. C. Hine, L. Holland, A. Holt, R. Hyslop, G. N. Jarvis, George Jenkins, Gordon B. King, L. M. Knutson, J. Kozak, G. Ledoux, Ruth Levy, J. McGillias, James MacLachlan, A. H.

# DERU REEDS

for SAXOPHONE and CLARINET



A DISTINCTIVE FRENCH-MADE PRODUCT  
5 Different Strengths, No. 1, 2, 3, 4, 5

H. Chiron Co., Inc.

1650 Broadway  
New York 19, N. Y.

Clarinet . . \$2.75 per dozen  
Alto Sax . . \$4.00 per dozen  
Tenor Sax . \$5.00 per dozen

Gentlemen: Enclosed find \$\_\_\_\_\_ for \_\_\_\_\_ reeds,

strength \_\_\_\_\_ for \_\_\_\_\_ instrument.

Name \_\_\_\_\_ (Please Print)

Address \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_

MacMillan, J. F. MacPerson, L. Mallek, Wm. S. Martin, Gregory Millar, R. L. Milne, S. A. Molloy, C. D. Nelson, P. R. Nimmons, D. C. Norman, R. Norris, G. Olson, E. Osbaldeston, Phil Parker, L. Peck, J. D. Peebles, M. G. Perry, W. Peters, A. Polson, J. A. Prevodora, A. G. Pugley, Bob Regan, Keray Regan, Leo Rimac, Elizabeth Rose, Percy Rowley, Z. Sadoway, P. C. Siddell, W. E. Snider, A. E. Spalding, L. Star, R. T. Stewart, E. Stobbs, J. Stobbs, W. Sundquist, T. A. Suthera, M. Tatt, Bus Totten, P. Trudell, H. Varcoe, H. Vass, J. Webb, G. Webster, E. Wechsberger, B. K. Wiehe, Bill Wightman, J. G. Williamson, H. Willoughby, Leonard Wilson, G. Winning, G. Zukerman.

Worcester, Mass., Local 143—Frank W. Cuccipio, Paul G. Hoppe, Emilio Migliorelli, Frederick S. Miriani, Daniel E. Pat, Frank E. Rabidou, Phil Salah, Charles F. Smith, Jr., Morgan P. Sorrell, Edward I. Arola, Joseph A. Brindisi, Robert J. Cassidy, James F. Buckley, A. Gerald Chenevert, Evelyn A. Clausen, William J. Connor, William L. Dinsdale, Ernest R. Ferrazano, Thomas W. Grant, Robert L. Iernio, Joseph H. Jodrey, Lars E. Kullberg, Lucille M. Stark, Edric H. Temple, Runar West.

Mount Vernon, Ill., Local 465—Roy Barth, Wilbur Encyart, Harold Fields, James L. Foster, Donald Gatewood, Lewis Hutton, Gail Jines, James Langdon, George Perry, Lambert Sydes.

### EXPULSIONS

Bradford, Pa., Local 84—William B. Rogers.  
Detroit, Mich., Local 5—Calvin C. Nelson, Leamon Boler, Maurice (Mario) Molina, Walter (Buddy) Wilson.  
Portland, Me., Local 364—George B. Turcotti.  
San Diego, Calif., Local 325—Erwen Groves.

### ERASURES

Albert Lea, Minn., Local 567—Stanley Bulka, Isidro Nevarez.  
Boston, Mass., Local 9—Peter Carew (Charles Broadhurst).  
Cleveland, Ohio, Local 4—Phillip Gantose (Russ Carlyle), Ray C. Buttermore, Joseph Curtis, Elliott M. Golub, Nelson A. Logan, Tony Lovano, Benjamin Mancine, Robert F. Mrava, Kenneth Ross, Ella Rose Robertino, Frank Sajn, Jr., Donald F. Scarff, Frank G. Spisak, Charles F. Vehlhaber, Eleanor Williams, Anthony W. Zebrowski, John A. Ziga.  
Hollywood, Calif., Local 47—James R. Benson, Eddie Bergman, Eddie Bush, Eddie Dean, Ismael Diaz, Felix Gross, Percy Mayfield, O. Buck Strickland.  
Kingston, Ont., Can., Local 518—James Brooks, Preston Baxter, David Besant, Ernest A. Barragar, E. R. Dixon, Don Easter, Vincent Frasso, Hubert C. Farmer, Ralph E. Graham, Ken Hood, Fred

J. Hamood, Allan W. Hannah, Donald A. McPhe, M. Bruce Osborn, Barney O'Connor, Ken Vallier, Ann Vallentyne, Henry Wightman.  
Miami, Fla., Local 655—Ann Deen Patton, Morris Oldford, Harry Gibson.  
Newark, N. J., Local 16—James Stanford, Martin Hunt, Norman Edge.  
Providence, R. I., Local 198—Donald P. Westergren.  
San Diego, Calif., Local 325—Wm. Braudaway, Bill Daniels, Gloria Fly, Elaine Hibi, Judy Jones (Stipp), Ralph King, Les Mason, Wm. Meyer, Mickey Norton, Carmen Parish, Rudy Ramirez, Robert Sherinian, Raymond Vasquez, Nathaniel Williams, Walter Williams, Frank Wooley, James Zimmerman.  
San Francisco, Calif., Local 6—Randolph Alyea, Stephen Baca, Jeannie Michele, Oscar Rodriguez, Eldora K. Santos, Robert W. Knapp.  
San Jose, Calif., Local 153—Lucy M. Caro, Fred C. Cloud, Aurelio Guzman, Clemie Hernandez, Douglas Peterson, Jack J. Serpa, William Weimert.  
Santa Rosa, Calif., Local 292—Archie Miller, Kenneth McGuire, Kim Kimmel, Elmer Head, Darye Johnson.  
Springfield, Mo., Local 150—Jon Park.  
Washington, D. C., Local 161—Andy Anderson, Bernarr C. Busbice, Roy Berkman, Edward Brown, Robert A. Bunch, Joe Clarke, Al Costa, Miguel Esquembre, Hugh E. Fazzenbaker, Carmen Gonzalez, Lois M. Leonard, Eugene McCurdy, Marvin Maylack, Lester L. Pike, Judson Smith, Spencer Sinatra, Harry E. Stelling, Jack J. Stoneman, Joseph W. Stoneman.  
New York, N. Y., Local 802—Frank V. Du Boise, Frank Culley, Thomas S. Roberts, Vincent J. Bartolomeo, Wm. Luther Johnson, Alfred F. Lyles, Solomon Jenkins (King), Robert Hamish Menzies, Abe Malloon, Michael D. Assael, Juan A. Albino, Basil Spears, Paul E. West, Jr., Jimmie Harris, Charles Bowman, Alan Rabinowitz, Louis G. Ortiz, June L. Cole, Virginia Louise Angelo, Felix Nazario, Abner B. Kenon, Edward Grady, Irving Fields (Schwartz), William Cole, Clarence H. Palmer, Louis Martin Kabatnik, Abdallah Ibn Buhaina, Joseph F. Bosco.

### TERMINATIONS

New York, N. Y., Local 802—Charles Vignola, Jr., Angelo Valenti, Stanley Unger, Arthur Robert Simmons, Alma Hubbard Sherrill, Anthony Russo, Arnold E. Pride, Edward Martinez, Charles F. Lange, Robert Sherwood Haggart, Salvatore Guistardo, Cephas T. Edwards, Bob Carey, Kenneth Corbin, Walter S. Buchanan, Jr., Ray Barringer, Louis Ashford (Kolster), Kenneth M. O'Brien, Benito B. Cruz, William Victor, Benjamin F. Roy, Donald R. Muir, Reginald S. Lewis, Russell F. Costa, William Gaber, Joseph S. Fontana, Gus De Mattia, Wilhelm Cornelius, Henry Butz.

# CLOSING CHORD

(Continued from page thirty-five)

## FRANK A. WARNER

Frank A. Warner, president of Local 246, Marlboro, Massachusetts, from 1937 to 1956, passed away December 4 after a short illness. He was ninety years old.

Mr. Warner was born in Lonsdale, Rhode Island, but lived in Marlboro for more than seventy years. He was director of the Marlboro Boy Scout Band and in later years director of a Marlboro Band. He directed several concerts last summer.

## DENNIS O'BRIEN

Dennis O'Brien, secretary of Local 439, Billings, Montana, for thirty years, passed away November 28. He was sixty-five years old.

He was the organizer of the Billings Municipal Band which he directed for thirty years. He had attended twenty-five Conventions of the Federation.

## GEORGE BAKER

Local 148, Atlanta, Georgia, lost one of its older and most beloved members on October 26 with the passing of George Baker. Just last April he was one of the first members of this local to be given a fifty-year life membership card.

Born in Atlanta December 21, 1889, he played in the Fred Weidemeyer Band in his younger days and for many seasons associated with older theaters in the days of silent pictures. During World War II he played the Roxy Theatre in Atlanta under the direction of Albert Coleman for the Marcus Shows. For many years he was an active member of the Yaarab Temple Shrine Band and for the past ten years played bass horn in the Atlanta Pops Orchestra.

Mr. Baker was a member of the executive board of Local 148 for fourteen years.

## SCHOFIELD A. SCHWARTZ

Schofield A. Schwartz, a member of Local 586, Phoenix, Arizona, passed away September 21. He was sixty-five.

Born in Ontario, Canada, he came to Phoenix in 1927 after working four years as clarinetist with the John Philip Sousa Band in Dayton, Ohio. He directed the El Zaribah Shrine Band and, for a few years, the Phoenix College Band. He was also a musical director at a local radio station for a few years.

Mr. Schwartz was a past member of the board of directors of Local 586 and had been a delegate to many Conventions of the Federation.

## CHARLES L. VAN HAUTE

Charles L. Van Haute, former secretary of Local 66, Rochester, New York, passed away on September 25. He was a member of the board of directors, vice-president and secretary of that local at various times, and a life member, having joined Local 66 in June, 1903. He was also on the executive board of the New York State Conference.

Mr. Van Haute played trombone and violin, and was a member of the 54th Regiment Band, the Elks Band and the Slager Band.

## HUGH E. McILWAIN

Hugh E. McIlwain, a long-time member of Local 224, Mattoon, Illinois, died November 4 at Charleston, Illinois. He was forty-seven.

An able trumpet player, Mr. McIlwain was well known to a great number of musicians throughout the Midwest.

## GEORGE A. ERICKSON

George Allen Erickson, a member of Local 489, Rhinelander, Wisconsin, since 1950, passed away on September 14 in the Veterans Administration Hospital at Iron Mountain, Michigan. He was thirty-two years old. Mr. Erickson, a guitarist, had played with a number of orchestras in this area.

## SANDY A. DALZIEL

Sandy A. Dalziel's death on November 27 came as a shock to all who knew him.

Born in New Mains, Scotland, August 31, 1879, he came to the United States in 1882 and became a citizen in 1887. Mr. Dalziel



Sandy A. Dalziel

played bass viol and tuba for about fifty years with circus bands, traveling bands and theater orchestras. He also had his own orchestra in Des Moines, Iowa, where he lived for about thirty-five years.

Besides being a board member for many years, he was president of Local 75, Des Moines, from 1937 until 1942, and its secretary from that year until his death. He carried a gold life membership card in that local. He was also secretary of the Midwest Conference of Musicians. Mr. Dalziel attended the Conventions of the Federation since 1937.

## JACK A. KAULAHAO

Jack A. Kaulahao, a member of Local 802, New York City, and Local 147, Dallas, Texas, died of cancer at his home in Dallas on October 23. Born in Honolulu in 1902, he was a member of the Lei Aloha Trio.

## JOHNNY DILLIARD

Johnny Dilliard, a member of Local 148, Atlanta, Georgia, passed away on November 17.

Born in Gonzales, Texas, April 1, 1907, he moved to Atlanta and then went to New York to become one of the top studio trumpeters. Besides the studio and transcription work, he was featured with such bands as Vincent Lopez, Richard Himber, Mark Warnow and Paul Whiteman.

GIVE TO CONQUER CANCER—  
AMERICAN CANCER SOCIETY  
INTERNATIONAL MUSICIAN

**BIG MAN ON DRUMS**

**JO JONES**

Perennial favorite... voted top drummer of 1956 in Down Beat's Jazz Critics Poll... owns and plays set of Gretsch Broadkaster Drums.

Started loose, swinging type of drumming—breaking away from the old tight style. Lots of use of Hi-Hats (K. Zildjian—also by Gretsch) with easy open and close work... nice, subtle rhythmic patterns... always a strong force in a rhythm section... makes it jell.

Long a supporter of "great Gretsch sound"... one of many big jazz drummers who play Gretsch Broadkaster Drums... call Gretsch drums fine for any style.

Your dealer has Gretsch Broadcasters... try them out... sets have exciting new finishes... see them in color in FREE Gretsch drum catalog... write.

**GRETSCH**

The FRED. GRETSCH Mfg. Co., Dept. 11-157  
80 Broadway, Brooklyn 11, N. Y.

## O'BRIEN CRYSTAL MOUTHPIECES



Clarinet off center bore  
9 lays.

DOUBLE CHAMBER  
Reg. U. S. Pat. Off.

ALTO, TENOR, Sax Mpc.  
3 Lays.

REFACING \$3 any mpc.

World's only maker  
of crystals.

43 years in business.

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

# Defaulters List of the A. F. of M.

This List is alphabetically arranged in States, Canada and Miscellaneous

## ALABAMA

**BIRMINGHAM:**  
Carlisle, Perry  
Little Southerner Restaurant, and Ralph Saliba  
Umbach, Bob

**CULLMAN:**  
Terrell, Mrs. H. A.

**DOthan:**  
King, David  
Smith, Mose

**FLORENCE:**  
Valentine, Leroy

**MOBILE:**  
Am Vets Club, Inc., Garret Van Antwerp, Commander, George Faulk, Manager  
Cavalade of Amusements  
Moore, R. E., Jr.  
Williams, Harriell

**MONTGOMERY:**  
Club Flamingo, and Anell Singleton, Manager  
Montgomery, W. T.  
Perdue, Frank

**NEWBURN:**  
Love, Mrs. Gloria D.

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

**PHENIX CITY:**  
Cocanut Grove Nite Club, Perry T. Hatcher, Owner  
French Casino, and Joe Sanfrantello, Proprietor

**PHENIX:**  
241 Club, and H. L. Freeman

## ARIZONA

**FLAGSTAFF:**  
Sunnyside Lounge, and George Nackerd

**PHOENIX:**  
Chi's Cocktail Lounge (Chi's Beverage Corp.), and J. A. Kelly, Employer  
Drunkard Show, Homer Host, Producer  
Gaddis, Joe  
Giardina Bros., Inc.  
Hosner, John  
Jones, Calvin R.  
Malouf, Leroy B.  
Smith, Claude V., Sec.-Treas.  
Artists Booking Corp. (Hollywood, Calif.), Phoenix, Ariz.  
Willett, R. Paul  
Zanzibar Club, and Lew Klein

**TUCSON:**  
Hutton, Jim  
Towarata  
Wells, Maceo

**WICKENBURG:**  
Bratton's Bar 7, and Elizabeth Peggy Bratton

## ARKANSAS

**BLITHVILLE:**  
Brown, Rev. Thomas J.

**FORT SMITH:**  
Willis, Sam

**HOT SPRINGS:**  
Hammon Oyster House, and Joe Jacobs  
Petita, L. C.  
Riverview Club, H. W. Thomas, Employer  
Smith, Dewey

**HOT SPRINGS NATIONAL PARK:**  
Mack, Bee

**LITTLE ROCK:**  
Arkansas State Theatre, and Edward Stanton, and Grover J. Butler, Officers  
Bennet, O. E.  
Civic Light Opera Company, Mrs. Recce Saxon Price, Producer  
Stewart, J. H.  
Weeks, S. C.

**McGEHEE:**  
Taylor, Jack

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

**NORTH LITTLE ROCK:**  
Cotton Club, and Johnny Thomas, S. L. Kay, Co-owner

**PINE BLUFF:**  
Arkansas State College Casino, and  
A. R. D. Thompson  
Johnson, Eddie  
Lowery, Rev. J. E.  
Robbins Bros. Circus, and C. C. Smith, Operator (Jackson, Miss.)  
Scott, Charles E.

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

**WARREN:**  
Moore, Fred

## CALIFORNIA

**ALAMEDA:**  
Shost, Aady

**ALBANY:**  
Cafe Windup

**ANTIOCH:**  
Live Oak Village, and Wm. Lewis

**ARTESIA:**  
Carver, Ross  
Doric Corporation, Jack R. Young, Owner, Tommy Thompson, Manager  
Keene, Gene  
(Eugene Schweichler)

**AZUSA:**  
Pearl, Vance  
Roese, Joe

**BAKERSFIELD:**  
Bakersfield Post 808, American Legion, and Emanuel Edwards  
Conway, Stewart  
Curtner, George

**BELLFLOWER:**  
Gopher Room, Irving Preider and William Stera

**BERKELEY:**  
Bur-Ton, John  
Davis, Clarence  
Jones, Charles  
Wilson, Jimmy, Promoter

**BEVERLY HILLS:**  
Bert Cervis Agency  
Merriss, Paris  
Rhapsody on Ice, and N. Edwards Beck, Employer

**BIG BEAR LAKE:**  
Cressman, Harry E.

**BRAWLEY:**  
Holdman, Lester Warren

**BURBANK:**  
Elbow Room, and Roger Coughlin, Manager  
Irvin, Frances  
Pine Inn, and Wm. Redman, Operator

**CATALINA ISLAND:**  
Club Brazil, and Paul Mirabel, Operator

**COMPTON:**  
Vi-Lo Records

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

**DECATO:**  
Howard, George

**DUNSMUIR:**  
McGowan, J. B.

**EUREKA:**  
Paradise Steak House, and O. H. Bass  
York Club, and O. H. Bass

**FAIRFIELD:**  
Guardhouse Tavern, and Walter Jarvis, Employer

**FRESNO:**  
Plantation Club, and Joe Casano  
Valley Amusement Association, and Wm. B. Waggon, Jr., President

**GARVEY:**  
Rich Art Records, Inc.

**HOLLYWOOD:**  
Alison, David  
Artists Booking Corporation, and Craig Smith, Pres., San Francisco, Calif., Wilford Hobbs, Vice-Pres. (Miscellaneous Listing); Claude V. Smith, Sec.-Treas., Phoenix, Ariz.  
Babb, Kroger  
Birwell Corp.  
Boogie Room, Leonard Vanaman  
California Productions, and Edward Kovacs  
Club 22 (Trocadero), and Sam Einasto, Pat Coleman, Turk Prujan, Employers  
Confire Guild, and Arthur E. Teal, and S. T. Rose  
Quinnham, Ralph  
Ecore Productions, Inc. (Not Encore Attractions)  
Federal Artists Corp.  
Pian, Jay, and Artists Personal Mgt., Ltd.  
Pishman, Edward I.  
Freeman-Siegel Artist Corp.  
Gayle, Tim  
Gray, Lew, and Magic Record Company  
Kappa Records, Inc., Raymond L. Kness  
Robb, Clarence  
Morros, Boris  
National Booking Corporation  
Patterson, Trent  
Bam, Buck  
Bobitschek, Kurt (Ken Robey)

Royal Room, and Irving King, Mrs. Theima King, Bob King, Employers  
Savoy Amusement Co., and Mas Cohen, Employer  
Six Bros. Circus, and George McCall  
Harry S. Taylor Agency  
Trocadero, and Sam Einasto, Employer  
Universal Light Opera Co., and Association  
Vogue Records, and Johnny Anz, Owner, and Bob Stevens, F. L. Harper  
Wally Kline Enterprises, and Wally Kline  
Western Recording Co., and Douglas Venable

## LONG BEACH:

Anderson, John Murray, and Silver Screen, Inc.  
Becklin, Frank and Beatrice  
Blue Fox Enterprises, Gene Plyler, Employer, T. F. Komers, President  
Jack Lasky's Cafe, and Jack Lasky  
Long Beach Exposition, and D. E. Kennedy, Pres., Horace Black, Director and General Manager, James Vermaxen, Assistant Director, May Filippio, Sec., Evalyn Rinehart, Asst. Office Mgr., Charles D. Spangler, Public Relations and Publicity Dept., George W. Bradley, Advance Ticket Director  
McDougal, Owen  
Sullivan, Dave

## LOS ANGELES:

Aqua Parade, Inc., Buster (Clarence L.) Crabbe  
Arizona-New Mexico Club, Roger Rogers, Pres., and Frank McDowell, Treasurer  
Beta Sigma Tau Fraternity, Inc., and Benjamin W. Alston, Employer  
Blue Light Ballroom, and Bill Jory  
Brisk Enterprises  
Confire Guild, Arthur E. Teal and S. T. Rose  
Coleman, Fred  
Cotton Club, and Stanley Amusements, Inc., and Harold Stanley  
Dalton, Arthur  
Edwards, James, of James Edwards Productions  
Fontaine, Don & Lon  
Fortson, Jack, Agency  
Grady, Michael  
Hailfont, Nate  
Henneghan, Charles  
Hollywood Cafe, and Lore Elias Maxwell, Claude  
Merry Widow Company, and Eugene Haskell, Raymond E. Mauro  
Milstone Recording Co., and War Perkins  
Moore, Cleve  
Morris, Joe, and Club Alabama  
Mosby, Erva  
New Products Institute of America, and Joseph H. Schultz  
Pierce, Pope  
Royal Record Co.  
Ryan, Ted  
Villon, Andre  
Vogel, Mr.  
Ward Bros. Circus, George W. Pugh, Archie Gayer, Co-owners, and L. P. Stutz, Agent  
Welcome Records, Recording Studio, and Rusty Welcome  
Williams, Cargile  
Wishire Bowl

## MARIN CITY:

Pickins, Louis

## NEVADA CITY:

National Club, and Al Irby, Employer

## NEWHALL:

Terry, Tex

## NORTH HOLLYWOOD:

Hat and Case Supper Club, and Joe Wood and J. L. Feader, Owners  
Hollywood Cafe, and Lore Elias, Manager  
Lohmuller, Bernard  
Norwalk, Bob-Lyn, Inc., and/or Robert Schuller, President, and/or Ted Wickis, Partner, and/or The Terraine Room  
Oakland, Arrow Club, and Joe Bronk, Frank Merton and Joy Shest, Owners  
Bill's Rodeo Cafe, and Wm. Matthews  
Carlos, Jess  
Ernest Jones Artists Agency  
Moore, Harry  
Morhine, Roy

**OCEAN PARK:**  
Frontier Club, and Robert Moran

**Oxnard:**  
McMillan, Tom, Owner, Town House

## PASADENA:

Hazelton, Mabel  
Ware, Carolyn E.  
Zebra Room, Lou Warner, Employer

## RICHMOND:

Downbeat Club, and Johnnie Simmons  
Jenkins, Freddie

## SAN DIEGO:

Blues and Rhythm Attractions Agency  
Hudson, Aline  
Logan, Manly Eldwood  
Millspaugh, Jack  
Sanders, Bob  
Washington, Nathan  
Young, Mr. Thomas and Mrs. Mabel, Paradise Club (formerly known as Silver Slipper Cafe)

## SAN FRANCISCO:

Blue Angel  
Brown, Willie H.  
Cable Car Village Club, and Barney DeSenan, Owner  
Cafe Society Uptown (now known as Emamon Breakfast Club)  
Champagne Supper Club, and Mrs. Mildred Mosby  
Club Drift In, and Dan McCarthy  
Deary, J. B.  
Eon, Eddie  
Giles, Norman  
Jazz City, George Franges, Owner  
Jumptown, and Charles (Chinky) Naditz  
Nieman, Gordon J.  
Ornato, Vincent  
Pago Pago Club, and Laci Layman and Kellock Catering, Inc.  
Paradise Gardens, and John A. Gentry and William Carthen  
Primalton Ballroom, Mrs. Carrie O. McCoy, Prop.  
Reed, Joe, and W. C. Rogers and Chase Co.  
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

## SANTA BARBARA:

Costello, Mario  
Talk of the Town Restaurant, Richard Lapians, Prop.

## SANTA CRUZ:

Rightetti, John

## SANTA MONICA:

Lake, Arthur, and Arthur (Dagwood) Lake Show  
McLear, H. D.

## SHERMAN OAKS:

Gilson, Lee  
Kraft, Ossie

## SOUTH GATE:

Ramona Club, Sal DeSimon, Owner  
Silver Horn Cafe, and Mr. Silver

## STOCKTON:

Wescott, George

## STUDIO CITY:

Wigmar Productions, Inc., and Wm. S. Orwig

## VAN NUYS:

Lehr, Raynor

## WATSONVILLE:

Cheney, Al and Les  
Ward, Jeff W.

## WINTERHAVEN:

Mueller, J. M.

## COLORADO

**DENVER:**  
Bennell, Edward  
Johansen Enterprises, Inc., Starlite Pop Concerts, and Lou Johansen  
Jones, Bill  
Turf Club and Bill Bayers, Manager  
Wagner Enterprises, and Geo. P. Wagner

**GLENNWOOD SPRINGS:**  
Owl Cafe, W. H. Woody  
Frickey, Employer

**GRAND JUNCTION:**  
The Dixieland Ballroom, and C. B. Rutledge and H. Woodworth, Employers

**LAMAR:**  
Main Cafe, and Robert Dana, Proprietor

**MORRISON:**  
Clarke, Al

**TRINIDAD:**  
El Moro Club, and Pete Langoni

## CONNECTICUT

**BRIDGEPORT:**  
Lunin, Edward

**EAST HAMPTON:**  
Hotel Gerritsmaugus

**EAST HAVEN:**  
Carnevale, A. J.

**HARTFORD:**  
Dubinsky, Frank

**IVORYTON:**  
Ivoryton Hotel and James W. Donovan, Manager

**NEW HAVEN:**  
Madigan Entertainment Service

**NEW LONDON:**  
Andreoli, Harold  
Bisconti, Anthony, Jr.  
Marino, Mike  
Schwartz, Milton  
Williams, Joseph

**NIANTIC:**  
McQuillan, Bob  
Russell, Bud

**POQUONNOC BRIDGE:**  
Johnson, Samuel

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

**WESTPORT:**  
Goldman, Al and Marty

## DELAWARE

**DOVER:**  
Apollo Club, and Bernard Paskin, Owner  
Veterans of Foreign Wars, LeRoy Reach, Commander  
Williams, A. B.

**ELLENDALE:**  
Heavy's Chicken Shack, and Isaacs Jarmon

**GEORGETOWN:**  
Gravel Hill Inn, and Preston Hutchens, Proprietor

**MILFORD:**  
Fountain, John

**NEW CASTLE:**  
Lamon, Edward  
Murphy, Joseph

**SMYRNA:**  
Kent County Democratic Club, Solomon Thomas, Chairman

**WILMINGTON:**  
Allen, Sylvester  
Burt, Mrs. Mary (Warren)  
Cooper, Mr. and Mrs. Alexander

## FLORIDA

**BRADENTON:**  
May's Bar, Buddy Mays, Employer  
Strong, Merle, Bernice and Ronald

**CLEARWATER:**  
Bardon, Vance

**CLEARWATER BEACH:**  
Normandy Restaurant, and Fay Howac

**DANIA:**  
Paradise Beach, and Michael F. Slavin

**DAYTONA BEACH:**  
Bethune, Albert  
Cockrell, Chuck  
Elks Lodge, Pen City No. 903  
John L. Slack, Employer  
Schmidt, Carl  
Wagner, Maurice

**DEL RAY BEACH:**  
Cassidy's Bar and Restaurant, Edw. Cassidy  
Raslan, Lou

**EAU GALIE:**  
Oleanders Hotel, and James Fair, Jr., Manager

**FLORENCE VILLA:**  
Dan Larimore Lodge No. 1097, Garfield Richardson

**PORT 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 Bien, Managing-Agent  
Porrett Inn, and Florida Amusement, Inc., and Ben J., Mary Allen, Joel Spector, and Joe Allen  
Jackson, Ocie  
Newberry, Earl, and Associated Artists, Inc.  
Zumpt Huff Associates

**KEY WEST:**  
Allard, Genevieve C. (Jeanne Delta)  
Club Mardi Gras, and A. G. Thomas, Employer  
Delta, Jeanne (Genevieve C. Allard)  
Habana Madrid  
Happy Hour Club, and Ruth Davies, Employer  
Regan, Margo  
Weavers Cafe, Joseph Bucks and Joseph Stabinaki

## LAKELAND:

King, R. E.

## MAITLAND:

Maitland Inn, Elmer Gunther, Owner

## MELBOURNE:

Moonlight Inn, Jake Gunther, Owner

## MIAMI:

Aboyoun, Toay  
Brooks, Sam  
City Club, Philip and Herbert Berman  
Civetta, Dominic, and Romeo Civetta  
Club Jewel Box, Charles Nasio, Owner, Danny Brown, President  
Corbett, Frank  
Gardner, Monte  
Girard, Nicholas  
Prior, Bill (W. H. P. Corp.)  
Smart, Paul D.  
Tavern, Ramon  
Vanity Fair, and Last Frontier Corporation, and Joseph Tumolo and Irving Kolker Weiss, J.

## MIAMI BEACH:

Amron, Jack, Terrace Restaurant  
Caldwell, Max  
Chez Paree, Mickey Grasso, and Irving Rivkin  
Circus Bar, and Charles Bogdan Ciro's Club, and Vincent Terry Cohen, Sam  
Cromwell Hotel, Jack Yoches, Label Spiegel, Milton Lee Edwards Hotel, and Julius Nathan, Manager  
Fielding, Ed  
Friedlander, Jack  
Haddon Hall Hotel  
Harrison, Ben  
Lesnick, Max  
Macomba Club  
Macomba Restaurant, and Jack Friedlander, Irving Miller, Max Lesnick, and Michael Rosenberg, Employers  
Miller, Irving  
Morison, M.  
Perlmutter, Julius J.  
Poinciana Hotel, and Bernice Framanz

## ORLANDO:

Hasting, W. J.  
Redman, Arthur J.  
Sunbrook, Larry, and his Rodeo Show, and Sunbrook Speedway

## ORMOND BEACH:

Jul's Club, and Morgan Jul

## PALM BEACH:

Leon and Eddie's Nite Club, Leon and Eddie's, Inc., John Widmeyer, Pres., and Sidney Orlia, Secretary

## PENSACOLA:

Associated Promoters, and Alfred Turner and Howard Miller  
Hodges, Earl, of the Top Hat Dance Club  
Kezling, Alec (also known as A. Scott), and National Orchestra Syndicate and American Booking Company, and Alexander Attractions  
Williams, Kent

## QUINCY:

Moore, Reg

## ST. PETERSBURG:

Ciro's, and John A. Davis, Employer

## SARASOTA:

Muller, Fred  
Ringling Bros., and Barnum & Bailey Circus, and John Ringling North, President

## SOUTH BAY:

Witherspoon, Leroy

## STARBUCK:

Camp Blanding Recreation Center  
Goldman, Henry

## STUART:

Sutton, G. W.

## TALLAHASSEE:

Allen, Leroy  
Gaines Park, and Henry Gaines, Owner  
Hill, W. H.  
Two Spot Club, Caleb B. Hannah

**TAMPA:**  
Brown, Sam  
Carousal Club, and Abe Burkow  
and Norman Kera, Employers  
Crystall Ball Restaurant, George  
Marcus, Manager  
Merry-Go-Round Club, and  
Larry Ford  
Rich, Don and Jean  
The Tampa Grand Assn., and  
Ernie Reina, Pres.  
Williams, Herman

**VENICE:**  
Clarke, John, Pines Hotel,  
Corp.  
Pines Hotel Corp., and John  
Clarke  
Sparka Circus, and James Ed-  
gar, Manager (operated by  
Florida Circus Corp.)

**WEST PALM BEACH:**  
Ballarina Club, and Bill Harris,  
Operator  
Larocco, Harry L.  
Parrish, Lillian F.

## GEORGIA

**ALBANY:**  
Lemac Supper Club, and  
Gordon Leonard, Employer  
Robert A. McGarrity, Owner  
Scay, Howard

**ATLANTA:**  
Montgomery, J. Neal  
Spencer, Perry

**AUGUSTA:**  
Bill and Harry's Club, and  
C. W. (Bill) Prince and Fred  
W. Taylor, Managers  
Minnick Attractions, Joe  
Minnick

**BRUNSWICK:**  
Anderson, Jack  
Joe's Blue Room, and Earl  
Hill and W. Lee  
Wigfalls Cafe, and W. Lee

**HINESVILLE:**  
Plantation Club, S. C. Klam  
and P. W. Taylor

**MACON:**  
King Bros. Circus  
Lee, W. C.  
Swaebe, Leslie

**SAVANNAH:**  
Caravan Club, Nick C. Akx-  
ander, Owner  
Hayes, Gus  
Hodges, Rocky  
Model Shows, Inc., and David  
Endy, Owner, Charles Baran,  
Manager  
Thompson, Lawrence A., Jr.  
Young, George S.

**THOMASVILLE:**  
Club Thomas, and Terry  
Mazey, Operator

**VALDOSTA:**  
Dye, J. D.

**VIDALIA:**  
Pal Amusement Co.

**WAYCROSS:**  
Cooper, Sherman and Dennis

## IDAHO

**IDAHO FALLS:**  
Griffiths, Larry, and Big Chief  
Corp., and Uptown Lounge

**LEWISTON:**  
Cannet, Sam  
Rozenberg, 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

**SPIRIT LAKE:**  
Firtside Lodge, and R. E. Berg

**TWIN FALLS:**  
B. P. O. Elks, No. 1183

## ILLINOIS

**BELLEVIEW:**  
Anderson, P. D.  
Crivello, Joe

**BERWYN:**  
Hunt Club, Martin and Rose  
Hetzler, Owners

**BLOMINGTON:**  
McKinney, James B.  
Thompson, Earl

**CAIRO:**  
Sergeant, Eli

**CALUMET CITY:**  
Ciro's Tap, Sid Clark and  
Rocky Mulligan, Co-owners

**CHAMPAIGN:**  
Robinson, Beaula

**CHICAGO:**  
Associated Artists Corp.  
Basin Street Club, The, and  
Elsworth Nison, Owner  
Bee-Hive Lounge, The, and  
Sol Tannenbaum, Owner  
Brydon, Ray Marsh, of the Don  
Rice 3-Ring Circus  
Chance Records, Inc., Stuart G.  
Abner, Jr., Pres.

Coke, Elsie, General Manager,  
and Chicago Artists Bureau  
Daniels, Jimmy  
Pine, Jack, Owner "Play Girls  
of 1938," "Victory Pollen"  
Gayle, Tim  
Hale, Walter, Promoter  
Hill, George W.  
Knob Hill Club, and Al Fenston  
Lullaby of Broadway, Harry O.  
Stollis, and Erwin (Pinkie)  
Davis, Employers  
Majestic Record Co.  
Mansfield, Philip  
Mason, Leroy  
Mays, Chester  
Mickey Weinstein Theatrical  
Agency  
Mocambo Club, Taria Acevedo,  
Owner  
Musaris Concert Management,  
and George Wildeman  
Music Bowl, and Jack Peretz  
and Louis Capanola, Em-  
ployers  
Music Bowl (formerly China  
Doll), and A. D. Blumenthal  
Moore, H. B.  
Nob Hill Club, and Al Fenston  
O'Connor, Pat L., Pat L. O'Con-  
nor, Inc.  
Stanley, Mal  
Stoner, Harlan T.  
Williams, Ward (Flash)  
Ziggle's Gridiron Lounge, and  
Ziggle Czaroski, Owner

**DECATUR:**  
Faces, James (Buster)

**GULFPORT:**  
Sunset Night Club, and Farris  
Shambour

**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

**PERIN:**  
Candlelight Room, and Fred  
Romase

**PEORIA:**  
Donato, Frank and Mildred  
(Dance)  
Humane Animal Association  
Rutledge, R. M.  
Stinson, Eugene  
Streeter, Paul  
Thompson, Earl  
Wagner, Lou

**PRairie View:**  
Greca Duck Tavern, and Mr.  
and Mrs. Stiller

**ROCKFORD:**  
Marino, Lawrence

**ROCK ISLAND:**  
Barces, Al  
Greyhound Club, and  
Tom Davelis

**SOUTH BEOIT:**  
Derby, Henry Piazza, Owner  
and Operator

**SPRINGFIELD:**  
Face, James (Buster)  
Shrum, Cal

**WASHINGTON:**  
Thompson, Earl

**ZEIGLAR:**  
Zeiglar Nite Club, and Dwight  
Allsup, and Jason Wilks,  
Owners

## INDIANA

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

**BEECH GROVE:**  
Mills, Bud

**BLUFFTON:**  
Lane, Don

**EAST CHICAGO:**  
Barces, Tiny Jim  
East Chicago American Enter-  
prises, and James Dewhine  
Morgan, Christine

**ELWOOD:**  
Yankee Club, and Charles  
Sullivan, Manager

**EVANSVILLE:**  
Adams, Jack C.

**PORT WAYNE:**  
Brummett, Emmett

**GARY:**  
Johnson, Kenneth

**GREENSBURG:**  
Club 46, Charles Holshaus,  
Owner and Operator

**INDIANAPOLIS:**  
Bell, Richard  
Bentow, William, and his All-  
American Brownskin Models  
Carter, A. Lloyd  
Dickerson, Matthew  
Entertainment Enterprises, Inc.,  
and Frederick G. Schatz

Hicks, Jerry  
Lazar, Eugene and Alex  
Roller Rondo Skating Rink,  
and Perry Plick, Operator  
Sho-Bar, and Charles Walker  
Stover, Bill  
Tony's Supper Club, Tony Lan-  
renzano, Operator  
William C. Powell Agency

**MUNCIE:**  
Bailey, Joseph

**RICHMOND:**  
Newcomer, Charles  
Puckett, H. H.

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

**SPRINGVILLE:**  
Kelly, George M. (Marquis)

**SYCACUSE:**  
Waco Amusement Enterprises

**TERRE HAUTE:**  
Terrell, Mrs. H. A.

## IOWA

**CARROLL:**  
Brown Derby and Mabel Brown

**CLARION:**  
Miller, J. L.

**DENISON:**  
Larby Ballroom, and Curtis  
Larby, Operator

**DES MOINES:**  
Brookins, Tommy  
Dresser, Naomi  
Hollywood Productions, Inc.,  
and H. W. Jacobson  
Pioneer Hi-Bred Corn Co.

**HARLAN:**  
Gibson, C. Rex

**SHENANDOAH:**  
Aspinwall, Hugh M. (Chick  
Marx)

**SIOUX CITY:**  
Freneman, Lawrence

**SPENCER:**  
Frees, Ned

**VALE:**  
Hollywood Circus Corp., and  
Charles Jacobson

**WATERLOO:**  
Hattings, W. J.  
Stepico, Benton L.

**WOODBINE:**  
Danceland, J. W. (Red) Brum-  
mer, Manager

## KANSAS

**COFFEYVILLE:**  
Ted Blake

**HOLCOMB:**  
Golden Key Club, and H. B.  
Allen (also known as Bert  
Talon, Bert Talon, Bert Allen)

**KANSAS CITY:**  
White, J. Cordell

**LIBERAL:**  
Liberal Chapter No. 17, Dis-  
abled American Veterans, and  
H. R. Allen

**MARYSVILLE:**  
Randall, George

**PRATT:**  
Clemons, C. J.  
Winsky, L. W.

**WICHITA:**  
Aspinwall, Hugh M. (Chick  
Marx)  
Ebony Club, and Elroy Chand-  
ler, Employer  
Holiday, Art  
Key Club, and/or G. W. Moore

## KENTUCKY

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

**HOPKINSVILLE:**  
Dabney, Louis B.

**LOUISVILLE:**  
Bramer, Charles  
Imperial Hotel, Jack Woolems,  
Owner  
King, Victor  
Spaulding, Preston

**OWENSBORO:**  
Higgs, Benay

**PADUCAH:**  
Vickers, Jimmie

**WINCHESTER:**  
Bell, William

## LOUISIANA

**ALEXANDRIA:**  
Smith, Mrs. Lawrence, Propri-  
etor, Club Plantation  
Stars and Bars Club (also known  
as Brass Hat Club), A. R.  
Conley, Owner, Jack Tyson,  
Manager  
Weil, R. L.

**BATON ROUGE:**  
Broussard, Bruce

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

**GONZALES:**  
Jobas, Camille

**LAPAYETTE:**  
Hacool Caravan  
LeBlanc Corporation of Louisiana  
Sho-Bar, and Charles Walker  
Stover, Bill  
Veltin, Toby  
Venables Cocktail Lounge

**LAKE CHARLES:**  
Village Bar Lounge, and  
C. L. Barker, Owner

**LEESVILLE:**  
Capell Brothers Circus

**MONROE:**  
Keith, Jessie  
Thompson, Son

**NATCHITOCHES:**  
Burton, Mrs. Pearl Jones

**NEW IBERIA:**  
Club La Louisiana, Billeus  
Broussard and Filo Gonzales

**NEW ORLEANS:**  
Berker, Rand  
Berns, Harry B., and National  
Artists Guild  
Callico, Ciro  
Conforto, Joseph, and Mildred  
Murphy  
Dog House, and Grace Mar-  
tinez, Owner  
El Matador Club, George Mari-  
ano, Prop.  
Gilbert, Julie  
Hurricane, The, Percy Stovall  
LeBlanc, Dudley J.  
Monroe, George

**OPLOUSAS:**  
Cedar Lane Club, and Milt  
Delmas, Employer

**SHREVEPORT:**  
Reeves, Harry A.  
Ropollo, Angelo  
Stewart, Willie

**SPRINGHILL:**  
Capers, C. L.

## MAINE

**PORT FAIRFIELD:**  
Paul's Arena, Gibby Seaborn

## MARYLAND

**BALTIMORE:**  
Blue Danube, and Wm. Kaas-  
sky, Proprietor  
Byrd, Olive J.  
Capri 3 Club, Inc., David Jed,  
Elli  
Carter, Charles  
Cox, M. L.  
Dunmore, Robert J.  
Forbes, Kenneth (Skin)  
Gay 90's Club, Lou Belmont,  
Proprietor, Henry Epstein,  
Owner  
Greber, Ben  
Jabot, Dawn  
Jolly Post, and Armand Moe-  
singer, Prop.  
Las Vegas Club, and John B.  
Lucido and Joe Morea,  
Employers  
LeBlanc Corporation of Maryland  
Bernie Lit Theatrical Agency  
(formerly Playboy Talent  
Agency)  
Perkins, Richard, of Associated  
Enterprises  
Weiss, Harry

**CORAL HILLS:**  
Schenkel, Theodore J.

**CUMBERLAND:**  
Wingold, Louis

**EASTON:**  
Hannah, John

**FENWICK:**  
Repich, Albert

**HAGERSTOWN:**  
Bauer, Harry A.  
Rainbow Room of the Hamilton  
Hotel, and Chris Trantulas

**HAVRE DE GRACE:**  
Boad, Novel

**NORTH BEACH:**  
Mendel, Bernard

**OCEAN CITY:**  
Belmont, Lou, Gay Nineties  
Club, and Henry Epstein  
Gay Nineties Club, Lou Bel-  
mont, Prop., Henry Epstein,  
Owner

**SALISBURY:**  
Twin Lantern, Elmer B.  
Dawholl, Operator

**TURNERS STATION:**  
Thomas, Dr. Joseph H., Edge-  
water Beach

## MASSACHUSETTS

**AMHERST:**  
Murphy, Charles  
Russell, William

**BLACKSTONE:**  
Stefano, Joseph

**BOSTON:**  
Bay State News Service, Bay  
State Amusement Co., Bay  
State Distributors, and James  
H. McIlvaine, President  
Bronaban, James J.  
Caruso, Charles  
Hargood Concerts, and Harry  
Goodman  
Harrison, Eric  
L. J. B. Productions, and Lou  
Brudnick  
Regency Corp., and Joseph B.  
Weisser  
Sunbrock, Larry, and his Radio  
Show  
Waldron, Billy  
Walker, Julian  
Younger Citizens Coordinating  
Committee, and George  
Mouzon

**BRAINTREE:**  
Quintree Manor

**BUZZARDS BAY:**  
Blue Moon, and Alexander and  
Chris Byron, Owners  
Mutt's Steak House, and Henry  
M. K. Arcanovski, and Canal  
Enterprises, Inc.

**CAMBRIDGE:**  
Salvato, Joseph

**FALL RIVER:**  
Andrade, William

**HAVERHILL:**  
Assas, Joe

**HOLYOKE:**  
Kane, John

**LOWELL:**  
Carney, John F., Amusement  
Company  
Crowe, Francis X.

**MILLERS FALLS:**  
Rhythm Inn, and R. M. Tha-  
beault and James Del Nigro,  
Jr.

**MONSON:**  
Canegallo, Leo

**NANTASKET BEACH:**  
Scabreeze, The, and Kallis,  
Nicholas J.

**NEW BEDFORD:**  
The Derby, and Henry Correia,  
Operator

**NEWTON:**  
Thiffault, Dorothy (Miami  
Chevalier)

**SALEM:**  
Larkin, George and Mary  
Lillian

**SHREWSBURY:**  
Veterans Council

**TEWKESBURY:**  
White Rock Club, Inc., Rocco  
De Pasquale, John Connolly,  
Employers

**WAYLAND:**  
Steel, Chauncey Dewey

## MICHIGAN

**ANN ARBOR:**  
McLaughlin, Max  
McLaughlin, Ollie

**BATTLE CREEK:**  
Smith, David

**CRYSTAL:**  
Palladium Ballroom, M. E.  
Winkelman, Owner

**DETROIT:**  
Bibb, Allen  
Bress, Edgar M.  
Burgundy Records, Inc., and  
Art Sutton, General Mgr.  
Crystal Lounge and Bar, Ed-  
mour H. Bertram, Owner-  
Employer  
Payne, Edgar  
Zakos, A. J.

**DOUGLASS:**  
Harding's Resort, and  
George E. Harding

**FERNDALE:**  
Club Plantations, and Dee  
Washington

**FLINT:**  
Grover, Tiff

**GRAND HAVEN:**  
Black Angus Cafe (formerly  
McNeal's Cocktail Lounge),  
and Cecil S. McNeal, Owner

**GRAND RAPIDS:**  
Club Chez-Ami, Anthony  
Scalise, Proprietor  
Powers Theatre  
Towns Pump and Fosse Yared  
Universal Artists and Phil Simon

**MUSKEGON HEIGHTS:**  
Griffen, James  
Wilson, Leslie

**SISTER LAKES:**  
Rendezvous Bowl, and Ren-  
dezvous Inn (or Club), Gordon  
J. "Buz" Miller

**UTICA:**  
Spring Hill Farms, and Andrew  
Saced

**WAYLAND:**  
Machlin, Wm. and Laura

## MINNESOTA

**DETROIT LAKES:**  
Johnson, Allan V.

**DULUTH:**  
Lurye, Jay

**EASTON:**  
Hannah, John

**HARMONY:**  
Carson, Mansford

**MANHATO:**  
Becker, Carl A.

**MINNEAPOLIS:**  
International Food and Home  
Shows  
Northwest Vaudeville Attrac-  
tions, and C. A. McEvoy

**PIPESTONE:**  
Coopman, Marvin  
Stolzman, Mr.

**RED WING:**  
Red Wing Grill, Robert A.  
Nybo, Operator

**ROBINSDALE:**  
Crystal Point Terrace

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

**WINONA:**  
Interstate Orchestra Service, and  
L. Porter Jaug

## MISSISSIPPI

**BILOXI:**  
Joyce, Harry, Owner, Pilot  
House Night Club  
Ralph, Lloyd  
Wesley, John (John W. Balney)

**CLEVELAND:**  
Hurdin, Dresel

**GREENVILLE:**  
Pollard, Flencord

**GULFPORT:**  
Plantation Manor, and Herman  
Burger

**JACKSON:**  
Carpenter, Bob  
Poor Richards, and Richard E.  
Head, Employer  
Smith, C. C., Operator, Rob-  
bins Bros. Circus (Pisc Bluff,  
Ark.)

**KOSCIUSKO:**  
Fisher, Jim S.

**LELAND:**  
Lillo's Supper Club and Jimmy  
Lillo

**MERIDIAN:**  
Bishop, James E.

**NATCHEZ:**  
Colonial Club, and Ollie Koerber

**POPLARVILLE:**  
Ladner, Curtis (Red)

**VICKSBURG:**  
Blue Room Nite Club, and  
Tom Wince

## MISSOURI

**BOONEVILLE:**  
Bowden, Rivers  
Williams, Bill

**CHILLICOTHE:**  
Hawes, H. H.

**CLAYTON:**  
Anderson, P. D.

**ELDON:**  
Hawes, Howard H.

**FORT LEONARD WOOD:**  
Lawhon, Sgt. Harry A.

**INDEPENDENCE:**  
Casino Drive Inn, J. W. John-  
son, Owner

**KANSAS CITY:**  
Am-Vets and Bill Davis, Com-  
mander  
Esquire Productions, and Ken-  
eth Yates, and Bobby Hen-  
shaw

**MACON:**  
Macon County Fair Association,  
Mildred Sanford, Employer

**OAKWOOD (HANNIBAL):**  
Club Belvedere, and Charles  
Matlock

**POPLAR BLUFFS:**  
Brown, Merle

**ST. LOUIS:**  
All American Speed Derby, and  
King Brady  
Baraboltz, Mac  
Brown Bomber Bar, James  
Caruth and Fred Guisayard,  
Co-owners  
Caruth, James, Operator, Club  
Rhuboogoo, Cafe Society,  
Brown Bomber Bar  
Caruth, James, Cafe Society  
Chesterfield Bar, and Sam Baker  
D'Agostino, Sam  
Encore Club, and Ted Flaberry  
Ford, Ella  
Graff, George  
Markham, Doyle, and Tunc  
Town Ballroom

New Show Bar, and John W. Green, Walter V. Lay Nieberg, Sam Schimmel, Henry Shapiro, Mel Singer, Andy  
**VERSAILLES:**  
Trade Winds Club, and Marion Buchanan, Jr.

## MONTANA

**BILLINGS:**  
Skyline Club, and Wes Hughes, Employer  
**BUTTE:**  
Webb, Ric  
**GLENDIVE:**  
Andrews, Lee K. (Bucky)  
**GREAT FALLS:**  
J. & A. Rollercoaster, and James Austin  
**MILES CITY:**  
Dodson, Bill  
Morton, H. W.  
**WEST YELLOWSTONE:**  
Stage Coach Inn, The, and Dr. R. B. Bayles

## NEBRASKA

**ALEXANDRIA:**  
Alexandria Volunteer Fire Dept. Charles D. Davis  
**FREMONT:**  
We-Ann Club, and Tanya June Barber  
**KEARNEY:**  
Field, H. E.  
**LODGEPOLE:**  
American Legion, and American Legion Hall, and Robert Sprengel, Chairman  
**MCCOOK:**  
Gayway Ballroom, and Jim Corcoran  
Junior Chamber of Commerce, Richard Gruver, President  
**OMAHA:**  
Camello's Dancing Academy, and Larry Camello  
**PENDEL:**  
Pender Post No. 55, American Legion, and John P. Kai, Dance Manager

## NEVADA

**LAKE TAHOE:**  
Club Monte Carlo, Joby and Helen Lewis, Owners  
**LAS VEGAS:**  
Adevars Club, Inc., Clifton Powell, Employer  
Kogan, Jack  
Moulin Rouge  
Patio Club, and Max Stettner, Sid Slate, Joe Cohen  
**LOVELOCK:**  
Fischer, Harry  
**RENO:**  
Blackman, Mrs. Mary  
Tomcwy, Don

## NEW HAMPSHIRE

**FABIAN:**  
Zaks, James (Zacher)  
**JACKSON:**  
Nelson, Eddy  
Sheir, James

## NEW JERSEY

**ABSICON:**  
Hart, Charles, President, and Eastern Mardi Gras, Inc.  
**ATLANTIC CITY:**  
Blue Angel (formerly Shangri La or Wonder Bar), Roy Dixon, Henry Brodgen, Managers, Charles Randall, Prop.  
Bobbins, Abe  
Casper, Joe  
Cheatham, Shelbey  
Dantzer, G.  
Entin, Lew  
Fassa, G.  
Fort Pitts Bar and Grill, and Ed Krouse, Employer  
Goldberg, Nate  
Koster, Henry  
Little Brown Jug, and Frank A. Irby, Operator  
Lockman, Harvey  
Mack's Mambo Inn, Lawrence McCall, Employer  
Olshon, Max  
Pilgrim, Jacques  
Wedge Theatre, and Buddy Ottenberg, Owner  
**AVENEL:**  
Tyler's Country Club and Mrs. Carrie Tyler, Employer  
**BERNARDSVILLE:**  
Fair, James, Jr.  
**BEVERLY:**  
Olympia Lakes, Bernard L. Brooks, Melvin Post, and Melvin Fox Enterprises

**BLOOMFIELD:**  
Thompson, Putt  
**BRIDGETON:**  
Bamboo Lounge, The, and Elva Bevaquas, Owner  
**BRIGANTINE:**  
Brigantine Hotel Corp., and David Josephson, Owner  
**CAMDEN:**  
Downey's and Jack Downey and Frank Crane, Proprietors  
Embassy Ballroom, and George E. Chips (Geo. DeGerolamo), Operator  
**CAPE MAY:**  
Anderson, Charles, Operator  
**EAST ORANGE:**  
Hutchins, William  
**EAST RUTHERFORD:**  
Club 199, and Angelo Pucci, Owner  
**ELIZABETH:**  
Cutro, V.  
**FAIR LAWN:**  
Wells, Vicki (Dorothy Tirpak)  
**HILLSIDE:**  
Consumers Buying Service and Arnold Sheff  
**HOBOKEN:**  
Sportsmen Bar and Grill  
**JERSEY CITY:**  
Bonito, Benjamin  
Burco, Ferruccio  
Triumph Records, and Gerry Queens, present Owner, and G. Statira (Grant) and Bernice Levine, former Owners  
**LAKE HOPATCONG:**  
Dunham, Oscar  
**LAKEWOOD:**  
Traymore Hotel, Leon Garbinkel, Employer  
**LITTLE FERRY:**  
Scarce, John  
**LODI:**  
Cortez, Tony  
**LONG BRANCH:**  
The Landmark Hotel, and David Greene  
McNeely, Leroy J.  
McNeil, Bobby, Enterprises  
**MARLBORO:**  
Train's Paradise, and E. A. Emmons  
**MCCLE 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:**  
Shins, Harry  
**NEWARK:**  
Beadle, Janet  
Bruce, Ramon  
Coleman, Melvin  
Forte, Nicholas  
Gay Nineties, and John Shim Graham, Alfred  
Hall, Emory  
Harris, Earl  
Hays, Clarence  
Holiday Corner, and Jerry Foster, Employer  
Johnson, Robert  
Jones, Carl W.  
Kline, Terri  
Levine, Joseph  
Lloyds Manor, and Smokey McAllister  
Mariano, Tom  
Prestwood, William  
Red Mirror, and Nicholas Grande, Proprietor  
Rollison, Eugene  
Simmons, Charles  
Tucker, Frank  
Venetian Club, Oliver C. Ruesomanno, Employer  
Wilson, Leroy  
Wilson's Tavern, and Elmer Wilson  
Zaracardi, Jack, Galanti A. A

**NEW BRUNSWICK:**  
Andy's Hotel, and Harold Klein  
**NORTH ARLINGTON:**  
Petrucci, Andrew  
**ORANGE:**  
Cook, Wm. (Bill)  
**PASSAIC:**  
Tico Tico Club, and Gene DiVirgilio, Owner  
**PATERSON:**  
Club Etens, and Joseph Hauser  
**PAULSBORO:**  
Cozy Corner Bar, Anthony Scuderi, Owner and Operator  
**PENNSAUKEN:**  
Beller, Jack  
**PENNS GROVE:**  
Club Mucho, and Joe Ribes, Owner  
**PLAINFIELD:**  
McGowan, Daniel  
Nathanson, Joe

**SEASIDE HEIGHTS:**  
Beachcomber Cafe, The, and Joe Slevin, Owner and Operator  
**PARROT CLUB, THE, and Duke Swayze, Owner**  
**SOMERVILLE:**  
Harrison, Bob  
Walker, William (Raymond Williams)  
Williams, Chester  
Williams, Raymond (Wm. Walker)  
**SPRING LAKE:**  
Broadacres and Mrs. Josephine Ward, Owner  
**SUMMIT:**  
Abrons, Mitchell  
**TEANECK:**  
Suglia, Mrs. Joseph  
**TRENTON:**  
Esquire Club, and John Kruasuda  
**UNION CITY:**  
Biancamano, Anthony F.  
Colony Theatre, and Vicki Wells (Dorothy Tirpak), of Fair Lawn, N. J.  
**VAUX HALL:**  
Carillo, Manuel B.  
**WESTFIELD:**  
Cohen, Mack  
Samurine, Jardine  
**WEST YORK:**  
B'nai B'rith Organization, and Sam Natc, Employer, Harry Boorstein, Proprietor  
**WILDWOOD:**  
Esquire Club, and Isey Bushhoff Hunt's Ballroom  
**WILLIAMSTOWN:**  
Pippo, Rocco

**ALBUQUERQUE:**  
Mary Green Attractions, Mary Green and David Time, Proprietors  
Holliday, Fian  
Laloma, Inc., and Margaret Richards, Employer  
Lepley, John  
Richardson, Gary D.  
White, Parnell  
**CARLSBAD:**  
Riverside Country Club, G. O. Hollinger, Employer  
**CLOVIS:**  
Deaton, J. Earl, Owner, Plaza Hotel  
**HOBBS:**  
Straface, Pete  
**REYNOSA:**  
Monte Carlo Gardens, Monte Carlo Inn, Ruben Gonzales  
**BOSWELL:**  
Russell, L. D.  
**RUIDOSO:**  
Davis, Denny W.  
**SANTA FE:**  
Emil's Night Club, and Emil Mignardo, Owner  
Valdes, Daniel T.

## NEW MEXICO

**ALBANY:**  
Joe's Casino, and Harold Perbe  
O'Meara Attractions, Jack  
Richard's Bar-B-Que, David  
Richards  
Soyder, Robert  
States, Jonathan  
**ALDER CREEK:**  
Burke's Manor, and Harold A. Burke  
**ANGOLA:**  
Hacienda Cafe, The  
**AUSABLE CHASM:**  
Antler, Nat  
Young, Joshua F.  
**BINGHAMTON:**  
Stover, Bill  
**BOLTON LANDING:**  
Blue Mills Restaurant, Louis Dallings, Prop.  
**BRONX:**  
Accevedo, Ralph  
Aloha Inn, Pete Mancuso, Proprietor and Carl Ransford, Manager  
Bell, Murray  
Club Delmar, Charles Marcelino and Vincent Delostia, Employers  
Jugarden, Jacques I.  
Katz, Murray  
Miller, H. Walter  
Miller, Joe  
New Royal Mansion (formerly Royal Mansion), and Joe Miller and/or Jacques I. Jugarden  
Rosardo, Al  
Rosenberg, Israel  
Santoro, E. J.

## NEW YORK

**ALBANY:**  
Joe's Casino, and Harold Perbe  
O'Meara Attractions, Jack  
Richard's Bar-B-Que, David  
Richards  
Soyder, Robert  
States, Jonathan  
**ALDER CREEK:**  
Burke's Manor, and Harold A. Burke  
**ANGOLA:**  
Hacienda Cafe, The  
**AUSABLE CHASM:**  
Antler, Nat  
Young, Joshua F.  
**BINGHAMTON:**  
Stover, Bill  
**BOLTON LANDING:**  
Blue Mills Restaurant, Louis Dallings, Prop.  
**BRONX:**  
Accevedo, Ralph  
Aloha Inn, Pete Mancuso, Proprietor and Carl Ransford, Manager  
Bell, Murray  
Club Delmar, Charles Marcelino and Vincent Delostia, Employers  
Jugarden, Jacques I.  
Katz, Murray  
Miller, H. Walter  
Miller, Joe  
New Royal Mansion (formerly Royal Mansion), and Joe Miller and/or Jacques I. Jugarden  
Rosardo, Al  
Rosenberg, Israel  
Santoro, E. J.

**BROOKLYN:**  
Arnowich, Ira (Mr.)  
Beckels, Lionel  
Bello-Mar Restaurant, Felix Gerca Prop.  
Borriello, Carmine  
Bryan, Albert  
Community Center, and Walter C. Pinkston (NYC)  
Ean, Jimmy  
Globe Promoters of Huckleback Revue, Harry Duzon and Elmo Ober  
Hall, Edwin C.  
Johnston, Clifford  
Lemmo, Patrick  
Morris, Philip  
Rosenberg, Paul  
Rooman, Gus, Hollywood Cafe  
Sigma Tau Delta Sorority, Brooklyn College, and Anita Birke  
Soo Corporation, and Hyman Robbins  
Steuer, Eliot  
Sussman, Alex  
1024 Club, and Albert Friend  
Williams, Melvin  
Zaslou, Jack  
**BUFFALO:**  
Bourne, Edward  
Buffalo Paramount Corp.  
Calato, Joe and Teddy  
Cosmano, Frank and Anthony DiStefano, Jimmy  
Harmon, Lissa (Mrs. Rosemary Humphrey)  
Jackson, William  
Nelson, Art and Mildred  
Parisi, Joe  
Ray's Bar-D, and Raymond C. Demperio  
Sportstowe Bar, and Mr. and Mrs. Les Simon  
Twentieth Century Theatre  
**DRYDEN:**  
Dryden Hotel, and Anthony Vavra, Manager  
**EAST GREENBUSH:**  
Hughes, Richard P.  
**FAIR ROCKAWAY, L. I.:**  
Town House Restaurant, and Bernard Kurland, Proprietor  
**IRINDALE:**  
Clarendon Hotel, Leon Gasbinkel, Owner  
Gross, Hannah  
Pollack Hotel, and Elias Pollack, Employer  
**FLEISCHMANN:**  
Churs, Irene (Mrs.)  
**FRANKFORT:**  
Reile, Frank  
Tyler, Leany  
**GLENS FALLS:**  
Gottlieb, Ralph  
Newman, Joel  
Sibert, Don  
**GLENWILD:**  
Lewis, Mack A.  
**GRAND ISLAND:**  
Williams, Ouisia V.  
**GREENWOOD LAKE:**  
Mountain Lakes Inn, and Charles Patigat, Employer  
**HUDSON:**  
Goldstein, Benay  
Gutto, Samuel  
**HURLEYVILLE:**  
King David Hotel  
**ILION:**  
Wick, Phil  
**JACKSON HEIGHTS:**  
Griffiths, A. J., Jr.  
**LAKE LUZERNE:**  
Munck, Svend A.  
**LAKE PLACID:**  
Carriage Club, and C. B. Southworth  
**LIMESTONE:**  
Steak House, and Dave Oppenheim, Owner  
**LOCH SHILDRAKE:**  
Capitol Hotel and Day Camp  
Cherden, Abe  
Mardenfield, Isadore, Jr., Estate  
**LONG BEACH:**  
Hamilton Club, and Mickey Hasiashy  
**MALONE:**  
Club Restaurant, and Louis Goldberg, Manager  
**MONTICELLO:**  
Hotel Anderson, Charles King, Employer  
**NEW YORK CITY:**  
Adams, Jack, and Co.  
Alexander, Wm. D., and Associated Producers of Negro Music  
Allegro Records, and Paul Finer  
Arnold, Sheila  
Bachelor's Club of America, and John A. Talbot, Jr., and Leonard Katzmar  
Bachelor House  
Bamboo Room, and Joe Burn  
Bender, Milton  
Benubi, Ben  
Beverly Green Agency

**BROOKLYN:**  
Arnowich, Ira (Mr.)  
Beckels, Lionel  
Bello-Mar Restaurant, Felix Gerca Prop.  
Borriello, Carmine  
Bryan, Albert  
Community Center, and Walter C. Pinkston (NYC)  
Ean, Jimmy  
Globe Promoters of Huckleback Revue, Harry Duzon and Elmo Ober  
Hall, Edwin C.  
Johnston, Clifford  
Lemmo, Patrick  
Morris, Philip  
Rosenberg, Paul  
Rooman, Gus, Hollywood Cafe  
Sigma Tau Delta Sorority, Brooklyn College, and Anita Birke  
Soo Corporation, and Hyman Robbins  
Steuer, Eliot  
Sussman, Alex  
1024 Club, and Albert Friend  
Williams, Melvin  
Zaslou, Jack  
**BUFFALO:**  
Bourne, Edward  
Buffalo Paramount Corp.  
Calato, Joe and Teddy  
Cosmano, Frank and Anthony DiStefano, Jimmy  
Harmon, Lissa (Mrs. Rosemary Humphrey)  
Jackson, William  
Nelson, Art and Mildred  
Parisi, Joe  
Ray's Bar-D, and Raymond C. Demperio  
Sportstowe Bar, and Mr. and Mrs. Les Simon  
Twentieth Century Theatre  
**DRYDEN:**  
Dryden Hotel, and Anthony Vavra, Manager  
**EAST GREENBUSH:**  
Hughes, Richard P.  
**FAIR ROCKAWAY, L. I.:**  
Town House Restaurant, and Bernard Kurland, Proprietor  
**IRINDALE:**  
Clarendon Hotel, Leon Gasbinkel, Owner  
Gross, Hannah  
Pollack Hotel, and Elias Pollack, Employer  
**FLEISCHMANN:**  
Churs, Irene (Mrs.)  
**FRANKFORT:**  
Reile, Frank  
Tyler, Leany  
**GLENS FALLS:**  
Gottlieb, Ralph  
Newman, Joel  
Sibert, Don  
**GLENWILD:**  
Lewis, Mack A.  
**GRAND ISLAND:**  
Williams, Ouisia V.  
**GREENWOOD LAKE:**  
Mountain Lakes Inn, and Charles Patigat, Employer  
**HUDSON:**  
Goldstein, Benay  
Gutto, Samuel  
**HURLEYVILLE:**  
King David Hotel  
**ILION:**  
Wick, Phil  
**JACKSON HEIGHTS:**  
Griffiths, A. J., Jr.  
**LAKE LUZERNE:**  
Munck, Svend A.  
**LAKE PLACID:**  
Carriage Club, and C. B. Southworth  
**LIMESTONE:**  
Steak House, and Dave Oppenheim, Owner  
**LOCH SHILDRAKE:**  
Capitol Hotel and Day Camp  
Cherden, Abe  
Mardenfield, Isadore, Jr., Estate  
**LONG BEACH:**  
Hamilton Club, and Mickey Hasiashy  
**MALONE:**  
Club Restaurant, and Louis Goldberg, Manager  
**MONTICELLO:**  
Hotel Anderson, Charles King, Employer  
**NEW YORK CITY:**  
Adams, Jack, and Co.  
Alexander, Wm. D., and Associated Producers of Negro Music  
Allegro Records, and Paul Finer  
Arnold, Sheila  
Bachelor's Club of America, and John A. Talbot, Jr., and Leonard Katzmar  
Bachelor House  
Bamboo Room, and Joe Burn  
Bender, Milton  
Benubi, Ben  
Beverly Green Agency

**BROOKLYN:**  
Arnowich, Ira (Mr.)  
Beckels, Lionel  
Bello-Mar Restaurant, Felix Gerca Prop.  
Borriello, Carmine  
Bryan, Albert  
Community Center, and Walter C. Pinkston (NYC)  
Ean, Jimmy  
Globe Promoters of Huckleback Revue, Harry Duzon and Elmo Ober  
Hall, Edwin C.  
Johnston, Clifford  
Lemmo, Patrick  
Morris, Philip  
Rosenberg, Paul  
Rooman, Gus, Hollywood Cafe  
Sigma Tau Delta Sorority, Brooklyn College, and Anita Birke  
Soo Corporation, and Hyman Robbins  
Steuer, Eliot  
Sussman, Alex  
1024 Club, and Albert Friend  
Williams, Melvin  
Zaslou, Jack  
**BUFFALO:**  
Bourne, Edward  
Buffalo Paramount Corp.  
Calato, Joe and Teddy  
Cosmano, Frank and Anthony DiStefano, Jimmy  
Harmon, Lissa (Mrs. Rosemary Humphrey)  
Jackson, William  
Nelson, Art and Mildred  
Parisi, Joe  
Ray's Bar-D, and Raymond C. Demperio  
Sportstowe Bar, and Mr. and Mrs. Les Simon  
Twentieth Century Theatre  
**DRYDEN:**  
Dryden Hotel, and Anthony Vavra, Manager  
**EAST GREENBUSH:**  
Hughes, Richard P.  
**FAIR ROCKAWAY, L. I.:**  
Town House Restaurant, and Bernard Kurland, Proprietor  
**IRINDALE:**  
Clarendon Hotel, Leon Gasbinkel, Owner  
Gross, Hannah  
Pollack Hotel, and Elias Pollack, Employer  
**FLEISCHMANN:**  
Churs, Irene (Mrs.)  
**FRANKFORT:**  
Reile, Frank  
Tyler, Leany  
**GLENS FALLS:**  
Gottlieb, Ralph  
Newman, Joel  
Sibert, Don  
**GLENWILD:**  
Lewis, Mack A.  
**GRAND ISLAND:**  
Williams, Ouisia V.  
**GREENWOOD LAKE:**  
Mountain Lakes Inn, and Charles Patigat, Employer  
**HUDSON:**  
Goldstein, Benay  
Gutto, Samuel  
**HURLEYVILLE:**  
King David Hotel  
**ILION:**  
Wick, Phil  
**JACKSON HEIGHTS:**  
Griffiths, A. J., Jr.  
**LAKE LUZERNE:**  
Munck, Svend A.  
**LAKE PLACID:**  
Carriage Club, and C. B. Southworth  
**LIMESTONE:**  
Steak House, and Dave Oppenheim, Owner  
**LOCH SHILDRAKE:**  
Capitol Hotel and Day Camp  
Cherden, Abe  
Mardenfield, Isadore, Jr., Estate  
**LONG BEACH:**  
Hamilton Club, and Mickey Hasiashy  
**MALONE:**  
Club Restaurant, and Louis Goldberg, Manager  
**MONTICELLO:**  
Hotel Anderson, Charles King, Employer  
**NEW YORK CITY:**  
Adams, Jack, and Co.  
Alexander, Wm. D., and Associated Producers of Negro Music  
Allegro Records, and Paul Finer  
Arnold, Sheila  
Bachelor's Club of America, and John A. Talbot, Jr., and Leonard Katzmar  
Bachelor House  
Bamboo Room, and Joe Burn  
Bender, Milton  
Benubi, Ben  
Beverly Green Agency

**BRADLEY WILLIAMS ENTERTAINMENT BUREAU**  
Broadway Swing Publications, L. Frankel, Owner  
Bronze, Bridget  
Broxy, Jesse  
Butler, John  
Camera, Rocco  
Cappola, Antonette  
Carlin, Roger  
Caruso, Mrs. Madeline  
Castleholm Swedish Restaurant and Henry Ziegler  
Catala, Estaban  
Chambour Restaurant, Phil Rosen, Owner  
Chanson, Inc., Monte Gardner and Mr. Rodriguez  
Charles, Marvin, and Knights of Magic  
Club Continental and Dave Panzer  
Club Pleasant Gents, Lee Chambers and Rudolph Johnson  
Coffery, Jack  
Cohen, Mary  
"Come and Get It" Company  
Common Cause, Inc., and Mrs. Payne  
Conlin Associates, and Joe H. Conlin  
Continental Record Co., Inc. Cooper, Ralph, Agency  
Courtney, Robert  
Cross, James  
Croydon, Michael, Theatrical Agency  
Currie, Lou  
Cutter, George H., Jr.  
Derby Records, and Larry Newton  
Dubonnet Records, and Jerry (Jerome) Lupkin  
Edelson, Carl, and Club Records  
Fillet, Henry  
Fontana, Lou & Don  
Gluckstein, E. M., and Sport Films Library, Inc., North American Television Productions, Inc., and Broadway on Parade  
Goldberg (Garrett), Samuel  
Gordon, Mrs. Margaret  
Grano, Budd  
Gray, Lew, and Magic Record  
Gross, Gerald, of United Artists Management  
Hello Parce, Inc., and Wm. L. Taub, Pres.  
Howe's Famous Hippodrome  
Circus, Arthur and Hyman Sturmak  
Impe, Inc., and Ben Gradus  
International Food Show, Gordon Saville, Pres.  
Jonsson, Donald E.  
Katz, Archie  
Kenny, Herbert C.  
Kent Restaurant Corp., Anthony Kouton and Joe Russo  
Kessler, Sam, and Met Records  
King, Gene  
Kushner, David and Jack La Rue, James  
Lastofgel Theatrical Agency, Don T.  
La Vie (Sea Rose) Night Club, Monte Proser Enterprises, Inc., and Monte Proser, Owner  
Levy, John  
Little Gypsy, Inc., and Rose Hirschler and John Lobel Lopez, Juan  
Mambo Concerts, Inc.  
Manhattan Recording Corp., and Walter H. Brown, Jr.  
Manning, Sam  
Marchant, Claude  
Markham, Dewey (Pigmeat)  
Mayo, Melvin E.  
McMahon, Jess  
Metz, Phil  
Metro Coat and Suit Co., and Joseph Lupia  
Meyers, Johnny  
Millman, Mort  
Mogle, Wm., and Assoc.  
Montanez, Pedro  
Moody, Philip, and Youth Monument to the Future Organization  
Murray's  
Steve Murray's Mahogany Club  
Neill, William  
New York Civic Opera Company, Wm. Reutemann  
New York Ice Fantasy Co., James Blizzard and Henry Robinson, Owners  
Open Gate, The, and Joe Leutz, Owner  
Orpheus Record Co.  
Pargas, Orlando  
Penschio, Reverend Andre  
Pinkston, Walter C., and Community Center (Brooklyn)  
Place, The, and Theodore Costello, Manager  
Rain Queen, Inc.  
Rogan, Jack  
Ricks, James (leader of The Ravens)  
Riley, Eugene  
Robbins, Sydell  
Robinson, Charles

**BRADLEY WILLIAMS ENTERTAINMENT BUREAU**  
Broadway Swing Publications, L. Frankel, Owner  
Bronze, Bridget  
Broxy, Jesse  
Butler, John  
Camera, Rocco  
Cappola, Antonette  
Carlin, Roger  
Caruso, Mrs. Madeline  
Castleholm Swedish Restaurant and Henry Ziegler  
Catala, Estaban  
Chambour Restaurant, Phil Rosen, Owner  
Chanson, Inc., Monte Gardner and Mr. Rodriguez  
Charles, Marvin, and Knights of Magic  
Club Continental and Dave Panzer  
Club Pleasant Gents, Lee Chambers and Rudolph Johnson  
Coffery, Jack  
Cohen, Mary  
"Come and Get It" Company  
Common Cause, Inc., and Mrs. Payne  
Conlin Associates, and Joe H. Conlin  
Continental Record Co., Inc. Cooper, Ralph, Agency  
Courtney, Robert  
Cross, James  
Croydon, Michael, Theatrical Agency  
Currie, Lou  
Cutter, George H., Jr.  
Derby Records, and Larry Newton  
Dubonnet Records, and Jerry (Jerome) Lupkin  
Edelson, Carl, and Club Records  
Fillet, Henry  
Fontana, Lou & Don  
Gluckstein, E. M., and Sport Films Library, Inc., North American Television Productions, Inc., and Broadway on Parade  
Goldberg (Garrett), Samuel  
Gordon, Mrs. Margaret  
Grano, Budd  
Gray, Lew, and Magic Record  
Gross, Gerald, of United Artists Management  
Hello Parce, Inc., and Wm. L. Taub, Pres.  
Howe's Famous Hippodrome  
Circus, Arthur and Hyman Sturmak  
Impe, Inc., and Ben Gradus  
International Food Show, Gordon Saville, Pres.  
Jonsson, Donald E.  
Katz, Archie  
Kenny, Herbert C.  
Kent Restaurant Corp., Anthony Kouton and Joe Russo  
Kessler, Sam, and Met Records  
King, Gene  
Kushner, David and Jack La Rue, James  
Lastofgel Theatrical Agency, Don T.  
La Vie (Sea Rose) Night Club, Monte Proser Enterprises, Inc., and Monte Proser, Owner  
Levy, John  
Little Gypsy, Inc., and Rose Hirschler and John Lobel Lopez, Juan  
Mambo Concerts, Inc.  
Manhattan Recording Corp., and Walter H. Brown, Jr.  
Manning, Sam  
Marchant, Claude  
Markham, Dewey (Pigmeat)  
Mayo, Melvin E.  
McMahon, Jess  
Metz, Phil  
Metro Coat and Suit Co., and Joseph Lupia  
Meyers, Johnny  
Millman, Mort  
Mogle, Wm., and Assoc.  
Montanez, Pedro  
Moody, Philip, and Youth Monument to the Future Organization  
Murray's  
Steve Murray's Mahogany Club  
Neill, William  
New York Civic Opera Company, Wm. Reutemann  
New York Ice Fantasy Co., James Blizzard and Henry Robinson, Owners  
Open Gate, The, and Joe Leutz, Owner  
Orpheus Record Co.  
Pargas, Orlando  
Penschio, Reverend Andre  
Pinkston, Walter C., and Community Center (Brooklyn)  
Place, The, and Theodore Costello, Manager  
Rain Queen, Inc.  
Rogan, Jack  
Ricks, James (leader of The Ravens)  
Riley, Eugene  
Robbins, Sydell  
Robinson, Charles

**BRADLEY WILLIAMS ENTERTAINMENT BUREAU**  
Broadway Swing Publications, L. Frankel, Owner  
Bronze, Bridget  
Broxy, Jesse  
Butler, John  
Camera, Rocco  
Cappola, Antonette  
Carlin, Roger  
Caruso, Mrs. Madeline  
Castleholm Swedish Restaurant and Henry Ziegler  
Catala, Estaban  
Chambour Restaurant, Phil Rosen, Owner  
Chanson, Inc., Monte Gardner and Mr. Rodriguez  
Charles, Marvin, and Knights of Magic  
Club Continental and Dave Panzer  
Club Pleasant Gents, Lee Chambers and Rudolph Johnson  
Coffery, Jack  
Cohen, Mary  
"Come and Get It" Company  
Common Cause, Inc., and Mrs. Payne  
Conlin Associates, and Joe H. Conlin  
Continental Record Co., Inc. Cooper, Ralph, Agency  
Courtney, Robert  
Cross, James  
Croydon, Michael, Theatrical Agency  
Currie, Lou  
Cutter, George H., Jr.  
Derby Records, and Larry Newton  
Dubonnet Records, and Jerry (Jerome) Lupkin  
Edelson, Carl, and Club Records  
Fillet, Henry  
Fontana, Lou & Don  
Gluckstein, E. M., and Sport Films Library, Inc., North American Television Productions, Inc., and Broadway on Parade  
Goldberg (Garrett), Samuel  
Gordon, Mrs. Margaret  
Grano, Budd  
Gray, Lew, and Magic Record  
Gross, Gerald, of United Artists Management  
Hello Parce, Inc., and Wm. L. Taub, Pres.  
Howe's Famous Hippodrome  
Circus, Arthur and Hyman Sturmak  
Impe, Inc., and Ben Gradus  
International Food Show, Gordon Saville, Pres.  
Jonsson, Donald E.  
Katz, Archie  
Kenny, Herbert C.  
Kent Restaurant Corp., Anthony Kouton and Joe Russo  
Kessler, Sam, and Met Records  
King, Gene  
Kushner, David and Jack La Rue, James  
Lastofgel Theatrical Agency, Don T.  
La Vie (Sea Rose) Night Club, Monte Proser Enterprises, Inc., and Monte Proser, Owner  
Levy, John  
Little Gypsy, Inc., and Rose Hirschler and John Lobel Lopez, Juan  
Mambo Concerts, Inc.  
Manhattan Recording Corp., and Walter H. Brown, Jr.  
Manning, Sam  
Marchant, Claude  
Markham, Dewey (Pigmeat)  
Mayo, Melvin E.  
McMahon, Jess  
Metz, Phil  
Metro Coat and Suit Co., and Joseph Lupia  
Meyers, Johnny  
Millman, Mort  
Mogle, Wm., and Assoc.  
Montanez, Pedro  
Moody, Philip, and Youth Monument to the Future Organization  
Murray's  
Steve Murray's Mahogany Club  
Neill, William  
New York Civic Opera Company, Wm. Reutemann  
New York Ice Fantasy Co., James Blizzard and Henry Robinson, Owners  
Open Gate, The, and Joe Leutz, Owner  
Orpheus Record Co.  
Pargas, Orlando  
Penschio, Reverend Andre  
Pinkston, Walter C., and Community Center (Brooklyn)  
Place, The, and Theodore Costello, Manager  
Rain Queen, Inc.  
Rogan, Jack  
Ricks, James (leader of The Ravens)  
Riley, Eugene  
Robbins, Sydell  
Robinson, Charles

**ROGERS, HARRY, OWNER, "TRILCO POLICE"**  
Sage, Miriam  
Sandy Hook S. S. Co., and Charles Gardner  
Santiago, Ignacio  
Sawdust Trail, and Sid Silvers  
Schwartz, Mrs. Morris  
Scott, Roderick  
Shaw Theatrical Agency  
Singer, John  
Sloyer, Mrs.  
South Seas, Inc., Abner J. Rubin  
Stamberger, Richard  
Strouse, Irving  
Stump & Stumpy (Harold Crommer and James Cross)  
Sunbrock, Larry, and his Rodeo Show  
Tackman, Wm. II.  
Talent Corp. of America, Harry Weisman  
Teddy McRae Theatrical Agency, Inc.  
Television Exposition Productions, Inc., and Edward A. Cornes, President  
United Artists Management  
Variety Entertainers, Inc., and Herbert Rubin  
Venus Star Social Club, and Paul Earlington, Manager  
Walker, Aubrey, Massachusetts Social Club  
Wallach, Joel  
Wateropers, Inc.  
Wellish, Samuel  
Wilder Operating Company  
Wintley, Paul  
Zakon, A. I.  
Zaks (Zachers), James

**NIAGARA FALLS:**  
Greene, Willie  
Palazzo's (formerly Flory's Melody Bar), Joe and Nick Flory, Props.  
**NORWICH:**  
McLean, C. P.  
**OLBAN:**  
Old Mill Restaurant, and Daniel and Margaret Ferraro  
**PATCHOGUE:**  
Kris Swing Club, Kay Angeleri  
**RAQUETTE LAKE:**  
Weinstein, Abe  
**ROCHESTER:**  
Band Box, and Lou Noce  
Cotton Club, The, and Harry Spiegelman, Owner  
Glass Bar, Wm. H. Gormley, Owner-Operator  
Griggs, Nettie  
J. & L. Lounge, and Morry Zwick, Employer  
Terrace Gardens, and Robert and Shirley Balmer, Employers  
Valenti, Sam  
Willows, and Milo Thomas, Owner  
**ROME:**  
Marks, Al  
**SABATTIS:**  
Sabattis Club, and Mrs. Veras V. Coleman  
**SARANAC LAKE:**  
Bircher, The, Moze LaFontaine, Employer, C. Randall, Mgr.  
Durgans Grill  
**SARATOGA SPRINGS:**  
Clark, Stevens and Arthur  
**SOUTH FALLSBURG:**  
Silvers, Abraham  
**SUFFERN:**  
Armitage, Walter, President, County Theatre  
**SYRACUSE:**  
Mahsie, Joseph T.  
**TANNESVILLE:**  
Germano, Basil  
**UTICA:**  
Block, Jerry  
Burke's Log Cabin, Nick Burke, Owner  
**WALDEN:**  
Warren, Gould, and Robert Neill, William  
New York Civic Opera Company, Wm. Reutemann  
New York Ice Fantasy Co., James Blizzard and Henry Robinson, Owners  
Open Gate, The, and Joe Leutz, Owner  
Orpheus Record Co.  
Pargas, Orlando  
Penschio, Reverend Andre  
Pinkston, Walter C., and Community Center (Brooklyn)  
Place, The, and Theodore Costello, Manager  
Rain Queen, Inc.  
Rogan, Jack  
Ricks, James (leader of The Ravens)  
Riley, Eugene  
Robbins, Sydell  
Robinson, Charles

**ROGERS, HARRY, OWNER, "TRILCO POLICE"**  
Sage, Miriam  
Sandy Hook S. S. Co., and Charles Gardner  
Santiago, Ignacio  
Sawdust Trail, and Sid Silvers  
Schwartz, Mrs. Morris  
Scott, Roderick  
Shaw Theatrical Agency  
Singer, John  
Sloyer, Mrs.  
South Seas, Inc., Abner J. Rubin  
Stamberger, Richard  
Strouse, Irving  
Stump & Stumpy (Harold Crommer and James Cross)  
Sunbrock, Larry, and his Rodeo Show  
Tackman, Wm. II.  
Talent Corp. of America, Harry Weisman  
Teddy McRae Theatrical Agency, Inc.  
Television Exposition Productions, Inc., and Edward A. Cornes, President  
United Artists Management  
Variety Entertainers, Inc., and Herbert Rubin  
Venus Star Social Club, and Paul Earlington, Manager  
Walker, Aubrey, Massachusetts Social Club  
Wallach, Joel  
Wateropers, Inc.  
Wellish, Samuel  
Wilder Operating Company  
Wintley, Paul  
Zakon, A. I.  
Zaks (Zachers), James  
**NIAGARA FALLS:**  
Greene, Willie  
Palazzo's (formerly Flory's Melody Bar), Joe and Nick Flory, Props.  
**NORWICH:**  
McLean, C. P.  
**OLBAN:**  
Old Mill Restaurant, and Daniel and Margaret Ferraro  
**PATCHOGUE:**  
Kris Swing Club, Kay Angeleri  
**RAQUETTE LAKE:**  
Weinstein, Abe  
**ROCHESTER:**  
Band Box, and Lou Noce  
Cotton Club, The, and Harry Spiegelman, Owner  
Glass Bar, Wm. H. Gormley, Owner-Operator  
Griggs, Nettie  
J. & L. Lounge, and Morry Zwick, Employer  
Terrace Gardens, and Robert and Shirley Balmer, Employers  
Valenti, Sam  
Willows, and Milo Thomas, Owner  
**ROME:**  
Marks, Al  
**SABATTIS:**  
Sabattis Club, and Mrs. Veras V. Coleman  
**SARANAC LAKE:**  
Bircher, The, Moze LaFontaine, Employer, C. Randall, Mgr.  
Durgans Grill  
**SARATOGA SPRINGS:**  
Clark, Stevens and Arthur  
**SOUTH FALLSBURG:**  
Silvers, Abraham  
**SUFFERN:**  
Armitage, Walter, President, County Theatre  
**SYRACUSE:**  
Mahsie, Joseph T.  
**TANNESVILLE:**  
Germano, Basil  
**UTICA:**  
Block, Jerry  
Burke's Log Cabin, Nick Burke, Owner  
**WALDEN:**  
Warren, Gould, and Robert Neill, William  
New York Civic Opera Company, Wm. Reutemann  
New York Ice Fantasy Co., James Blizzard and Henry Robinson, Owners  
Open Gate, The, and Joe Leutz, Owner  
Orpheus Record Co.  
Pargas, Orlando  
Penschio, Reverend Andre  
Pinkston, Walter C., and Community Center (Brooklyn)  
Place, The, and Theodore Costello, Manager  
Rain Queen, Inc.  
Rogan, Jack  
Ricks, James (leader of The Ravens)  
Riley, Eugene  
Robbins, Sydell  
Robinson, Charles

## LONG ISLAND (New York)

**ASTORIA:**  
Fello, Charles  
Guerra, John  
Hirschler, Rose  
Lobel, John

**BAYSIDE:**  
Moore, James J.

**BAYSIDE:**  
Cafe Creacendo, and Sidney  
Weilburger, Mr. Ruchinsky  
and Mr. Fraino  
Mirage Room, and Edward B.  
Friedland

**BELMORE:**  
Babner, William J.

**CEDARHURST:**  
Colombo, Harry, Manager

**COPIAGUE:**  
Enco Corporation

**CORONA:**  
Canary Cigar Corp., Ben Ca-  
lane, Owner

**ELMHURST:**  
Miele, Mrs. F.

**FLORAL PARK:**  
Black Magic, and Jos. Benigno

**HEMPSTEAD:**  
Manciani, Archille  
Tennyson, Bill, and Hot Jazz  
Turf Club

**HUNTINGTON:**  
Old Dutch Mill, and Frank  
Reid

**JACKSON HEIGHTS:**  
Sperring, Joseph, and  
Orchard Room

**NEW GARDENS:**  
Boro Lounge, (Rea & Redesky  
Restaurant, Inc.), Joe Re-  
desky, Owner

**LAWRENCE:**  
Brown, Simon

**MANHASSETT:**  
Carlo's Restaurant, and  
Mark Caro

**MONTAUK:**  
Montauk Island Club, Harry  
Greenberg, Employer

**ROSLYN:**  
Martucci, Carmine, and  
Renaissance Country Club

**SAYVILLE:**  
Sayville Hotel and Beach Club,  
Edward A. Horowitz, Owner  
Sam Kalb, Manager

**WESTBURY:**  
Canning, Harold B.

**WEST HEMPSTEAD:**  
Club 33, Arthur Sinclair, and  
Sinclair Enterprises, Inc.

**NORTH CAROLINA**

**MARKET:**  
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  
Jones, M. P.  
Karston, Joe

**DURHAM:**  
Gordon, Douglas  
Mitchell, W. J.

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

**GREENSBORO:**  
Fair Park Casino, and Irish  
Horan  
New Mamba Lounge, Wm. H.  
Taylor, Employer  
Ward, Robert  
Weingarten, E., of Sporting  
Events, Inc.

**GREENVILLE:**  
Hagans, William  
Ruth, Therman  
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, Therman

**WALLACE:**  
Strawberry Festival, Inc.

**WILSON:**  
McCann, Roosevelt  
McCann, Sam  
McEachon, Sam

## NORTH DAKOTA

**BISMARCK:**  
Andrews, Lee K. (Bucky)

**DEVILS LAKE:**  
Beacon Club, Mrs. O. J.  
Christianson

**WHITE EARTH:**  
Royer, F. W.

**OHIO**

**AKRON:**  
Basford, Doyle  
Buddies Club, and Alfred  
Scrutchings, Operator  
Namen, Robert  
Thomas, Nick  
Tropicana Club, Martin M.  
Winters, Employer  
Zenalis, George

**BUYRUS:**  
Lutz Sports Arena, Inc., Bryan  
Smith, Promotional Manager

**CANTON:**  
Canton Grille, and Walter W.  
Holtz, Owner  
Hull, Lloyd

**CHESAPEAKE:**  
Valley Lee Restaurant, Richard  
(Dick) Deutsch

**CINCINNATI:**  
Miles, H. W.  
Sunbrock, Larry, and his Redan  
Show

**CLEVELAND:**  
Atlas Attractions, and Ray Gray  
Bender, Harvey  
Bonda, Andrew  
Club Run-day-Voo, and U. S.  
Dearing  
Dixie Grill, and Lenny Adelman  
Dixon, Forrest  
King, Ted, Agency  
Lindsay Skybar, Phil Bash,  
Owner  
Lockett, Roy  
Lowry, Fred  
Manuel Bros. Agency, Inc.  
Salanci, Frank J.  
Spero, Herman  
Stutz, E. J., and Circle Theatre  
Swing Club, Wm. McDougall,  
President  
Tucker's Blue Grass Club, and  
A. J. Tucker, Owner  
Uptown Theatre, Urban Ander-  
son, Manager  
Walthers, Carl O.

**DAYTON:**  
Apache Inn, and Jessie and  
John Lowe  
Blue Angel, and Zimmer Ablon,  
Owner  
Boucher, Roy D.  
Byers, Harold, and Air Na-  
tional Guard of Ohio, 162nd  
Fighter Interceptor Squadron  
Daytona Club, and William  
Carpenter  
Hungarian Village, and Guy M.  
Sao  
Rec Club, and Wm. L. Jackson,  
James Childs and Mr. Stone  
Taylor, Earl

**ELYRIA:**  
Jewell, A. W.

**RUCLID:**  
Rado, Gerald

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

**HOLGATE:**  
Swiss Gardens, and George K.  
Bronson

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

**LOBAIN:**  
Havana Gardens, The, and  
James Goodson, Manager  
Whistler's Club, The, and Don  
Warner

**PIQUA:**  
Sedgwick, Lee, Operator

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

**SANDUSKY:**  
Eagles Club

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

**STREUVILLE:**  
Hawkins, Frita

**TOLEDO:**  
Barnet, W. E.  
Durham, Henry (Hank)  
LaCass Del Rio Music Publish-  
ing Co., and Don B. Owens,  
Jr., Secretary  
Rutkowski, Ted, T. A. R. Re-  
cording Company  
Whitely Gobrecht Agency

**VIENNA:**  
Hull, Russ

**WARREN:**  
Wragg, Herbert, Jr.

**YOUNGSTOWN:**  
Copa Casino, and Nick Conan-  
tino  
Pecman, Dusty  
Miss Bronze America, Inc., and  
Wm. Stringer  
Summers, Virgil (Vic)

## OKLAHOMA

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

**ENID:**  
Norris, Gene

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

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

**OKLAHOMA CITY:**  
Randolph, Taylor  
Simms, Aaron

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

**SHAWNEE:**  
DeMarco, Frank

**TULSA:**  
Berns, Harry B.  
Glass, Owen C.  
Love's Cocktail Lounge, and  
Clarence Love  
Williams, Cargile

## OREGON

**ALBANY:**  
Candlelight Club (Candlelight  
Fine Food), and D. A. Mc-  
Millan

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

**GARIBALDI:**  
Marty of Joe Agency  
Walker, Sue

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

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

**MEFORD:**  
Heidrichs, Cecil

**PORTLAND:**  
Harry's Club 1500, and Wm.  
McClendon  
Ozark Supper Club, and Fred  
Baker  
Pacific Northwest Business Con-  
sultants, and J. Lee Johnson  
Stadium, Shirley H.

**ROGUE RIVER:**  
Arnold, Ida Mae

**ROSEBURG:**  
Duffy, R. J.

## PENNSYLVANIA

**ALIIQUIPPA:**  
Quinn, Otis

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

**BLAIRSVILLE:**  
Moore Club, and A. P. Sundry,  
Employer

**BRAEBURN:**  
Mazur, John

**BRN MAWR:**  
K. P. Cafe, and George Papaian

**CARLEISLE:**  
Grand View Hotel, and Arthur  
Nydyck, Employer

**CHESTER:**  
Blue Heaven Room, Bob Lager,  
Employer  
West End Who's Who Womens  
Club

**COOPERSBURG:**  
Hoff Brau, Adolph Toftel,  
Owner

**DEVON:**  
Jones, Mattie

**DONORA:**  
Bedford, C. D.

**DOWNINGTOWN:**  
Swan Hotel, K. E. Scheideck,  
Owner

**ERIE:**  
Hamilton, Margaret

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

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

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

**GREENSBORO:**  
Michael Music Publishing Co.,  
and Matt Furia

**HARRISBURG:**  
Knipple, Ollie, and Ollie  
Knipple's Lounge  
Melody Inn Supper Club, Mil-  
dred A. Shultz, Employer

**HAVERFORD:**  
Fielding, Ed.

**JOHNSTOWN:**  
The Club 12, and Burrell  
Haelrig

**KINGSTON:**  
Johna, Robert

**LANCASTER:**  
Barry, Guy  
Fred, Murray  
Samuel, John Parker  
Soule, James D.  
Susan, Carson's Ranch, and  
Susan (Michael) Carson

**LANSFORD:**  
Richard's Hotel and Cafe,  
and Richard Artuso

**LEWISTON:**  
Temple, Carl E.

**LUZERNE:**  
Pogarty's Nite Club, and  
Mrs. Thos. Pogarty

**McKEESPORT:**  
White Elephant, Jack Feldman,  
Owner

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

**MIDLAND:**  
Mason, Bill

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

**NEW CASTLE:**  
Natalie, Tommy

**PHILADELPHIA:**  
Allen, Jimmy  
Amavetti Post 178, and Norman  
G. Andrews  
Boots, Tubby  
Cabana Club, Morry Gold, Prop.  
Chateau Crillon  
Club Zel Mar, Simon Zelle,  
Owner and Operator  
Davis, Samuel  
Delaware Valley Productions,  
Inc., Irving Fine, James  
Friedman, Lee Hasin, Bob  
London, Joseph Mashman,  
Louis Mashman, Harry Mo-  
gaur and Jerry Williams  
Dufree, Hiram K.  
Dufree, Reese  
Essex Records  
Gordon, Mrs. Margaret  
Masucci, Benjamin P.  
Montalvo, Santos  
Muziani, Joseph  
Pacey's  
Philadelphia Lab. Company, and  
Luis Colantunno, Manager

**PITTSBURGH:**  
Bruno, Joseph

**READING:**  
Military Order of the Purple  
Heart, Berks County Chapter  
231, and Austin P. Schaeffer,  
H. Edward Stafford, Chester  
Skoraszski, Employers

**SCRANTON:**  
McDonough, Frank

**SHARON:**  
Diamond Cafe, The, and  
D. W. Zdyk, Manager

**SLATINGTON:**  
Flick, Walter H.

**STRAFORD:**  
Pointette, Walter

**UNIONTOWN:**  
Polish Radio Club, and Joseph  
A. Zelasko

**UPPER MERRIMAN:**  
Delaware County Athletic Club,  
and Lou Lambert, Manager

**WASHINGTON:**  
Lee, Edward

**WEST CHESTER:**  
202 Musical Bar, and Joseph A.  
Barone, Owner (Glenolden,  
Pa.), and Michael Lessi, Co-  
owner

**WILKES-BARRE:**  
Kahan, Samuel

**WILLIAMSPORT:**  
Pinella, James

**YORK:**  
Daniels, William Lopes

## RHODE ISLAND

**PROVIDENCE:**  
Auto Previews, Inc., and  
Arthur L. Mousovitz, Treas.  
Columbia Artists Corp.

**SOUTH CAROLINA**

**CHARLESTON:**  
Kline, George H.

**CIESTER:**  
Mack's Old Tyme Minstrels,  
and Harry Mack

**FLORENCE:**  
City Recreation Commission,  
and James C. Putnam

**GREENVILLE:**  
Harlem Theatre, and Joe  
Gibson  
Towers Restaurant, and J. L.  
Melancon

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

**MYRTLE BEACH:**  
Hewlett, Ralph J.

## SOUTH DAKOTA

**ARMOUR:**  
Smith, Coy

**BROOKINGS:**  
DeBlach, Mar W.

**SIOUX FALLS:**  
Haar, E. C.

## TENNESSEE

**HUMBOLDT:**  
Ballard, Egbert

**JOHNSON CITY:**  
Burton, Theodore J.

**ENOKVILLE:**  
Cavalcade on Ice, John J.  
Denton  
Grecal Enterprises (also known  
as Dixie Recording Co.)  
Henderson, John

**MEMPHIS:**  
Beck, Harry E.  
Goodenough, Johnny  
Lepley, John

**NASHVILLE:**  
Fessie, Bill  
Roberts, John Porter  
Terrell, Mrs. H. A.

**PARIS:**  
Cavette, Eugene

## TEXAS

**AMARILLO:**  
Mays (Mayer), Willie B.

**AUSTIN:**  
Jade Room, and E. M. Punk

**BEAUMONT:**  
Bishop, E. W.

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

**BROWNWOOD:**  
Junior Chamber of Commerce,  
and R. N. Leggett and Chas.  
D. Wright

**CORPUS CHRISTI:**  
Carrahan, R. H., Sr.  
Kirk, Edwin  
Vela, Fred

**DALLAS:**  
Morgan, J. C.  
Myner, Jack

**DENISON:**  
Club Rendezvous

**EL PASO:**  
Bowden, Rivers  
Gateway Lodge 855, and C. P.  
Walker

**EL PASO:**  
Marlin, Coyal J.  
Peacock Bar, and C. F. Walker  
Williams, Bill

**PORT WORTH:**  
Clemons, James E.  
Costs, Paul  
Famous Door, and Joe Earl,  
Operator

**FLORENCE, P. A., Jr.**  
Jenkins, J. W., and Parrish Inn  
Rendezvous Club, and C. T.  
Boyd, Operator

**Soyder, Chic**

**GALVESTON:**  
Evans, Bob  
Shiro, Charles

**GONZALES:**  
Dailey Bros. Circus

**GRAND PRAIRIE:**  
Club Bagdad, R. P. Bridges and  
Miriam Teague, Operators

**HENDERSON:**  
Wright, Robert

**LAREDO:**  
Laredo Country Club, Dan  
Paucher and Fred Bruni

**LEVELLAND:**  
Collins, Dee

**LONGVIEW:**  
Club 26 (formerly Rendezvous  
Club), and B. D. Holiman,  
Employer  
Curley's Restaurant, and M. E.  
(Curley) Smith  
Ryan, A. L.

**MEXIA:**  
Payne, M. D.

**ODDESSA:**  
Baker, George  
The Rose Club, and Mrs. Har-  
vey Kellar, Bill Grant and  
Andy Rice, Jr.

**PALESTINE:**  
Earl, J. W.  
Griggs, Samuel  
Charles

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

**PORT ARTHUR:**  
Demland, William

**ROUND ROCK:**  
Rice's Hall, Jerry Rice, Em-  
ployer

**SAN ANGELO:**  
Specialty Productions, Nelson  
Scott and Wallace Kelton

**SAN ANTONIO:**  
Forrest, Thomas  
Leahy, J. W. (Lee)  
Mission Hills Country Club,  
and Eric Lipke, Employer  
Obledo, F. J.

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

**WACO:**  
Circle R Ranch, and A. C.  
Solberg  
Cooper, Morton

**WICHITA FALLS:**  
Dibble, C.  
Johnson, Thurmon  
Whately, Mike

## UTAH

**SALT LAKE CITY:**  
Sutherland, M. P.

## VERMONT

**RUTLAND:**  
Brook Hotel, and Mrs. Estelle  
Duffie, Employer

## VIRGINIA

**ALEXANDRIA:**  
Commonwealth Club, Joseph  
Burko, and Seymour Spelman  
Dove, Julian

**BUENA VISTA:**  
Rockbridge Theatre

**DANVILLE:**  
Fuller, J. H.

**EXMORE:**  
Downing, J. Edward

**LYNCHBURG:**  
Bailey, Clarence A.

**MARTINSVILLE:**  
Hutchens, M. E.

**NEWPORT NEWS:**  
Isaac Burton

**NORFOLK:**  
Bowden, Rivers  
Gateway Lodge 855, and C. P.  
Walker

**PETERSBURG:**  
Williams Enterprises, and  
J. Harriel Williams

**PORTSMOUTH:**  
Rountree, G. T.

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

**SUFFOLK:**  
Clark, W. H.

**VIRGINIA BEACH:**  
Bass, Milton  
Fox, Paul J., Jim and Charles  
Melody Inn (formerly Harry's  
The Spot), Harry L. Sizer,  
Jr., Employer

**Surf Beach Club, and  
Jack Kane, Manager**

**WILLIAMSBURG:**  
Log Cabin Beach, and W. H.  
(Fats) Jackson

**WASHINGTON**

**SEATTLE:**  
Grove, Sirless  
Harison, R. S.  
**SPOKANE:**  
Lyndel, Jimmy (James Delage)

**WEST VIRGINIA**

**CHARLES TOWN:**  
Bishop, Mrs. Sylvia  
**FAIRMONT:**  
Gay Haven Supper Club, Jim  
Ribel, Owner  
**HUNTINGTON:**  
Brewer, D. C.  
Padgett, Ray, and Ray Padgett  
Productions, Inc.  
**INSTITUTE:**  
Hawkins, Charles  
**LOGAN:**  
Coats, A. J.  
**MARTINSBURG:**  
Miller, George B.  
**MORGANTOWN:**  
Niner, Leonard  
**WELLSBURG:**  
Club 67, and Mrs. Shirley  
Davies, Manager  
**WHEELING:**  
Mardi Gras

**WISCONSIN**

**BAILEY'S HARBOR:**  
Schmidt Grzubsos, George  
Schmidt, Owner  
**BEAR CREEK:**  
Schwacher, Leroy  
**BOWLER:**  
Reinke, Mr. and Mrs.  
**GREENVILLE:**  
Reed, Jimmie  
**HURLEY:**  
Club Francis, and James Francis  
Fonciechio, Mrs. Elcey, Club  
Fiata  
**MILWAUKEE:**  
Bethia, Nick Williams  
Coggs, Isaac  
Continental Theatre Bar  
Cupps, Arthur, Jr.  
Dancer, Earl  
Dimaggio, Jerome  
Fun House Lounge, and Ray  
Howard  
Gentili, Nick  
Goor, Seymour  
Maniaci, Vince  
Melody Circus Theatre, Inc.,  
and Milton S. Padway  
Rio Club, and Samuel Douglas,  
Manager, Vernon D. Bell,  
Owner  
Rizzo, Jack D.  
Scaler's House of Jazz, and  
Mike Albano  
Singers Rendezvous, and Joe  
Sorice, Frank Balistreri and  
Peter Orlando  
Suber, Bill  
Tin Pan Alley, Tom Bruno,  
Operator  
Weinberger, A. J.  
**NEOPIT:**  
American Legion, Sam Dickson,  
Vice-Commander  
**RACINE:**  
Miller, Jerry  
**RHINELANDER:**  
Kendall, Mr., Manager, Holly  
Wood Lodge  
**ROSHOLT:**  
Akavickas, Edward  
**SAUK CITY:**  
Blaze, and Harry Froth, Owner  
**SHEBOYGAN:**  
Sheboygan County Harness Rac-  
ing Association, Orlando  
Thiel, Pres.

**TOMAH:**  
Veterans of Foreign Wars

**WYOMING**

**CASPER:**  
S & M Enterprises, and Syl-  
vester Hill  
**CHEYENNE:**  
Kline, Hazel  
Wagner, George P.  
**DUBOIS:**  
Harter, Robert H.  
**ROCK SPRINGS:**  
Smoke House Lounge, Del E.  
James, Employer

**DISTRICT OF COLUMBIA**

**WASHINGTON:**  
Adelman, Ben  
Alvis, Ray C.  
Andrus, Rose Marie  
(Mary Toby)  
Archer, Pat  
Cherry Foundation Recreation  
Center and Rev. Robert T.  
Cherry, Pres., and Oscar  
Russell  
Clark, Lewis  
Club Afrique, and Charles  
Libard, Employer  
Club Cimmarron, and Lloyd  
Von Blaine and Cornelius R.  
Powell  
D. E. Corporation, Herb Sachs,  
President  
duVal, Anne  
Dykes Stockade, John Dykes,  
Owner  
Gold, Sol  
Gordon, Harry  
Kavakos Grill and Restaurant,  
and Wm. Kavakos  
Keller, Herbert  
Kirach, Fred  
Little Dutch Tavern, and El  
Brookman, Employer  
Loren, Frederick  
Mansfield, Emanuel  
Maynard's Restaurant, Michael  
Friedman and Morton Fore-  
man, owners  
Moore, Frank, Owner, Star Dust  
Club  
Moley, Bert  
Murray, Louis, La Comeur Club,  
W. S. Holt and James Man-  
ning  
Perruso's Restaurant, and Vito  
Perruso, Employer  
Purple Iris, Chris D. Cassimus  
and Joseph Cannon  
Robinson, Robert L.  
Rosa, Thomas N.  
Rumpus Room, and Elmer  
Cooke, Owner  
Smith, J. A.  
T. & W. Corporation, Al  
Simonds, Paul Mann  
Walters, Alfred  
Whalen, Jennie  
Wilson, John  
Wong, Hing  
Wong, Sam

**CANADA ALBERTA**

**EDMONTON:**  
Eckersley, Frank J. C.

**BRITISH COLUMBIA**

**VANCOUVER:**  
DeSantis, Sandy

**NOVA SCOTIA**

**GLACE BAY:**  
McDonald, Marty

**ONTARIO**

**CHATHAM:**  
Taylor, Dan  
**COBORG:**  
International Ice Revue, Robt.  
White, Jerry Rayfield and J.  
J. Walsh  
**GALT:**  
Duval, T. J. (Dubby)  
**GRAVENHURST:**  
Webb, James  
**HAMILTON:**  
Nutting, M. R., Pres., Merrick  
Bros. Circus (Circus Produc-  
tions, Ltd.)  
**LONDON:**  
Fleet, Chris  
Merrick Bros. Circus (Circus  
Productions, Ltd.), and M.  
R. Nutting, President  
**MUSSELMAN'S LAKE:**  
Bingham, Ted  
**NEW TORONTO:**  
Leslie, George  
**OTTAWA:**  
Ayotte, John  
Parker, Hugh  
**OWEN SOUND:**  
Sargent, Eddie  
Thomas, Howard M. (Doc)  
**PORT ARTHUR:**  
Curtin, M.  
**TORONTO:**  
Ambassador and Monogram  
Records, Messrs. Darwyn  
and Sokoloff  
Habler, Peter  
Keaten, Bob  
Langford, Karl  
Local Union 1452, CIO Steel  
Workers Organizing Com-  
mittee  
Miquelon, V.  
Miford, Bert  
Werham, Katherine  
**WEST TORONTO:**  
Ugo's Italian Restaurant  
**WINCHESTER:**  
Blow, Hillare

**QUEBEC**

**DRUMMONDVILLE:**  
Grenik, Marshall  
**HUNTINGTON:**  
Peters, Hank  
**MONTREAL:**  
Association des Concerts Clas-  
siques, Mrs. Edward Blouin,  
and Antoine Dufor  
Ator Cafe, George Gavaris,  
Owner  
"Auberger du Cap" and Rene  
Deschamps, Owner  
Auger, Henry  
Beriau, Maurice, and LaSociete  
Artistique  
Canfield, James (Sprizie)  
Carmel, Andre  
Coulombe, Charles  
DeGinet, Roger  
Gilles, Letarte  
Haskett, Don (Martin York)  
Le Chateau Versailles  
Lustier, Pierre  
Pappas, Charles  
Sunbrock, Larry, and his Rodeo  
Show  
**POINTE-CLAIRE:**  
Oliver, William  
**QUEBEC:**  
Sunbrock, Larry, and his Rodeo  
Show  
Turcotti, B. A., and Dronel  
Aid Bureau  
**QUEBEC CITY:**  
LaChance, Mr.  
**ST. EMILE:**  
Monte Carlo Hotel, and Bebe  
Lord

**THREE RIVERS:**  
St. Maurice Club

**BASKATCHEWAN**

**REGINA:**  
Judith Enterprises, and G. W.  
Haddad

**CUBA**

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

**ALASKA**

**FAIRBANKS:**  
Brewer, Warren  
Fleming, P. DeCosta  
Flemming, Freddie W.  
Glen A. Elder (Glen Alvin)  
Grayson, Phil  
Johnson, John W.  
Miller, Casper  
Nevada Kid  
Players Club, Inc., and Jean  
Johnson  
Stampede Bar, Byron A. Gillam  
and The Nevada Kid  
Stoltz, Lorna and Roy  
**KETCHIKAN:**  
Chanel Club  
**SEWARD:**  
Life of Riley Club, Riley Ware,  
Employer

**HAWAII**

**HONOLULU:**  
Kennison, Mrs. Ruth, Owner,  
Pango Pango Club  
Matzuo, Fred  
Thomas Puna Lake  
**KAILUA, OAHU:**  
King, Mrs. W. M. (Reta Ray),  
and Mrs. Edith Kuhar and  
Entertainment, Ltd.  
(Pink Poodle)

**WAIKIKI:**  
Walker, Jimmie, and Marine  
Restaurant at Hotel Del Mar

**SOUTH AMERICA**

**BRAZIL**

**SAO PAULO:**  
Alvarez, Baltasar

**MISCELLANEOUS**

Abbe, Virgil  
Abernathy, George  
Alberts, Joe  
Al-Dean, Circus P. D. Freedland  
All American Speed Derby, and  
King Brady, Promoter  
Allen, Everett  
Andros, George D.  
Anthae, John  
Aracti, Eddie  
Arwood, Ross  
Ashew, Helen  
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  
Boitler, Norman  
Bossertman, Herbert (Tiny)  
Brandhorst, E.  
Braunstein, B. Frank  
Brook, Howard, Manager, "Crazy  
Hollywood Co."  
Brydon, Ray Marsh, of the Dan  
Rice 3-Ring Circus

Buffalo Ranch Wild West Circus,  
Art Mier, R. C. (Bob) Grooms,  
Owners and Managers  
Burns, L. L., and Partners  
Bur-ton, John  
Capell Brothers Circus  
Carlson, Ernest  
Carroll, Sam  
Charles, Rex (Rex C. Esmond)  
Cheney, Aland Lee  
Chew, J. H.  
Collins, Dee  
Conway, Stewart  
Cooper, Morton  
Cooper, Richard  
Curry, Benay  
Davis, Clarence  
Davis (Kleve), Dick  
deLya, William  
Deviller, Donald  
DiCarlo, Ray  
Dixon, Jas. L., Sr.  
Dodson, Bill  
Dolan, Ruby  
Drake, Jack B.  
Dunlap, Leonard  
Eckhart, Robert  
Edwards, James, of James Ed-  
wards Productions  
Feshan, Gordon F.  
Ferris, Mickey, Owner and Mgr.,  
"American Beauties on Parade"  
Pezarro (Texano), Frank  
Field, Scott  
Finklestein, Harry  
Ford, Ella  
Forrest, Thomas  
Fost, Jesse Lee  
Freich, Joe C.  
Frickey, W. H. Woody  
Friendship League of America,  
and A. L. Nelson  
Garces, C. M.  
George, Wally  
Gibbs, Charles  
Goldberg (Garrett), Samuel  
Goodenough, Johnny  
Gordon, Harry  
Gould, Hal  
Grayson, Phil  
Greco, Jose  
Gutire, John A., Manager, Rodeo  
Show, connected with Grand  
National of Muskogee, Okla.

Hall, Mr.  
Hewlett, Ralph J.  
Hobbs, Wilford, Vice-Pres., Art-  
ists Booking Corp., Holly-  
wood, Calif.  
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  
Johnston, Clifford  
Jones, Charles  
Kay, Bert  
Kelton, Wallace  
Kent, Jack  
Kirb, Edwin  
Klave (Davis), Dick  
Kline, Hazel  
Kosman, Hyman  
Larson, Norman J.  
Law, Edward  
Leathy, J. W. (Leo)  
Leveson, Charles  
Levin, Harry  
Mack, Bee  
Magen, William, Cargile  
Magee, Floyd  
Mann, Paul  
Markham, Dewey (Pigment)  
Matthews, John  
Maurice, Ralph  
McCarthy, E. J.

McCaw, E. E., Owner, Horse  
Follies of 1946  
McGowan, Everett  
Meeks, D. C.  
Merry Widow Company, Eugene  
Haskell, Raymond E. Mauro,  
and Ralph Pionessa, Managers  
Miller, George E., Jr., former  
Booker's License 1129  
Ken Miller Productions, and Ken  
Miller  
Miquelon, V.  
Mitchell, John  
Montalvo, Santos  
Morton, H. W.  
Mysner, Jack  
Nelson, A. L.  
Newbauer, Lillian  
New York Ice Fantasy Co., Scott  
Chalfant, James Blizard and  
Henry Robinson, Owners  
Nixon, Elsworth  
Olivieri, Mike  
Olson, Buddy  
Osborn, Theodore  
O'Toole, J. T., Promoter  
Otto, Jim  
Ouellette, Louis  
Pappas, Charles  
Patterson, Charles  
Peth, Iron N.  
Pflau, William H.  
Pinter, Frank  
Pope, Marion  
Raine, John W.  
Rayburn, Charles  
Rayfield, Jerry  
Rea, John  
Reid, 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 Bo-  
deo, Inc.  
Rodgers, Edw. T.  
Rogers, C. D.  
Ross, Hal J., Enterprises  
Salzman, Arthur (Art Heavy)  
Sargent, Selwyn G.  
Scott, Nelson  
Shuster, Harold  
Shuster, H. H.  
Singer, Leo, Singer's Midgets  
Six Brothers Circus, and George  
McCall  
Bert Smith Revue  
Smith, Coy  
Smith, Ora T.  
Specialty Productions  
Stevens Bros. Circus, and Robert  
A. Stevens, Manager  
Stover, Bill (also of Binghamton,  
N. Y.)  
Stover, William  
Stralace, Pete  
Straus, George  
Stump & Stumpy (Harold Cross-  
man and James Cross)  
Summerlin, Jerry (Mars)  
Summers, Virgil (Vic)  
Sunbrock, Larry, and his Rodeo  
Show

Tabar, Jacob W.  
Tambor, Stuart  
Taylor, R. J.  
Thomas, Mac  
Thomas, Ward  
Travers, Albert A.  
Walters, Alfred  
Ward, W. W.  
Watson, N. C.  
Weills, Charles  
Weintraub, Mr.  
Wesley, John  
White, Robert  
Williams, Bill  
Williams, Cargile  
Williams, Frederick  
Williams, Ward (Flash)  
Willie, Sam  
Wilson, Ray  
Wimberly, Orie  
Young, Robert

**UNFAIR LIST of the American Federation of Musicians**

**INDIVIDUALS, CLUBS HOTELS, Etc.**

This List is alphabet-  
ically arranged in States,  
Canada and Mis-  
cellaneous  
**ALABAMA**  
Butler, Marion William  
(pianist)  
McGee, Money  
**ARIZONA**  
DOUGLAS:  
Top Hat Club  
NOGALES:  
Colonial House

**ARIZONA:**  
Fraternl Order of Eagles Lodge  
Aerie 2977  
Plantation Ballroom  
**TUCSON:**  
El Tanque Bar  
**ARKANSAS**  
**HOT SPRINGS:**  
Forest Club, and Haskell Har-  
dage, Prop.  
**CALIFORNIA**  
**BAKERSFIELD:**  
Jurez Salom, and George Benton  
**BEVERLY HILLS:**  
White, William B.  
**CORONADO:**  
Coronado Yacht Club  
**FRESNO:**  
Elwin Cross, Mr. and Mrs.  
**HOLLYWOOD:**  
Norris, Jorg

**IONE:**  
Watts, Don, Orchestra  
**JACKSON:**  
Watts, Don, Orchestra  
**LA MESA:**  
La Mesa American Legion Hall  
**LONG BEACH:**  
Cinderella Ballroom, John A.  
Burley and Jack P. Merrick,  
Proprietors  
Tabone, Sam  
Workman, Dale C.  
**LOS ANGELES:**  
Pouce Enterprises, and Millian  
Dollar Theatre and Mayan  
Theatre  
**OCEANSIDE:**  
Town House Cafe, and James  
Cuenss, Owner  
Wheel Cafe  
**PINOLE:**  
Pinole Brass Band, and Frank  
E. Lewis, Director  
**PITTSBURG:**  
Berane's Club

**RICHMOND:**  
Galloway, Kenneth, Orchestra  
Lavender, Wm. (Bill)  
**RIDGECREST:**  
Pappalardo's Desert Inn, and  
Frank Pappalardo, Sr.  
**SACRAMENTO:**  
Capps, Roy, Orchestra  
**SAN DIEGO:**  
American Legion Post 6 Hall  
Black and Tan Cafe  
Cotton Club, and Bela Sanches  
San Diego Speedboat Club  
Thursday Club  
Uptown Hall  
Vasa Club House  
Wednesday Club  
**SAN FRANCISCO:**  
Freitas, Carl (also known as  
Anthony Carl)  
Jones, Cliff  
Kelly, Noel  
**SAN LUIS OBISPO:**  
Sexton, Don

**TULARE:**  
T D E S Hall  
**UKIAH:**  
Forest Club  
**VALLEJO:**  
Vallejo Community Band, and  
Dana C. Glaze, Director and  
Manager  
**WARNER SPRINGS:**  
Warner's Hot Springs  
**COLORADO**  
**RIFLE:**  
Wiley, Leland  
**CONNECTICUT**  
**DANIELSON:**  
Pine House  
**HARTFORD:**  
Buck's Tavern, Frank S. De-  
Luco, Prop.

**MOOSEBURN:**  
American Legion  
Club 91  
**NAUGATUCK:**  
Zembrucki, Victor—Polish  
Polka Band  
**NORWICH:**  
Polish Veteran's Club  
Wonder Bar, and Roger A.  
Berner, Owner  
**SAYBROOK:**  
Praise House  
**WATERBURY:**  
State Theatre  
**DELAWARE**  
**WILMINGTON:**  
Brandywine Post No. 12.  
American Legion  
Cousin Lee and his Hill Billy  
Band

**FLORIDA**

**DEERFIELD:** El Soroco  
**PORT LAUDERDALE:** Aloha Club  
**FORT MYERS:** Rendezvous Club  
**HALLANDALE:** Ben's Place, Charles Dreizen  
**JACKSONVILLE:** Standard Bar and Cocktail Lounge  
**KENDALL:** Dixie Belle Inn  
**KEY WEST:** Raul's Club  
**MIAMI:** Heller, Joseph  
**MIAMI BEACH:** Fried, Erwin  
**PANAMA CITY:** White Circle Inn, and Mrs. Matie B. Sheehan, Cedar Grove  
**POMPANO:** Juliana  
**TAMPA:** Diamond Horseshoe Night Club, Joe Spicola, Owner and Manager  
**WINTER PARK:** Park Avenue Bar, and Albert Kausch

**GEORGIA**

**AUGUSTA:** Cabana Supper Club, and J. Warren Sanford  
**SAVANNAH:** Bamboo Club, and Gene Dean  
**IDAHO**  
**BOISE:** Simmons, Mr. and Mrs. James L. (known as Chico and Connie)  
**MOUNTAIN HOME:** Hi-Way 30 Club  
**TWIN FALLS:** Radio Rendezvous  
**WEISER:** Sportman Club, and P. L. Barton and Musiy Braun, Owners

**ILLINOIS**

**CAIRO:** 51 Club, and Jack Tallo Little Club, and Al Green  
**CHICAGO:** Harper, Lucius C., Jr. Kryl, Bohumir, and his Symphonic Orchestra  
**DANVILLE:** Knight, Willa  
**DARMSTADT:** Sinn's Inn, and Sylvester Sinn, Operator  
**FAIRFIELD:** Eagles Club  
**GALESBURG:** Carson's Orchestra Mecher's Orchestra  
**JACKSONVILLE:** Chalet Tavern, in the Illinois Hotel  
**MARISSA:** Trufenbach Brothers Orchestra  
**MT. VERNON:** Jet Tavern, and Kelly Greenalt  
**NASHVILLE:** Smith, Arthur  
**ONEIDA:** Rova Amvet Hall  
**PEORIA:** Belmont Lounge, and Troy Palmer Marshall-Putnam County Fair Assn. and the Henry Fair Navy Club, and Art Fleischauer Silverleaf Pavilion WPEO Radio Station  
**SCHLEIER:** Andy's Place and Andy Kryger

**INDIANA**

**ALEXANDRIA:** Ballroom and Bar of Eagles Lodge  
**ANDERSON:** Adams Tavern, John Adams Owner Romany Grill  
**INDIANAPOLIS:** Sheffield Inn Udeli Club, and Hardy Edwards, Owner  
**MISHAWAKA:** VFW Post 360  
**MUNCIE:** Cozy Lodge, and William Oump Kratzer, Manuel Mikeseil, Gerald  
**NEW CHICAGO:** Green Mill Tavern

**SOUTH BEND:**

Chain O'Lakes Conversation Club  
 D. V. F. German Club  
 PNA Group 83 (Polish National Alliance)  
 St. Joe Valley Boat Club, and Bob Zaff, Manager  
 St. Joseph County 4-H Association

**IOWA**

**BURLINGTON:** Burlington Hawkeye (Des Moines County) Fair, and Fair Ground  
**CEDAR FALLS:** Women's Club  
**COUNCIL BLUFFS:** Smoky Mountain Rangers  
**DUBUQUE:** Hanten Family Orchestra (formerly Ray Hanten Orchestra of Key West, Iowa)  
**FAIRFIELD:** Iliff, Leiu (Lew)  
**FILLMORE:** Fillmore School Hall  
**PEOSTA:** Peosta Hall  
**SIOUX CITY:** Eagles Lodge Club  
**ZWINGLE:** Zwingle Hall

**KANSAS**

**TOPEKA:** Downs, Red, Orchestra  
 Vinewood Dance Pavilion  
**SALINA:** Woodman Hall  
**WICHITA:** Silver Moon  
 West Street Supper Club

**KENTUCKY**

**BOWLING GREEN:** Jackman, Joe L. Wade, Golden G.  
**LOUISVILLE:** Cross Roads Club, Carl Coomes, Prop.  
**PADUCAH:** Copa Cabana Club, and Red Thrasher, Proprietor

**LOUISIANA**

**LEEZVILLE:** Capell Brothers Circus  
**MAINE**  
**BROWHEGAN:** O Sol Mio Hotel

**MARYLAND**

**BALTIMORE:** Knowles, Nolan F. (Astma Music Corp.)  
**BLADENBURG:** Bladenburg Arena (America on Wheels)  
**EASTON:** Startt, Lou, and his Orchestra

**MASSACHUSETTS**

**FALL RIVER:** Durfee Theatre  
**LAWRENCE:** Zajec, Fred, and his Polka Band  
**LOWELL:** Golden Nugget Cafe  
**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:** Reardon, Bernard  
**WEST WARREN:** Qesqob Hotel, Ernest Dred-dall, Operator  
**WORCESTER:** Godymia, Walter Holmes, Alan Gray  
 Roo 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:** Johnson, Martin M.  
**NEGAUNEE:** Bianchi Bros. Orchestra, and Peter Bianchi

**MINNESOTA**

**MINNEAPOLIS:** Lollies, Wes Milles, C. C.

**MISSISSIPPI**

**VIKESBURG:** Rogers' Ark

**MISSOURI**

**KANSAS CITY:** Club Matinee  
 Coates, Lou, Orchestra  
 El Capitan Tavern, Marvina King, Owner  
 Gay Fads Club, and Johnny Young, Owner and Proprietor  
 Green, Charles A.  
 Mell-O-Lane Ballroom, and Leonard (Mell-O-Lane) Robinson  
**LOUISIANA:** Rollins, Tommy, Orchestra

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

**NEBRASKA**

**HASTINGS:** Eagles Club, and Ellis Wilder and Lyle Myers  
**LINCOLN:** Arena Roller Skating Club  
 Dance-Mor  
 Lees Drive Inn, Lee Franks, Owner  
 Royal Grove  
 Sunset Party House

**NEVADA**

**ELY:** Little Casino Bar, and Frank Pace

**NEW HAMPSHIRE**

**BOSCOWEN:** Colby's Orchestra, Myron Colby, Leader  
**PITTSFIELD:** Pittsfield Community Band, George Freese, Leader  
**WARREN:** Flanders' Orchestra, Hugh Flanders, Leader

**NEW JERSEY**

**BAYONNE:** Knights of Columbus (Columbian Institute)  
 Frederick A. Mackenzie Post 165 Hall  
 Polish American Home  
 Sonny's Hall, and Sonny Montano  
 Starke, John, and his Orchestra  
**BERLIN TOWNSHIP:** Lucien's Old Tavern  
**CAMDEN:** Polish-American Citizens Club  
 St. Lucius Choir of St. Joseph's Parish  
**CLIFTON:** Beckman, Jacob  
 Cozy Brook Inn  
**DENVILLE:** Young, Buddy, Orchestra  
**EAST PATERSON:** Gold Star Inn  
**ELIZABETH:** Matulonis, Mike  
 Reilly's Lounge, and John Reilly  
 Szyka, Julius  
 Twin Cities Arena, William Schmitz, Manager  
**HACKENSACK:** Manciani's Concert Band.  
 M. Manciani, Leader  
**HACKETTSTOWN:** Hackettstown Fireman's Band  
**KEYPORT:** Stager, Walter, Orchestra  
**MAPLEWOOD:** Maplewood Theatre  
**MILFORD:** Meadowbrook Tavern, B. M. Jones, Prop.  
**MONTCLAIR:** Montclair Theatre

**MT. HOLLY:** Fireside Restaurant  
**NETCOING:** Kierman's Restaurant, and Frank Kierman, Pt. W.  
**NEWARK:** House of Brides  
 Palm House  
 Pelican Bar  
**NEW BRUNSWICK:** Cariano, John  
 Krug, George S.  
**OAK RIDGE:** Van Brundt, Stanley, Orchestra

**PASSAIC:** Blue Room, and Mr. Jack Haddon Hall Orchestra, J. Baron, Leader  
**PATERSON:** Airship  
 American Legion Band,  
 B. Sellitto, Leader  
 Pateron Symphonic Band  
**ROCHELLE PARK:** Swiss Chalet  
**SOUTH RIVER:** Barrows, Charles  
 Saunders, Lee, Orchestra, Lto  
 Moken, Leader  
**WEST ORANGE:** Club Cabana

**NEW MEXICO**

**ANAPRA:** Sunland Club  
**CARLSBAD:** Lobby Club  
**RUIDOSO:** Davis Bar  
 Martin Bar, and Martin Grindstaft, Owner

**NEW YORK**

**ALBANY:** "Five Jets," Dick Parker, Ronny Colagiovane, Nick Barbara, Charles Arnold and Carmen Canova  
**AVERILL PARK:** Burden Lake Casino, and Edward Van Valkenburg  
**BRONX:** Aloha Inn, Pete Mancuso, Proprietor, and Carl Ranford, Manager  
**BROOKLYN:** All Ireland Ballroom, Mrs. Paddy Griffin and Mr. Patrick Gillespie  
**BROWNVILLE:** Monnat, Joseph  
**BUFFALO:** Hall, Art  
 Lafayette Theatre  
 Wells, Jack  
 Williams, Buddy  
 Williams, Ossian  
**CATSKILL:** Jones, Stevie, and his Orchestra  
**COHOES:** Sports Arena, and Charles Gup-till  
**CUBA LAKE:** Evans Roller Rink  
**ELMIRA:** Hollywood Restaurant  
**ENDICOTT:** The Casino  
**FISHKILL:** Cavaccini's Farm Restaurant,  
 Edw. and Daniel Cavaccini, Managers  
**FREEPORT, L. I.:** Freeport Elks Club, and Carl V. Anton, Mgr.  
**GENEVA:** Atom Bar  
**GLASS LAKE:** Glass Lake Hotel, and Mr. Anthony Schepis  
**HARRISVILLE:** Chessman, Virgil  
**HUDSON:** New York Villa Restaurant,  
 and Hazel Unson, Proprietor  
**KENMORE:** Basil Bros. Theatres Circuit, including Colvin Theatre  
**KINGSTON:** Killmer, Carl, and his Orchestra (Lester Marks)  
**MAMARONECK:** Seven Pines Restaurant  
**MECHANICVILLE:** Cole, Harold  
**MEDINA:** Moose Lodge No. 789  
**MOHAWK:** Hurd, Leslie, and Vineyards  
 Dance Hall  
**MT. VERNON:** Hartley Hotel

**NORTH CAROLINA**  
**ASHEVILLE:** Propp, Fitzhugh Lee  
**KINSTON:** Parker, David  
**WILMINGTON:** Village Barn, and K. A. Lehto, Owner

**NORTH CAROLINA**

**ALLIANCE:** Lexington Grange Hall  
**CANTON:** Palace Theatre  
**CINCINNATI:** Steamer Avalon  
**DAYTON:** Mayfair Theatre, and Dwaia Esper  
 The Ring, Maura Paul, Operator  
**GENEVA:** Blue Bird Orchestra and Larry Parks  
 Municipal Building  
 North Center Tavern  
**HARRISBURG:** Hubba-Hubba Night Club  
**HOLGATE:** Swiss Gardens, George K. Bronson  
**LIMA:** Bilger, Lucille  
**NEWARK:** Eagles Lodge  
**NEW LYME:** Fava Ballroom  
**PAINESVILLE:** Chagrin Tavern  
**PORTSMOUTH:** Classic Bar, and Robert Rose, George Fraley and Ed Fraley  
**RAVENNA:** Ravenna Theatre  
**RUSSELL'S POINT:** Indian Lake Roller Rink, and Harry Lawrence, Owner  
**SALEM:** Gold Bar, and Chris Paporadis, Jr.  
**TOLEDO:** Blue Heaven Night Club  
**VAN WERT:** Underwood, Don, and his Orchestra  
**WAPAKONETA:** Veterans of Foreign Wars

**OHIO**  
**ALBANY:** "Five Jets," Dick Parker, Ronny Colagiovane, Nick Barbara, Charles Arnold and Carmen Canova  
**AVERILL PARK:** Burden Lake Casino, and Edward Van Valkenburg  
**BRONX:** Aloha Inn, Pete Mancuso, Proprietor, and Carl Ranford, Manager  
**BROOKLYN:** All Ireland Ballroom, Mrs. Paddy Griffin and Mr. Patrick Gillespie  
**BROWNVILLE:** Monnat, Joseph  
**BUFFALO:** Hall, Art  
 Lafayette Theatre  
 Wells, Jack  
 Williams, Buddy  
 Williams, Ossian  
**CATSKILL:** Jones, Stevie, and his Orchestra  
**COHOES:** Sports Arena, and Charles Gup-till  
**CUBA LAKE:** Evans Roller Rink  
**ELMIRA:** Hollywood Restaurant  
**ENDICOTT:** The Casino  
**FISHKILL:** Cavaccini's Farm Restaurant,  
 Edw. and Daniel Cavaccini, Managers  
**FREEPORT, L. I.:** Freeport Elks Club, and Carl V. Anton, Mgr.  
**GENEVA:** Atom Bar  
**GLASS LAKE:** Glass Lake Hotel, and Mr. Anthony Schepis  
**HARRISVILLE:** Chessman, Virgil  
**HUDSON:** New York Villa Restaurant,  
 and Hazel Unson, Proprietor  
**KENMORE:** Basil Bros. Theatres Circuit, including Colvin Theatre  
**KINGSTON:** Killmer, Carl, and his Orchestra (Lester Marks)  
**MAMARONECK:** Seven Pines Restaurant  
**MECHANICVILLE:** Cole, Harold  
**MEDINA:** Moose Lodge No. 789  
**MOHAWK:** Hurd, Leslie, and Vineyards  
 Dance Hall  
**MT. VERNON:** Hartley Hotel

**PENNSYLVANIA**  
**AMBRIDGE:** Loyal Order of Moose No. 77  
**ANNVILLE:** Washington Band  
**ASHLAND:** Eagles Club  
**BADEN:** Byersdale Hotel  
**BEAVER FALLS:** VFW Post No. 48  
 White Township Inn  
**BUSHKILL:** Country Villa, and Mr. Friedman, Owner  
**CARBONDALE:** Loftus Playground Drum Corps,  
 and Max Levine, President  
**EAST STROUDSBURG:** Locust Grove House  
**FALLSTON:** Valley Hotel  
**FREDERICKSBURG:** Vernon Volunteer Fire Co.  
**LEBANON:** Sholly's Tavern  
**LEHIGHTON:** Zimmermann's Hotel, and Wm. Zimmerman, Prop.  
**MEADVILLE:** I. O. O. F. Hall  
**MOUNTAIN HOME:** Coustanzo, Vince, Orchestra  
 Onawa Lodge, B. Shinnis, Prop.  
**NEW FLORENCE:** Veterans of Foreign Wars  
**NEW KENSINGTON:** Gable Inn  
**PHILADELPHIA:** Allen, James, Orchestra  
**PHOENIXVILLE:** Slovak Club and Hall  
**PITTSBURGH:** Club 22  
 Lunt, Grace  
**PUNXSUTAWNEY:** American Folks Musicians Association, and Bud Moore  
**READING:** Baer, Stephen S., Orchestra  
 Schmoeker, Johnny, Novelty Band  
**ROBINSON:** Fork's Tavern  
**ROULETTE:** Brewer, Edgar, Roulette House  
**SHAMOKIN:** Maine Fire Company  
**SIGEL:** Sigel Hotel, and Mrs. Tillie Newhouse, Owner  
**SUNBURY:** Shamokin Dam Fire Co.  
**TARENTUM:** Polka Bar  
**UNIONTOWN:** Melody Rank and W. Guscman  
**WHITNEY:** Pipetown Hotel  
**YORK:** 14 Karat Room, Gene Spangler, Proprietor  
 Reliance Cafe, Robert Klina-kinst, Proprietor  
**ZELIENOPLE:** Blue Flame Tavern, and Michael Sera

**OREGON**  
**GRANTS PASS:** Fruit Dale Grange  
**SAMS VALLEY:** Sams Valley Grange, Mr. Pfeiffer, Grange Master

**TENNESSEE**  
**BRISTOL:** Knights of Templar  
**JACKSON:** SPO Fraternity  
 Supper Club  
 TKO Fraternity  
 TKO Lodge  
**NASHVILLE:** Hippodrome Roller Rink

**TEXAS**  
**ALICE:** La Villita Club  
**CORPUS CHRISTI:** Brown, Bobby, and his Band

**INTERNATIONAL MUSICIAN**

La Terraza Club, and Florencio Gonzales  
The Lighthouse  
Santico, Jimmie  
Tinan, T., and his Band  
**EL PASO:**  
Club Society, and Melvin Omerett, Owner-manager  
**FORT WORTH:**  
Crystal Springs Pavilion, H. H. Cunningham  
**GALVESTON:**  
Sons of Herman Hall  
**PART ARTHUR:**  
DeGrasse, Lenore  
**SAN ANTONIO:**  
Club Bel-Air, and John W. Moreland  
Hancock, Buddy, and his Orchestra  
Rodriguez, Oscar

### UTAH

**OGDEN:**  
Chic Chic Inn  
**SALT LAKE CITY:**  
Avalon Ballroom

### VIRGINIA

**ALEXANDRIA:**  
Alexandria Arena (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  
**WINCHESTER:**  
V.F.W. Ladies Auxiliary, and National Guard Armory

### WASHINGTON

**OMAK:**  
Moran, Rita  
Pauls Cafe  
Schaller, Carl A.  
**SEATTLE:**  
Tuazed Club, C. Battee, Owner

### WEST VIRGINIA

**FAIRMONT:**  
Gay Spots, and Adda Davis and Howard Weekly  
Ullom, A. B.  
**GRAFTON:**  
City View, Tony and Daisy  
Olivio, Prop.

### KEYSTONE:

Calloway, Franklin

**FARKERSBURG:**  
Moore, Wayne  
Silver Grill

### WISCONSIN

**ANTIGO:**  
Tune Twisters Orchestra, Jas. J. Jenke, leader

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

**BLOOMINGTON:**  
McLane, Jack, Orchestra

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

**CUSTER:**  
Truda, Mrs.

**DURAND:**  
Weiss Orchestra

**KEOSAUKEE:**  
Riverview Inn, and Earl Davis

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

**MILWAUKEE:**  
Moeder, Mel, Band  
**MINERAL POINT:**  
Midway Tavern and Hall, Al  
Lavery, Proprietor  
**NORTH FREDDOM:**  
American Legion Hall  
**OREGON:**  
Village Hall  
**PARDESVILLE:**  
Fox River Valley Boys Orchestras, and Phil Edwards  
**PART WASHINGTON:**  
Lone Acres Ballroom, and Helen Thomas and Dan Jones  
**REWEY:**  
High School  
**SOLDIER'S GROVE:**  
Gotman, Ken, Band  
**WISCONSIN RAPIDS:**  
National Cranberry Festival

### DISTRICT OF COLUMBIA

**WASHINGTON:**  
Johnny's Grill  
National Arena (America on Wheels)  
Star Dust Club, Frank Moore, Proprietor  
20th Century Theatrical Agency, and Robert B. Miller, Jr.  
Wells, Jack

### HAWAII

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

### CANADA ALBERTA

**CALGARY:**  
Calgary Stampeder Football Club, and Calgary Quarter-back Club  
**STYVAN LAKE:**  
Prom Dance Hall

### BRITISH COLUMBIA

**VANCOUVER:**  
International Musicians Booking Agency, Virgil Lane

### MANITOBA

**WINNIPEG:**  
Dominion Theatre  
Patterson's Ranch House, and Andy Patterson

### ONTARIO

**AYR:**  
Ayr Community Centre  
The Tartans Orchestra  
**BEVERLY HILLS:**  
Canadian Bugle and Trumpet Band Association and members, Charles P. Waldrum, Secretary  
**BRANTFORD:**  
Silver Hill Dance Hall  
**CUMBERLAND:**  
Maple Leaf Hall  
**GREEN VALLEY:**  
Green Valley Pavilion, Leo  
Lajoie, Proprietor  
**INGERSOLL:**  
Beacham, Wm., and his Melody Ramblers  
**MERRITTON:**  
Granddads Trumpet Band  
**NIAGARA FALLS:**  
McGregor, Mrs. Helen  
Radio Station CHVC, Howard  
Bedford, President and Owner  
Ross, Bob  
Ukrainian Greek Orthodox Hall  
Uncle Sam's Hotel, Ivan Popovich, Owner  
Winters, Tex (Hector Fangrat)  
Zabor, Ralph, and his Orchestra

**ST. JEROME:**  
Maurice Hotel, and Mrs. Bleau  
Proprietor  
**ST. ROSE DE LIMA:**  
Greber's Hotel, and Geo. Brisbois, Owner, and Geo. Lafontaine, Manager  
**VAUDREUIL:**  
Vaudreuil Inn

**VAUDREUIL:**  
Vaudreuil Inn

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

**MISCELLANEOUS**  
Capell Brothers Circus  
Kryl, Bohumir and his Symphony Orchestra  
Wells, Jack

**(S)GOODE:**  
Lighthouse  
**OWEN SOUND:**  
Scott, Wally, and his Orchestra  
**SAULT STE. MARIE:**  
Major L. Graham, and Pipe Band of Sault Ste. Marie  
**TORONTO:**  
Argonaut Football Club, Inc.  
Argonaut Bowling Club  
Cres Theatre  
Lambert, Laurence A., and National Opera Co. of Canada  
McIntyre, Don, Instructor, Western Technical School  
Trumpet Band  
Mitford, Bert  
Mercury Club  
Second Divisional Signals  
Trumpet Band  
Three Hundred Club  
Toronto Ladies' Pipe Band  
**WOODSTOCK:**  
Capitol Theatre, and Thomas  
Naylor, Manager  
Gregory, Ken, and Royal Vaudeville Orchestra

### QUEBEC

**AYLMER:**  
Aylmer Hotel, and Ernest  
Lasson and G. M. Cole, Props.  
British Hotel, and Anton J.  
Lazarowich and Jos.  
Tchorewski, Props.  
Chamberland Hotel, and Mrs.  
Noranda Chamberland,  
Operator  
**EAST TEMPLETON:**  
The R-100, and Ernest  
Denault, Prop.  
**HUDSON:**  
Chateau Du Lac  
**LAPRAIRIE:**  
Bonavent Hotel  
**L'ASSOMPTION:**  
Au Miami Hotel, Roland Alis,  
Owner  
**LEVIS:**  
Auberge de la Colonne, Paul  
Bourret and Romeo Drolet,  
Co-Props.  
**MONTREAL:**  
Beardi Cafe  
Bal Tabarin  
Clover Cafe, and Jack Horn  
Continental Club  
Gagnon, L.  
Gaucher, O.  
Havana Club  
Lapierre, Adria  
Main Cafe  
Arthur Murray School of  
Dancing  
Orleans Agency, and Paul  
Paquin  
Rainbow Grill  
**QUEBEC:**  
Canadian and American Booking Agency  
Nick's Paradise Restaurant, and Nick Konstantinakis, Prop.  
**ROUYN:**  
Hotel  
**ST. JEROME:**  
Maurice Hotel, and Mrs. Bleau  
Proprietor  
**ST. ROSE DE LIMA:**  
Greber's Hotel, and Geo. Brisbois, Owner, and Geo. Lafontaine, Manager  
**VAUDREUIL:**  
Vaudreuil Inn

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

### MISCELLANEOUS

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

## FOR SALE or EXCHANGE

**FOR SALE**—Double French horn (Alexander), like new, slightly used, latest model. Detachable bell, gold brass, beautiful tone, in excellent condition. Will sacrifice horn with attractive case at \$300.00. Write David R. Sprung, 298 Pinebrook Blvd., New Rochelle, N. Y. NE 3-8474.

**FOR SALE**—Conn soprano sax: straight model, gold plated, like new. Also Conn slide trombone, silver plated; and Conn baritone horn silver plated. All B-flat in cases. John B. Kinard, Casco, Wis.

**FOR SALE**—Fine old Italian violin; full deep round tone. Sacrifice for \$500.00. Roy Hart, 2563 East 12th St., Brooklyn, N. Y. GE 9-8357 (1.00 to 9.00 p.m. daily).

**FOR SALE**—Buffet clarinet, excellent condition; with case, \$175.00. Eddie Elkins, 17215 Prairie, Detroit 21, Mich. UN 2-7930.

**FOR SALE**—Premier amplifier, model 76, with cover. Used very little, very powerful, for band and vocals; \$90.00. Also solovox, model K, case and cover. George Smolen, 2234 Ryer Ave., Bronx 57, N. Y. SE 3-8757 1-2

**FOR SALE**—Heckel bassoon crooks, numbers 0, 1, 2, 3 and 4, in types CC, CD, BD, etc. \$18.00 each. Charles Gould, 3942 Tivoli Ave., Los Angeles 66, Calif. 1-2-3

**FOR SALE**—French horn. C. A. Wunderlich, double, with case, good condition, \$150.00. B. Rubin, 2924 Brighton 12th St., Brooklyn, N. Y. Phone: NI 6-0825.

**FOR SALE**—Slide cornet, C. G. Conn, brass, no dents, slide in good condition; no case, \$85.00. F. Clarence Forster, 198 Viehl Ave., St. Louis 23, Missouri.

**FOR SALE**—Boosey & Hawkes (London, England), bass trumpet. Used two months, perfect condition. Custom adjustable tuning slide for low register; no case, \$150.00. Bruce Littlejohn, 47 Robinson St., Hamilton, Ont., Canada.

**FOR SALE**—C. G. Conn saxophone with very good case. Write or call Herman Levitsky, 1748 Washington Ave., Bronx 57, TRemont 2-3788.

**FOR SALE**—Used Albert system bass clarinet in Bb; case, mouthpiece, reeds and music stand. All for \$80.00. Giacomo Forte, 1512 South Juniper St., Philadelphia 47, Pa.

**FOR SALE**—Beautiful gold lacquer Conn Eb baritone sax, with case, stand and mouthpiece. In A-1 condition. For quick sale, \$255.00. Will send on American Express ten day approval plan. Don Launer, 337 Montrose Ave., San Antonio 10, Tex.

**FOR SALE**—Tuba, King, BbB with fixed upright bell, four piston valves, excellent condition. Very reasonable, including trunk. Eugene Chausow, Arizona State College, Tempe, Ariz.

**FOR SALE**—Selmer tenor Bb saxophone: super series, mouthpiece and case, \$225.00. Also Selmer clarinet, Bb, Boehm system, mouthpiece and case, \$150.00. William Schuman, 7861 West Vernor Highway, Detroit 9, Mich.

**FOR SALE**—Genuine Santos Hernandez concert guitar made in Madrid in 1931, plus a library of all the old masters, Bach, Chopin, etc. Total value, \$2,500.00. Will accept any reasonable offer. For complete information kindly consult James Lytle, Secretary, Local 180, Room 44, 46 Elgin St., Ottawa, Ont., Canada.

**FOR SALE**—Kalahan BbB sousaphone (tuba), four rotary valves. Used, but in playable condition. \$125.00. Lou Montreuil, 139-55 86th Ave., Jamaica 35, N. Y. JA 6-4525.

**FOR SALE**—Gibson electric harp; one of the originals, excellent condition, \$450.00. Edward W. Moldiban, 1910 St. Marys Ave., Fort Wayne, Ind.

**FOR SALE**—Conn electric organ, model 2-D, mahogany finish, 3 1/2 years old. Alice Jane McCullister, 290 No. Kankakee St., Coal City, Ill.

**FOR SALE**—Czech 3/4 bass; perfect condition, with case and reeds. Anthony Berlinger, 221 Avenue V, Brooklyn, N. Y. ES 3-1542 (Evenings).

**FOR SALE**—Band stands worth \$700.00, will sell for \$200.00. Like new, in English cases on wheels. You must pick them up yourself. Cosmo Donato, 260 Gregory Ave., Passaic, N. J. Phone: PRescott 3-0273.

**FOR SALE**—Arrangements for alto, tenor, baritone, trumpet, trombone, bass, piano and drums. Ideal for dancing or hotel work. Also arrangements for large or small groups. For information and lists, write: Suite 2E, 3 Old Mamaroneck Road, White Plains, N. Y.

**FOR SALE**—Slingerland sparkling gold bongos, with bass drum holder. Used twice. Will sell to highest bidder or swap for sparkling gold tom. Buddy Robertson, 1545 Farnell Court, Decatur, Ga.

**FOR SALE**—30 red and gray band uniforms, epaulettes and braid. Caps have detachable plumes. Sizes from 10 to 20 years; excellent condition, half price. Also black fighting equipment. Verda Siebenthaler, 1113 St. Mariet Ave., Coeur d'Alene, Idaho.

**FOR SALE**—Alexander French horn, F and Bb, gold brass, recently overhauled. Very easy playing, low resistance, exceptionally good concert F and concert C. Ralph Patt, 94-16 40th Road, Elmhurst, L. I., N. Y. HAVermeger 4-8875.

**FOR SALE**—Dave Pell styled arrangements written for trumpet, trombone, alto-doubling baritone sax, tenor sax, piano, bass and drums. Bob Eberhart, P. O. Box 323, East Lansing, Mich.

**FOR SALE**—Accordion, Pancordion, white, compact model, ladies size; seven treble, two bass shifts. Completely hand made, electrified for amplification. Two microphones installed, finger tip volume control on grill; 16 inch speaker amplifier included. Harriet Rose, 3636 16th St. N. W., Apt. A-502, Washington, D. C. Phone: DE 2-3063.

**FOR SALE**—Sousaphone, Eb, Holton (4 valves), silver plated, fine condition, with fine trunk, \$345.00. Also old German circular Bbb base, four rotary valves (antique), \$150.00. J. Perry, 535 Slocum Road, North Dartmouth, Mass. 1-2

## AT LIBERTY

**AT LIBERTY**—Experienced pianist, congenial, clean living; seeks connection with permanent resort hotel orchestra or Hammond organ group playing society dance and concert music in good taste. Willie Marks, 922 East 15th St., Brooklyn 30, N. Y. T.F.

**AT LIBERTY**—Experienced modern drummer, cuts jazz, Latin, commercial shows, etc. Desires work in and around Chicago. Neat, young, dependable. Local 10 card. Don Langlois, 3911 North Oconto Ave., Chicago 34, Ill. T.F.

**AT LIBERTY**—Guitarist (electric), solo, rhythm, double bass, some vocals. Desire weekend work in Altoona, Johnstown, Indiana area. Local 564 card. Joe Sottile, R. D. Box 24-A, Carrolltown, Pa. Phone: Barnesboro 8368-1-1.

**AT LIBERTY**—Experienced modern drummer; desires resort work, will travel if necessary. Neat, young, dependable; Local 10 card. Don Langlois, 3911 North Oconto, Chicago 34, Ill. Phone: NA 2-0381.

**AT LIBERTY**—Arranger, schooled in the modern idiom; fresh and interesting deviation from staid harmonies; a repertoire of the better standards arranged for 8 to 21 pieces, including a string section. Infra-ray machine used for neat legible copy at very reasonable prices. Piano score sent on request as sample. Refund guaranteed if material not satisfactory. Will reply to all sincere enquiries. Write to: J. M. Poirier, 6 Summer St., Halifax, Nova Scotia, Canada.

**AT LIBERTY**—Drummer, Local 802 card; read and fake, sing and entertain; can do single entertaining spot on floor with own guitar accompaniment. Prefer weekend work. N. Epstein, 218-17 73rd Ave., Bayside, L. I. Phone: BAYSIDE 9-7032.

**AT LIBERTY**—Experienced bass man wants casual or steady job. Plays either straight bass or amplified. Local 47 card. Bob Root, 21901 Lopez St., Woodland Hills, Calif. Diamond 7-5340.

**AT LIBERTY**—Tenor sax man, double clarinet; read and ride; commercial to rock and roll; large band or combo. Car, age 34, sober, reliable; desire weekend work. Local 802 card. Charles Forte, 70 Gates Ave., Malverne, N. Y. LYnbrook 9-9104.

**AT LIBERTY**—Drummer, all-around experience; also arranges. Can double on vibes. Will travel, prefer west coast. Previously had progressive jazz combo. Local 294 card. Larry Donley, 417 Hamilton St., Lancaster, Pa.

## Classified Advertising

Rates and Requirements\*

### FOR SALE or EXCHANGE, WANTED to BUY or STOLEN

30 Words or Less, \$1.00, Payable With Order. Enclose Check or Money Order Payable to International Musician With Advertising.

### 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.

To avoid possible errors, advertisements should be written plainly, printed or typed.

Forms close the 20th of preceding month. All advertising subject to the approval of the Publisher.

WHEN ORDERING ADVERTISING, GIVE THE NUMBER OF YOUR LOCAL

Les Chevaliers  
Editor and Publisher

ADVERTISING IN THESE COLUMNS MAY BE PLACED ON A MONTHLY BASIS ONLY



The Glenn Miller Orchestra under the direction of Roy McKinley. Roy is the third from the left in the front row.

**AT LIBERTY**—Drummer, 32, experienced; prefer small combo work, Waukegan, Ill. area. Jazz or commercial, no travel. Local 284 card. Gene Heft, 8 Golfview Road, Lake Zurich, Ill. Phone: GGeneral 8-6122.

**AT LIBERTY**—All-around pianist and accordionist open for steady or single engagements; cut shows. Desires work in New York area, mountains, Florida, or Lakewood; weeks, weekends or steady. Local 802 card. Harry L. Forman, Mansfield Hall Hotel, Room 625, 226 West 50th St., New York 19, N. Y. Phone CO 5-5070.

**AT LIBERTY**—All-around pianist and accordionist, open for steady or single engagements; cut shows. A. Hardt, 41-23 67th St., Woodside 77, L. I., N. Y. Phone: DE 5-3395.

**AT LIBERTY**—Pianist, age 30, all-around; read, fake, cut shows. Fast butterfly style; experienced, reliable. Prefer hotel style bands. Local 223 card. Joe DeGregory, 534 Linden Ave., Steubenville, Ohio.

**AT LIBERTY**—Tenor sax, clarinet, vocals; fake; read; popular, Latin. Have music to handle all types of jobs, ie. Italian, French, German, Irish, etc. Available Friday, Saturday, Sunday, New York area. Phone: TY 2-3789.

**AT LIBERTY**—Young girl guitar player and singer. Have had radio and television experience. Can read music. Prefer western style. Local 30 card. Ruby Watson, 563 Western Ave., St. Paul, Minn. Phone: CA 6-1938.

**AT LIBERTY**—Arranger, any style. Bob Van, 2501 Lowry Ave., N. E., Minneapolis, Minn.

**AT LIBERTY**—Trumpet man, age 20, draft exempt. Experienced on commercial bands. Want section chair on commercial band; will travel. Art Athey, 143 Ridge Ave., New Kensington, Pa.

**AT LIBERTY**—Drummer, age 29; American, authentic Latin (timbales), European rhythms, cut show, read music. Desires work in New York area, mountains, or Lakewood; weeks, weekends or steady. Local 802 card. David Young, 29 West Tremont Ave., Bronx 53, N. Y. CY 4-0542.

**AT LIBERTY**—Girl pianist, vocalist; young, attractive. Desires steady work with trio or quartet which does modern group vocals. Free to travel. Bea Lewis, 3029 Grand Central Ave., Elmira Rt. 19, N. Y.

**AT LIBERTY**—Versatile dance band, specializing in all fields of musical entertainment. Desires Spring and Summer work. Large library, will audition, references available; will travel. Bob Cores, 244 Palmer, Northlake, Ill.

**AT LIBERTY**—Versatile pianist; desires permanent position as single in cocktail lounge. Sober, reliable, experienced. Will travel anywhere for right proposition. Local 266 card. All inquiries answered promptly. Bob Boyd, Box 82, Mayflower, Ark.

**AT LIBERTY**—Third alto or fourth tenor sax, doubling clarinet and flute. Single, 29, white; prefer semi-location, have car. Twelve years experience, no fake, college graduate. Loren L. Loy, 2315 P St., Lincoln 10, Neb.

**AT LIBERTY**—Violin player; modern or western. Prefer western style of music; will travel. Ray Steele, 518 North Michigan St., Prairie Du Chien, Wisconsin.

**AT LIBERTY**—Experienced Hammond organist and pianist. Seeks connection with permanent resort hotel orchestra playing society dance and concert music, in the State of Florida. Have own Hammond organ; references if desired. Allen A. Boutwell, 622 Oxford St., Auburn, Mass. Phone: TE 2-2626.

**AT LIBERTY**—Drummer, age 26, single, neat and dependable; will travel. Experienced, radio, nightclubs, ballrooms; combos and dance bands of all types; good references, Local 73 card. Johnny Myers, 2808 30th Ave. South, Minneapolis, Minn.

**AT LIBERTY**—Arranger, experienced all styles; will also work as copyist for other arrangers. Work by mail. Coz Sincere, 50 Felch Road, Natick, Mass.

**AT LIBERTY**—Five string banjoist desires weekend work in the midwestern district. Plays hill-billy, folk, western; highly experienced; can double on all stringed instruments; can sing harmony. Roger Sprung, 255 West 88th St., New York 24, N. Y. SChuyler 4-176.

**AT LIBERTY**—Composer, arranger; modern idiom, originals only. Vince Bourquin, 544 N. W. 96th St., Miami 30, Fla.

**AT LIBERTY**—Pianist and Hammond organist; male, 30 years experience; hotel-restaurant situation anywhere; N. J. preferred. Audition requested, contract required. Write Organist, % H. D. Brinley, Broad St., Red Bank, N. J.

**AT LIBERTY**—Experienced arranger-composer. Any style for any combination, including vocal groups; good background, for singers, dancers; full sounding small band scores; will work by mail. Ed McGuire, 431 Fourth Ave., Altoona, Pa.

**AT LIBERTY**—Versatile musician; play piano and organ simultaneously; have my own full size Hammond; read and fake. Excellent appearance, age 35, will relocate. Do not sing; Local 802 and Miami cards. Harry Strat, 1-05 Astoria Blvd., Apt. 2-G, Astoria 2, L. I., N. Y. Astoria 8-7738.

**AT LIBERTY**—Alto-tenor man, doubling clarinet, fine tone. Local 5 card; wishes to work with combo. Robert Roel's, 12939 East Canfield, Detroit 15, Mich. VA 1-9503.

**AT LIBERTY**—Pianist and organist, male, 30 years experience. Anywhere in U.S.A. or possessions; hotel restaurant situation; contract and audition required. Address Organist, % H. D. Brinley, Broad St., Red Bank, N. J.

**AT LIBERTY**—Electric guitarist to join trio for Fridays and Saturdays; read, fake, take off. Local 802 card; have police card, and car. Phone Tuesday to Friday, 6:00 P. M., TR 4-9743. Bob Casfill, 119 West 88th St., 3rd floor rear, New York 24, N. Y.

**AT LIBERTY**—Violinist, experienced both concert and dance, also small combo; fake and read. Don Gerard, 7612 16th Ave., Brooklyn, N. Y. Phone: TErrect 7-3032.

**AT LIBERTY**—Singer and electric guitarist; all-around experience, plus solos. Desires work in combos, etc. Anthony J. Campo, 340 Eldert Lane, Brooklyn, N. Y. Phone: TA 7-2899 (7 to 11 P. M.)

**AT LIBERTY**—Violinist, experienced both concert and dance; also small dance trio; improvise and read. Sal St. George, 294 Schaffer St., Brooklyn 37, N. Y. EV 6-8948.

**AT LIBERTY**—Versatile arranger; commercial or easy jazz for combos, small bands or large bands. By mail only. Lou Hames, 5804 Corby St., Omaha 4, Neb.

## WANTED

**WANTED**—Four string banjo, recognized make only, 16 to 22 frets. Please state age, make, condition, and price. Also will buy banjo solo records, and any guitar records by Django Reinhardt. E. Connors, 842 Hamilton St., Allentown, Penna. 9-1

**WANTED**—Lyon & Healy mandolin, flat top, professional model. Please give serial number, scale length condition, and lowest price. Albert Bellson, 19 East Fifth St., Saint Paul 1, Minnesota. 11-12-1

**WANTED**—Cromwell celeste; state condition and price. P. O. Box 172, West Coxackie, N. Y.

**WANTED**—Lyon and Healy harp. Glenn Wilder, Chardon, Ohio.

**WANTED**—Arrangements for combo; alto sax (clarinet), trumpet, trombone, bass, piano. Send sample, commercial or jazz. Bob Leyden, 626 Knickerbocker St., Madison, Wis.

**WANTED**—Pair of used timbali drums on stand. State price and condition. B. Bond, Box 704, Lafayette, La.

**WANTED**—Musicians for 13 piece American, Spanish and Italian dance orchestra. 802 member. Arranger and leader, Frank Mangione, 1904 Westfield Ave., Scotch Plains, N. J. PI 5-8983.

**WANTED**—Someone to write out the chords to a piano part for library of 40 numbers, so high school students can easily play them. Dance music. C. Bambauer, 1212 Elm St., Fairbury, Nebraska.

**WANTED**—Musician, guitar player who has had some woodworking experience. Also drummer interested in good steady job. Jen-Co, P. O. Box 168, Decatur, Ill.

## NEWS NUGGETS

★★ Joseph Szigeti is currently presenting a Twentieth Century Masterpiece Cycle in various cities of the United States: on February 18, 25 and 26 in Chicago at the Goodman Theater; on February 28, March 2 and 4 in Minneapolis at the University of Minnesota; on March 18, 21 and 23 at the University of California at Berkeley.

★★ Temple University, Philadelphia, has conferred on Elsa Hilger the degree of Doctor of Music. She is first row cellist in the Philadelphia Orchestra.

★★ Composers who are natives of Rhode Island are now busily engaged in choral writing, in competition for the prize awards offered by the department of music, Brown University. Entries must be in by April 26, 1957. For further information address Wassili Leps Foundation, Department of Music, Brown University, Providence.

★★ The Youngstown Symphony Society announces that Paul W. Whear is the winner of the Ohio Composer's Competition. Mr.

Whear, who is director of instrumental music at Mount Union College, Alliance, Ohio, won the prize with his "Pastorale Lament." Judges were Thor Johnson, Roy Harris, and John Krueger.

★★ Gerhard J. Wuensch, a native of Vienna, Austria, and now a naturalized American and a member of the faculty of Jordan College of Music, Butler University, Indianapolis, Indiana, is the winner of the \$1,000 Benjamin Award for 1956. This award is given annually through the North Carolina Symphony Society for the best composition of a restful nature submitted by a citizen of the United States, Canada, or Mexico.

★★ The St. Francis College of San Jose, Costa Rica, would like to begin a band but lacks certain instruments, namely, piccolos, trumpets, trombones, horns and tubas. Also band music will be gratefully received.

★★ On his recent tour of Europe violinist Kenneth Gordon gave a recital for Prince Rainier and Princess Grace and their guests at their palace in Monte Carlo.

★★ Next welcome to the presence of great works of art in our harried world are the insights given us on how they have been brought into being. We have had volumes of "writers on writing" and "painters on painting." Now comes a book, "Composers on Music." It is edited by Sam Morgenstern and is published by Pantheon Books, Inc. A reading of it convinces one that, contrary to prevalent opinion, composers not only have no inhibitions about discussing their music—its tools, its techniques, its interpreters—but that they also willingly and vividly bring one into their own workshops and describe what goes on there. Mr. Morgenstern's brief preliminary comments are pithy and illuminating.

★★ Carl Schuricht has been awarded the Bruckner Medal at the Mannes College of Music, New York City.

★★ Igor Markevitch made his New York debut when he conducted the Symphony of the Air on January 4 at Carnegie Hall.

## 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 Division Street, Newark 2, N. J., or use the regular white change of address form IBM-2 to report this change of address.

# RHYTHM



## MUSICIANS • VOCALISTS

Rhythm Backgrounds to All-Time Great Standards  
 3 All-Star Rhythm Sections Play for YOU  
 Improvise or Vocalize  
 to your heart's content.  
 Each record comes complete with printed music.  
 Lyrics also accompany the vocal edition.

12" Ips \$4.98

# RECORDS

## VOLUME 1

All-Star Rhythm Section #1  
 Nat Pierce, Piano—Barry Galbraith,  
 Guitar—Milt Hinton, Bass—Osie  
 Johnson, Drums

Volume 1  
 Sometimes I'm Happy  
 I Only Have Eyes for You  
 Body and Soul  
 I Got Rhythm  
 What Is This Thing Called Love  
 April in Paris  
 The Man I Love  
 Lover Come Back to Me

## VOLUME 2

All-Star Rhythm Section #2  
 Don Abney, Piano—Jimmy Raney,  
 Guitar—Oscar Pettiford, Bass—  
 Kenny Clarke, Drums

Volume 2  
 Oh, Lady Be Good  
 Poor Butterfly  
 Embraceable You  
 Three Little Words  
 I May Be Wrong  
 Too Marvelous For Words  
 I Cover The Waterfront  
 You And Dandy

## VOLUME 3

All-Star Rhythm Section #3  
 Don Abney, Piano—Mundell Lewis,  
 Guitar—Wilbur Ware, Bass—Bobby  
 Donaldson, Drums

Volume 3  
 Jeopard Creepers  
 My Heart Died SOLD  
 You Go To My Head  
 Just One Of Those Things  
 Crazy Rhythm  
 When Your Lover Has Gone  
 Don't Take Your Love From Me  
 Strike Up The Band

At Better Record and Music Stores, or Order Direct Using this Coupon

JAZZ RHYTHM RECORDS—MMO J20  
 MUSIC MINUS ONE ACCORDION



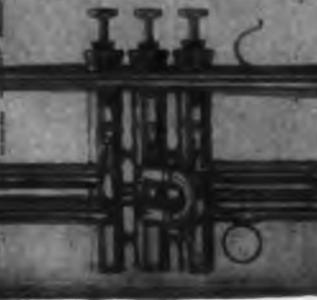
JAZZ RHYTHM RECORDS—MMO J21  
 MUSIC MINUS ONE BASS



JAZZ RHYTHM RECORDS—MMO J24  
 MUSIC MINUS ONE PIANO



JAZZ RHYTHM RECORDS—MMO J27  
 MUSIC MINUS ONE TRUMPET



MUSIC MINUS ONE • 719 Tenth Avenue • New York 19, N. Y. • 12D

Gentlemen: Please send me the records indicated.

Volume 1  Volume 2  Volume 3

Enclosed is my  Check  Money Order at \$4.98 per record, postpaid.

Please send my order C.O.D.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

- Check Instrument
- Accordion
  - Alto Sax
  - Baritone Sax
  - Bass
  - Clarinet
  - Drums
  - Guitar
  - Organ
  - Piano
  - Tenor Sax
  - Trombone
  - Trumpet
  - Vibes
  - Violin
  - Vocalist

IN CANADA, order from: ARAGON ENTERPRISES, LTD.  
 615 West Hastings Street  
 Vancouver, B. C., Canada

CANADIAN MUSIC SALES CORP.  
 1261 Bay Street  
 Toronto 5, Ont., Canada

CANADIAN MUSIC SALES CORP.  
 3303 St. Catherine St., East  
 Montreal, P. Q., Canada



# Selmer presents "COLOR WOODWINDS"

for your band...

## Accurately Tuned SELMER Eb SOPRANO CLARINET

Clear full tone, jewel-like mechanism. As used in foremost symphony orchestras and bands. Hear it on London record mentioned below.

## Remarkable SELMER Eb ALTO CLARINET

So easy to play, so rich in tone quality, so accurately pitched that the alto clarinet need never again be a "stepchild" in your band.

## Time-Tested Artist Quality SELMER OBOE

Many Selmer oboes built twenty and twenty-five years ago are still being played daily. Maintains traditional Selmer tonal and tuning standards.

## Outstanding French-made SELMER ENGLISH HORN

Should be included among your school-owned equipment. Price fully justified by reduced maintenance costs, so important in complex instruments like this.

## New SELMER Mark VI Bb SOPRANO SAXOPHONE

Developed in collaboration with Marcel Mule. Same high standard of tuning, tone, and lifetime construction as Selmer alto and tenor saxophones.

## Improved SELMER Bb BASS CLARINETS

Available in 3 fine models. New neck tuning slide, new bell key placement, many other refinements. Compare price, musical quality, and lifetime construction! Also made with extension to low C!

## Extended Range SELMER BARITONE SAXOPHONES

Fabulous new Mark VI model available in standard range or extending to low A, giving solid bottom to saxophone section in most-used key signatures. Selmer Power-Hammered keys and rib-mounted mechanism proved best for school use.

## SELMER PARIS Eb CONTRABASS CLARINET

For over 20 years, the preferred contrabass clarinet with those who compare before they buy. True clarinet tone quality—due to acoustically correct bore and rosewood body. Easier to blow and finger. Special parts not needed—Eb key permits reading any bass clef part at sight with simple key signature change. Hear it with Clarinet Sextet of Paris on London record LS-1077 "The Clarinet, Volume II."

ALSO AVAILABLE: SELMER Ab Sopranino Clarinets, Bassett Horns, Alto and Tenor saxophones with extended high range, 5 models of Selmer (Paris) trumpets, new Selmer (Paris) Trombone, fine Selmer Flutes and Piccolos.



**Selmer** ELKHART, INDIANA — Dept. B-11

I am interested in \_\_\_\_\_ (instrument)

Please send FREE catalog.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_