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Manual Vioira, Sr., the leader of the famous Boy State Band of New Budford, Massachusetts, was recently honored at a testimenial dinner for his thirty-five years of service with the band. Four hundred attended and he was greated on his arrival by the music of a seventy-five-piece band made up of members of Local 214. New Bedford, Louis M. Berges, chairman of the testimonial, cited Mr. Vieira's long tenure with the band, from 1920 to 1936. and from 1954 to the present time. During the years 1937 to 1954 his sen Manuel Vicira, Jr., was the band's leader. Young Vicira has since joined the Long Beach Municipal Band as clarinottes. On January 3, 1957, the band played for the inaugural coromonies of Foster Furcele, Governor of Massachusetts. All of the members belong to tocal 214.

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STATES AND CANADA



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LEO CLUESMANNSecretary
220 Mt. Pleasant Ave., Newark 4, N. J.
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Executive Committee

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STANLEY BALLARD32 Gienwood Ave. Minneapolis 3, Minneapola WILLIAM J. HARRIS....418½ N. St. Paul St.

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A LOCAL OFFICER'S REPLY to THE READER'S DIGEST

The following views of Ted Dreher, President of Local 34, Kansas City, Missouri, are printed for the information of the membership.

1 December, 1956

Kenneth W. Payne, Executive Editor, Reader's Digest, Pleasantville, New York Dear Mr. Payne:

Having read Mr. Velie's story in the December Digest, and, having received a great deal of outraged comment from our area members, I rise to a reply, which though long, is sincerely and earnestly offered. The matters discussed are my own opinions only; I am not speaking Federation policy, nor have I been prompted to reply, by anyone. Mr. Velie's assertions, I fear, are going to badly mislead the public. My letter may explain why.

Most sincerely yours, KANSAS CITY MUSICIANS' ASSOCIATION, Ted Dreher, President.

> Kansas City, Missouri November 30, 1956

Mr. Lester Velie, Roving Editor, The Reader's Digest, Pleasantville, New York Dear Mr. Velie:

Your article about James C. Petrillo and the American Federation of Musicians is remarkable for its haphazard stabbing at facts. if not its inept crusade to whitewash a handful of 5-figure-income studio musicians caterwauling their woes while their tailored pockets bulge with loaves.

This motley contingent, headed by one of the highest-income trumpet players in the business, screams that they are being cheated and persecuted. They connive and contrive: they excoriate and orate; they sob and bleat; all this from a high-rung income tax bracket in the \$15,000 to \$25,000 area. I'm so sorry for them!

For the record, I am not speaking for Jim Petrillo or the American Federation of Musicians. As an elected official of my own local, and as a delegate to the convention you reported, I take strong personal issue with you, sir, mainly on the manner of your reporting. It is biased, baited and not wholly accurate: I say it is misleading to the public, because

it does not give both sides of the story, nor does it objectively background the problem. These are my opinions only and do not necessarily reflect the views of my local membership, the American Federation of Musicians or any of its elected officers.

When these boobs from the Los Angeles Local No. 47 could scarcely wipe their own noses and could just about manage a C-scale on their instrument, they were glad enough to take membership in the union, knowing that without union membership, they would have to scratch for whatever wages or tips they could garner from a host of penurious buyers of music. Any financial security they now enjoy; any musical respectability they have achieved before their rise to infamy—they owe directly to their union which tended to the host of factors insuring their security. Their late actions stand as the sum total of their gratitude.

Membership in a labor union is a serious matter — a precious right, guaranteed under democratic processes. A labor union cannot long be run justly and democratically for the especial benefit of a minority of the members or for a small high-income clique. One of the basic tenets understood by card-carrying men is simple and explicit: the member who advocates dual-unionism or subversion richly deserves the boot-in-the-pants he gets. This—Reed and his cohorts did; their cry was 'secession'... the setting up of their own bargaining unit. The tape-recording of Reed's secret meeting proved this. Reed's harangue, as he chaired his meeting was far different in tone to that he used as he addressed the convention delegates.

Enough for him—sorry spectacle of a highsalary bracket musician crying "robber," "thief"—as he contends for even greater riches. He'd better read some further passages in his Bible.

Jim Petrillo has long been used to castigation by the press. Any labor leader who really leads his membership becomes used to this. But castigation is one thing; irresponsible or "opinion" reporting is another. If you had polled the three delegates from Local No. 34. Kansas City. Missouri, for instance, you would have found three men who are still able to make a fair living FULL TIME at the profession of music—playing, teaching, writing. A

careful poll would reveal many more locals with the same condition.

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Why don't you do some real, honest research and come up with a FACT article about why so many good musicians have been reduced to hobby playing? You would be doing a great many mothers and fathers of budding young instrumentalists a real favor if you present facts. Investigate the "free band" problem. Investigate the impact of the 20 per cent Federal 'Amusement' Tax. Investigate the provisions of the Lea Bill. Consider the impact of some of the more virulent provisions of the Taft-Hartley Act upon the livelihood of professional musicians. Get a breakdown on the effect of hundreds of thousands of juke boxes and "wired music" services all over the country. Do a piece on the influence of phony "Right-to-Work" bills in various state legislatures as such laws affect the musicians' unions. Don't miss the flourishing of so-called "disc-hops" presided over by radio record announcers, to the exclusion of live

If the Music Performance Trust Funds are toppled, as you hopefully assert, a large number of medically and mentally effective musical therapy programs in veterans' hospitals throughout the U. S. will be discontinued. Many free-to-the-public summer park band concerts will disappear, and along with them the last remaining haven of the seasoned band player. Hundreds of chamber music and ensemble programs in old peoples' homes, orphanages and children's hospitals will end.

In late years one of the real concrete deterrents to juvenile delinquency has been "teentown" dances played by dance bands whose wages come from the funds. Teen-agers and their clubs with small or no financial structure have found a real friend in the Music Performance Trust Funds.

A group of about 35 aged, blind indigent ladies at the Nettleton Home at 5125 Swope Parkway in Kansas City, Missouri, eagerly looks forward each Christmas season to a serious musical concert played in their parlor by an eight-piece string ensemble. The musicians' wages come from the funds. These ladies' reception of this music and their gratitude for this event is beyond description. During holiday seasons the people at the Jewish Home for the Aged on Kansas City's south

(Continued on the following page)

Report on the Twenty Percent Tax

The job-destroying 20 per cent tax on amusements — miscalled the "cabaret tax" — will not continue its thus far charmed life through this session of Congress without determined challenge from within the House Ways and Means Committee.

Indeed, notice already has been served in this all-powerful tax-writing Committee by several of its members that a demand for relief will be made at this session the first time appropriate excise tax legislation is considered.

With the Eighty-fifth Congress less than two months old and with the taxation policies of the majority leadership still to be spelled out, it still is too early to forecast with any accuracy the upcoming legislative calendar. Nevertheless, these developments are plainly indicated now:

Despite a Treasury plea to "leave taxes alone," there is little reason to believe that nearly two years of work on revisions of the complex excise tax laws by the Forand Subcommittee will be allowed to lie dormant.

The full Ways and Means Committee met with its Forand Subcommittee on February 19 to plan hearings looking toward adoption of the Subcommittee report. Two Forand bills are indicated. One would deal largely with administrative changes and not with tax rate changes. The other would deal with rate changes, particularly in the areas of inequalities and "discrimination" wherein lies the 20 per cent "cabaret" levy.

Present indications are that if the whole excise matter is not lumped in one lengthy piece of legislation that the

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non-controversial "administrative corrections" legislation will get first hearing. If this is the decision and those in Committee who are pledged to repeal or reduce the "cabaret" tax are forced to hold their fire until the second, or "rate revision" bill is considered, some delay on the 20 per cent matter will be encountered.

Thus far in the Eighty-fifth Congress ten bills for repeal have been introduced in the House and three in the Senate. All tax legislation must originate in the House, and with the Ways and Means Committee. Locals of the Federation and our Tax Relief Committee have obtained solid promises of support from far more than a majority of the Committee's twenty-five members. This vote majority was, of course, present in the same Ways and Means Committee during the Eighty-fourth Congress, where, through a technicality, it was possible to block a vote to include our tax relief in the omnibus excise tax bill. The bill was considered too late in that session, anyway, and had our proposition been included it still would have failed of consideration by the House since the Forand legislation did not reach the floor of the Eightyfourth Congress.

Our locals have done even more effective education with the lawmakers this time than last. Our pledges of aid have been renewed with old members and initiated with new members. We list solid promises from 336 of the 435 members of the House and from 70 of the 96 members of the Senate, all but a few of them over the signatures of members of Congress. Education is a tedious process, but the job has been thoroughly done and there are no members of the Congress known

to your Tax Relief Committee who have not been informed of the musicians' dire need for relief. W 100

Locals within the Congressional Districts and States of introducers of repeal bills have been requested by the Tax Relief Committee to promptly thank their Representatives and Senators for the acts of good faith evidenced by their introduction of these repeal bills. The current list of introducers, together with their home town designations, is as follows: Aime J. Forand, Valley Falls, R. I.; John F. Baldwin, Martinez, Calif.; Thomas M. Pelly, Seattle, Wash.; Hale Boggs, New Orleans, La.; Charles M. Teague, Ojai, Calif.; John W. Byrnes, Green Bay, Wis.; Wayne L. Hays, Flushing, Ohio; Frank Thompson, Jr., Trenton, N. J.; Edwin H. May, Jr., Wethersfield, Conn.; John D. Dingell, Detroit, Mich.; Everett M. Dirksen, Pekin, Ill.; George W. Malone, Reno, Nev.; William Langer, Wheatland, N.D.

If your local is among the few that have not responded with an expression of thanks and the hope that their lawmakers will speak to their friends on the Ways and Means and Senate Finance Committees in behalf of our problem, we suggest that you will wish to do that without delay.

Your Tax Relief Committee recognizes the difficulties of obtaining consideration for a single excise tax when pressures are being exerted in scores of excise tax categories and in the face of determined Treasury opposition. It insists, however, that democratic processes demand that our friends in the Committees and on the floors of Congress not be again deprived through technicalities of casting their votes for repeal or substantial reduction of the 20 per cent tax.

(Continued from the preceding page)

side hear once again their folk songs and traditional music in a concert paid for out of the funds. These are only a few of the many projects providing comfort and inspiration to the listeners, AS WELL AS income to serious musicians struggling to make a living. These —Cecil Reed and his coterie seek assiduously to eliminate, to their own selfish profit.

You are incorrect in your assertion that the convention delegates jeered Reed and his bunch. They were quietly and courteously heard out. They got far more than they deserved. The delegates who listened to them are, for the most part, quiet, thoughtful, sensitive men-not easily swayed by oratory or by contrition. They listened aghast and ashamed for these men who, carried away by their own machinations, sought to wreck hardwrought things to satisfy the howls of a small herd of malcontent insurgents. Every resolution brought to the floor of the Convention by this group had been carefully and impartially considered by the properly appointed committee, a committee comprised of a crosssection of delegates, all experienced men in musical circles and in union circles. The com-

mittee recognized these resolutions for what they were: wreck-writs.

All delegates had an opportunity to read these bits before they came to a floor vote. The results of the voting are a matter of record. This handful of musical pip-squeaks was not just about to overthrow the framework of orderly procedure in our Convention, as long as intelligent, thinking delegates continue to be elected by their locals to represent the rank

You lead the public to believe that recording musicians are suffering from no raises since 1946. Consider that a three-hour recording session pays the musician \$41.25. and \$13.75 per half-hour for any time after three hours. A one-hour session to record a one-minute TV jingle pays a musician \$27.00 for his time. These wages are pretty good by any union's standards, and are hardly a matter for a raise argument.

Unless you are a labor-baiter; unless you have some special reason to extend the hand of sympathy to Reed and his fabulously misled mongers; unless you care not what the impact of your half-true story is upon the

(Continued on page thirty-five)

CONVENTION

The 1957 Convention of the American Federation of Musicians will be held at the Denver Auditorium Arena, Denver, Colorado, during the week of June 10. The headquarters will be at the Brown Palace Hotel.

Information regarding hotel arrangements will be transmitted to the Delegates upon the return of their credentials.

The following is printed for the information of the members of the American Federation of Musicians, and I would like to call this article to the special attention of all elected and appointed officers.

At the last meeting of the Executive Council of the AFL-CIO in Miami, Florida, the Council voted to approve and make effective immediately the following report. As one of the Vice-Presidents of the AFL-CIO I voted in favor of the entire report.

JAMES C. PETRILLO

TEXT OF COUNCIL STATEMENT ON INVESTIGATIONS

The American Federation of Labor and Congress of Industrial Organizations is pledged both by its constitution and by fundamental principles of trade union morality to keep the labor movement free from any taint of corruption.

While the AFL-CIO has its own responsibility for keeping its house in order and is attempting to meet this obligation to the best of its ability, this does not in any sense mean that appropriate agencies of government and the public do not have rights, obligations and responsibilities in eliminating racketeering and corruption from all segments of American life, including the labor movement.

No institution or agency, whether labor or business, public or private, enjoys special immunity from the equal application of the laws, from appropriate investigation by duly constituted legislative committees and from scrutiny of its operations by the members of the press or the general public.

Investigations by fair and objective legislative committees in the field of labor-management relations have been of tremendous help in eliminating abuses in this area.

The investigation conducted by the LaFollette Committee, exposing as it did, unsavory and illegal practices on the part of important business interests, contributed greatly to the enactment of the Wagner Act and to the elimination of employer practices which prevented union organization and caused strife and violence in labor-management relations.

The recent investigation by the Douglas subcommittee of the Senate Labor Committee, exposing as it did, instances of corruption and improper conduct by labor officials and others in the handling of health and welfare

funds, has provided for the public and for the labor movement invaluable information which has laid the foundation for proposed disclosure legislation in this field, endorsed by the AFL-CIO, and which in addition, has enabled the AFL-CIO and its affiliates to do a better job of keeping their house in order.

Both law enforcement agencies, in the interest of enforcing law, and legislative committees in the interest of enacting corrective legislation, by reason of their power and authority to subpena witnesses and to place them under oath, as well as their superior investigatorial facilities, have means beyond those of the labor movement to expose and bring to light corrupt influences.

It goes almost without saying that law enforcement agencies, legislative committees, and the labor movement itself share the common responsibility of conducting investigations fairly and objectively, without fear or favor and in keeping with due process concepts firmly imbedded in the tradition and constitution of our great country.

It is a firm policy of the AFL-CIO that the highest ethical standards be observed and vigorously followed by all officials of the AFL-CIO and its affiliates in the conduct of their offices, in the handling of trade union and welfare funds, and in the administration of trade union affairs.

Trade union and welfare funds are the common property of the members of our unions and must, therefore, be administered as a high and sacred trust for their benefit.

The AFL-CIO is determined that any remaining vestiges of racketeering or corruption in unions shall be completely eradicated. We believe that Congress, in the interest of enact-

ing corrective legislation, if the same be deemed and found necessary, has the right, through proper committees, to investigate corruption wherever it exists, whether in labor, industry or anywhere else.

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It is the firm policy of the AFL-CIO to cooperate fully with all proper legislative committees, law enforcement agencies and other public bodies seeking fairly and objectively to keep the labor movement or any other segment of our society free from any and all corrupt influences.

This means that all officials of the AFL-CIO and its affiliates should freely and without reservation answer all relevant questions asked by proper law enforcement agencies, legislative committees and other public bodies, seeking fairly and objectively to keep the labor movement free from corruption.

We recognize that any person is entitled, in the exercise of his individual conscience, to the protection afforded by the Fifth Amendment and we reaffirm our conviction that this historical right must not be abridged.

It is the policy of the AFL-ClO, however, that if a trade union official decides to invoke the Fifth Amendment for his personal protection and to avoid scrutiny by proper legislative committees, law enforcement agencies or other public bodies into alleged corruption on his part, he has no right to continue to hold office in his union.

Otherwise, it becomes possible for a union official who may be guilty of corruption to create the impression that the trade union movement sanctions the use of the Fifth Amendment, not as a matter of individual conscience, but as a shield against proper scrutiny into corrupt influences in the labor movement.

Report and Recommendations of the AFL-CIO Committee on Ethical Practices

As To

A Code of Ethical Practices Regarding Health and Welfare Plan Administration Code II - Health and Welfare Funds

At its June, 1956, meeting the Executive Council directed the Committee on Ethical Practices "to develop a set of principles and guides for adoption by the AFL-CIO in order to implement the constitutional determination that the AFL-CIO shall be and remain free from all corrupt influences" and directed that

such recommended guides and principles be submitted to the Council. In accordance with this direction, and its constitutional responsibilities, the Committee on Ethical Practices submitted to the Executive Council at its August, 1956, meeting the first of a proposed series of recommended codes. This code covering the issuance of local union charters was unanimously adopted by the Council.

This report, and the recommended code contained in it, is the second in the series which the Committee, in accordance with the Council's direction, is developing to implement the constitutional mandate that the AFL-

CIO shall be and remain free from any and all corrupt influences and the determination of the first Constitutional Convention of the AFL-CIO that the reputations of the vast majority of labor union officials, who accept their responsibilities and trust, are "imperiled by the dishonest, corrupt, unethical practices of the few who betray their trust and who look upon the trade union movement not as a brotherhood to serve the general welfare, but as a means to advance their own selfish purposes..."

Both the American Federation of Labor and the Congress of Industrial Organizations prior to the merger of these two organizations into the AFL-CIO gave thorough consideration to the subject of Health and Welfare Funds. This subject was also considered by and dealt with by the First Constitutional Convention of the AFL-CIO and a resolution dealing with this subject matter was adopted by that convention.

As stated in the resolution adopted by the First Constitutional Convention of the AFL-CIO, the task of administering and operating health and welfare programs which have been developed through collective bargaining has placed heavy new responsibilities upon the shoulders of trade union officials. The funds involved are paid for through the labor of the workers covered by the plans. They must be administered, therefore, as a high trust for the benefit only of those workers.

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Most trade union officials have been faithful to the high trust which has been imposed upon them because of the development of health and welfare funds. The malfeasances of a few, however, have served to bring into disrepute not only the officials of the particular unions involved, but also the good name of the entire American labor movement. For this reason, it is imperative that the AFL-ClO and each of the national and international unions affiliated with it rigorously adhere to the highest ethical standards in dealing with the subject of health and welfare funds.

For these reasons, the Ethical Practices Committee, under the authority vested in it by the Constitution of the AFL-CIO and pursuant to the mandate of the First Constitutional Convention of the AFL-CIO, recommends that the Executive Council of the AFL-CIO adopt the following policies to safeguard the good name of the AFL-CIO and its affiliated unions:

1. No union official who already receives full time pay from his union should receive fees or salaries of any kind from a fund established for the provision of a health, welfare or retirement program. Where a salaried union official serves as employee representative or trustee in the administration of such programs, such service should be regarded as one of the functions expected to be performed by him in the normal course of his duties and not as an extra function requiring further compensation from the welfare fund.

2. No union official, employee or other person acting as agent or representative of a union, who exercises responsibilities or influence in the administration of welfare programs or the placement of insurance contracts, should have any compromising personal ties, direct or indirect, with outside agencies such as insurance carriers, brokers, or consultants doing business with the welfare plan. Such ties cannot be reconciled with the duty

of a union official to be guided solely by the best interests of the membership in any transactions with such agencies. Any union official found to have such ties to his own personal advantage or to have accepted fees, inducements, benefits or favors of any kind from any such outside agency, should be removed. This principle, of course, does not prevent the existence of a relationship between a union officer or employee and an outside agency where

(a) No substantial personal advantage is derived from the relationship, and

(b) The outside agency is one in the management of which the union participates, as a union, for the benefit of its members.

3. Complete records of the financial operations of all welfare funds and programs should be maintained in accordance with the best accounting practice. Each such fund should be audited regularly by internal auditors. In addition each such fund should be audited at least once each year, and preferably semi-annually, by certified public or other independent accountants of unquestioned professional integrity, who should certify that the financial condition of the fund and the results of the operation of the fund.

4. All audit reports should be available to the membership of the union and the affected employees.

5. The trustees or administrators of welfare funds should make a full disclosure and report to the beneficiaries at least once each year. Such report should set forth, in detail, the receipts and expenses of the fund; all salaries and fees paid by the fund, with a statement of the persons to whom paid; the amount paid and the service or purpose for which paid; a breakdown of insurance premium paid, if a commercial insurance carrier is involved, showing, insofar as possible, the premiums paid, dividends, commissions, claims paid. retentions and service charges; a statement of the person to whom any com-missions or fees of any kind were paid, a financial statement on the part of the insuring or service agency, if an agency other than a commercial insurance carrier is employed; and a detailed account of the manner in which the reserves held by the fund are invested.

6. Where health and welfare benefits are provided through the use of a commercial insurance carrier, the carrier should be selected through competitive bids solicited from a substantial number of reliable companies, on the basis of the lowest net cost for the given benefits submitted by a responsible carrier, taking into consideration such factors as comparative retention rates, financial responsibility, facilities for and promptness in servicing claims, and the past record of the carrier, including its record in dealing with trade unions representing its employees.

The trustees of the fund should be required to include in reporting to the membership the specific reasons for the selection of the carrier finally chosen. The carrier should be required to warrant that no fee or other remuneration of any kind has been paid directly or indirectly to any representative of the parties in connection with the business of the fund

7. Where a union or union trustees participate in the administration of the investment of welfare fund reserves, the union or its trustees should make every effort to prohibit the investment of welfare fund reserves in the business of any contributing employer, insurance carrier or agency doing business with the fund, or in any enterprise in which any trustee, officer or employee of the fund has a personal financial interest of such a nature as to be affected by the fund's investment or disinvestment.

This is not to be construed as preventing investment in an enterprise in which a union official is engaged by virtue of his office, provided (i) no substantial personal advantage is derived from the relationship, and (ii) the concern or enterprise is one in the management of which the union participates for the benefit of its members.

8. Where any trustee, agent, fiduciary or employee of a health or welfare program is found to have received an unethical payment, the union should insist upon his removal and should take appropriate legal steps against both the party receiving and the party making the payment. Where health and welfare funds are negotiated or administered by local unions or by other organizations subordinate to or affiliated with a national or international union, provision should be made to give the national or international union the authority to audit such funds and to apply remedies where there is evidence of a violation of ethical standards.

9. Every welfare program should provide redress against the arbitrary or unjust denial of claims so as to afford the individual member prompt and effective relief where his claim for benefits has been improperly rejected. Every program should provide for the keeping of complete records of the claims experience so that a constant check can be maintained on the relationship between claims and premiums and dividends, and on the utilization of the various benefits.

10. The duty of policing and enforcing these standards is shared by every union member, as well as by local, national and inter-national officials. The best safeguard against abuses lies in the hands of a vigilant, informed and active membership, jealous of their rights and interests in the operation of health and welfare programs, as well as any other trade union program. As a fundamental part of any approach to the problem of policing health and welfare funds, affiliated unions, through education, publicity and discussion programs, should seek to develop the widest possible degree of active and informed interest in all phases of these programs on the part of the membership at large. International unions should, wherever possible, have expert advice available for the negotiation, establishment and administration of health and welfare plans, and should provide training for union representatives in the techniques and standards of proper administration of welfare

11. Where constitutional amendments or changes in internal administrative procedure are necessary to comply with the standards herein set forth, such amendments and changes should be undertaken at the earliest practicable time.

Report and Recommendations of the AFL-CIO Committee on Ethical Practices As To

A Code of Ethical Practices With Respect To Racketeers, Crooks, Communists and Fascists

Code III - Racketeers, Crooks, Communists and Fascists

This is the third in a series of recommended codes which the Committee on Ethical Practices has developed in accordance with the direction of the Executive Council that it should "develop a set of principles and guides for adoption by the AFL-CIO in order to implement the constitutional determination that the AFL-CIO shall be and remain free

from all corrupt influences."

Article VIII, Section 7, of the Constitution of the AFL-CIO establishes that "it is a basic principle of this Federation that it must be and remain free from any and all corrupt influences and from the undermining efforts of communist, fascist or other totalitarian agencies who are opposed to the basic principles of our democracy and of free and democratic trade unionism." Under this constitutional provision there is no room within the Federation or any of its affiliated unions for any person in a position of leadership or responsibility who is a crook, a racketeer, a communist or a fascist. And it is the obligation of every union affiliated with the AFL-CIO to take appropriate steps to ensure that this principle is complied with.

To be sure, neither the AFL-CIO nor its affiliated unions are law-enforcing agencies. It is not within the purview or authority of a trade union to convict its members of a violation of statutory law. But it is the duty and responsibility of each national and international union affiliated with the federation to see to it that it is free of all corrupt, communist or fascist influences. Consequently, a trade union need not wait upon a criminal conviction to bar from office corrupt, communist or fascist influences. The responsibility of each union to see to it that it is free of

such influences is not a responsibility placed upon our unions by law. It is a responsibility which rests upon our unions by the AFL-CIO Constitution and by the moral principles that govern the trade union movement. Eternal vigilance in this area is the price of an honest democratic trade union movement.

It is not possible, nor is it desirable, to set down rigid rules to determine whether a particular individual in a position of responsi-bility or leadership in the trade union movement is a crook, a racketeer, a communist, or a fascist. Obviously, if a person has been convicted of a crime involving moral turpitude offensive to trade union morality, he should be barred from office or responsible position in the labor movement. Obviously also, a person commonly known to be a crook or racketeer, should not enjoy immunity to prey upon the trade union movement because he has somehow managed to escape conviction. In the same manner, the fact that a person has refrained from formally becoming a member of the Communist Party or a fascist organization should not permit him to hold or retain a position of responsibility or leadership in the trade union movement if, regardless of formal membership, he consistently supports or actively participates in the activities of the Communist Party or any fascist or totalitarian organization.

In this area, as in all others, determinations must be made as a matter of common sense and with due regard to the rights of the labor unions and the individuals involved.

On the basis of these considerations, the Ethical Practices Committee, under the authority vested in it by the Constitution of the AFL-CIO, pursuant to the mandate of the first

constitutional convention of the AFL-CIO, recommends that the Executive Council of the AFL-CIO adopt the following policies to safeguard the good name of the AFL-CIO and its affiliated unions:

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1. The AFL-CIO and each of its affiliated unions should undertake the obligation, through appropriate constitutional or administrative measures and orderly procedures, to insure that no persons who constitute corrupt influences or practices or who represent or support communist, fascist or totalitarian agencies should hold office of any kind in such trade unions or organizations.

2. No person should hold or retain office or appointed position in the AFL-CIO or any of its affiliated national or international unions or subordinate bodies thereof who has been convicted of any crime involving moral turpitude offensive to trade union morality.

3. No person should hold or retain office or appointed position in the AFL-CIO or any of its affiliated national or international unions or subordinate bodies thereof who is commonly known to be a crook or racketeer preying on the labor movement and its good name for corrupt purposes, whether or not previously convicted for such nefarious activities.

4. No person should hold or retain office or appointed position in the AFL-CIO or any of its affiliated national or international unions or subordinate bodies thereof who is a member, consistent supporter or who actively participates in the activities of the Communist Party or of any fascist or other totalitarian organization which opposes the democratic principles to which our country and the American trade union movement are dedicated.

Report and Recommendations of the AFL-CIO Committee on Ethical Practices As To

A Code of Ethical Practices With Respect To Conflicts of Interest in the Investment and Business Interests of Union Officials Code IV - Conflicts of Interest

This is the fourth in a series of recommended codes which the Committee on Ethical Practices has developed in accordance with the Direction of the Executive Council that it should "develop a set of principles and guides for adoption by the AFL-CIO in order to implement the constitutional determination that the AFL-CIO shall be and remain free from all corrupt influences." Prior codes have dealt with the issuance of local union charters, welfare funds, racketeers, crooks and communists. The code herein recommended deals with conflicts of interest in the investment and business interests of union officials.

It is too plain for extended discussion that a basic ethical principle in the conduct of trade union affairs is that no responsible trade union official should have a personal financial interest which conflicts with the full performance of his fiduciary duties as a workers' representative.

Obviously an irreconcilable conflict of interest would be present if a trade union official, clothed with responsibility and discretion in conducting the representation of workers, simultaneously maintains a substantial interest in the profits of the employer of the workers whom he is charged with represent-

ing. Even though, in a particular instance, there may be no actual malfeasance in the representation of the employees involved, the opportunity for personal gain at the expense of the welfare of the employees whom the union official represents obviously exists.

Such a simple case, however, does not fully present the problems which exist, or may exist, in this area. There may be cases in which the conflict of interests is not so clear, but nevertheless exists. There are, on the other hand, forms of private investment which seem wholly devoid of any possibility of corruption or dereliction in trade union responsibility. It

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will be the purpose of this report to discuss some of the varying situations which may arise in this area and, on the basis of such discussion, to present a recommended code of minimum standards to which the Committee believes all trade union officials should adhere in their investment and business interests.

The problems in this area, of course, could all be eliminated by adoption of the simple principle that no trade union official should, under any circumstances, use his own personal funds or property in any form of business enterprise or investment. But the committee feels that it is both unnecessary and unwise to establish such a rigid standard for trade union officials; Union officers and agents should not be prohibited from investing their personal funds in their own way in the American free enterprise system so long as they are scrupulously careful to avoid any actual or potential conflict of interest. The American trade union movement does not accept the principle that either its members or its leaders should own no property. Both union leaders and members have the right to set aside their own personal reserves for themselves and their families, and to invest and use those reserves in legitimate ways.

But the trade union leader does have certain special responsibilities which he must assume and respect because he serves as a leader in the trade union movement. And those responsibilities, the Committee believes, necessarily imply certain restraints upon his right to engage in personal investment, even with his own funds and on his own time. In a sense, a trade union official holds a position comparable to that of a public servant. Like a public servant, he has a high fiduciary duty not only to serve the members of his union honestly and faithfully, but also to avoid personal economic interests which may conflict or appear to conflict with the full performance of his responsibility to those whom he serves.

Like public servants, trade union leaders ought to be paid compensation commensurate with their services. But, like public servants, trade union leaders must accept certain limitations upon their private activities which result from the nature of their services. Indeed, the nature of the trade union movement and the responsibilities which necessarily must be accepted by its leaders, make the strictest standards with respect to any possible conflict of interest properly applicable.

It is plain, as already stated, that a responsible trade union official should not be the owner in whole or in part of a business enterprise with which his union bargains col-

lectively on behalf of its employees. The conflict in such case is clear.

It is almost equally clear, the Committee believes, that a trade union official should not be the owner of a business enterprise which sells to, buys from, or in other ways deals, to any significant degree, with the enterprise with which he conducts collective bargaining. Again, the possibility that the trade union official may be given special favors or contracts by the employer in return for less than discharge of his obligations as a trade union leader, exists.

Somewhat different considerations, however, apply to the ownership, through purchase on the open market or other legitimate means, of publicly traded securities. Employee ownership of stock is certainly a fairly common practice in American life. Often, indeed, there are special stock purchase plans designed to stimulate such employee investments.

On the other hand, ownership, even of publicly traded securities, in sufficient amounts to influence the course of management decision seems to the Committee incompatible with the proper representation of the employees by a trade union official.

The Committee believes, therefore, that the minimum standards of ethical conduct in this area should not forbid all investment by a trade union official in the corporate securities of companies employing the workers he represents. Such investment by a trade union official, however, should always be subject to the restriction that it is not acquired in an illegitimate or unethical manner, that it is limited to securities which are publicly traded, that his interest should never be large enough so as to permit him to exercise any individual influence on the course of corporate decision.

There is nothing in the essential ethical principles of the trade union movement which should prevent a trade union official, at any level, from investing personal funds in the publicly traded securities of corporate enterprises unrelated to the industry or area in which the official has a particular trade union responsibility. Such securities offer a wide choice of investment and are, generally speaking, so far removed from individual stockholder control or influence that with the exceptions above noted, there is no reason to bar investment by trade union officials.

The same principles apply with respect to privately owned or closely held businesses which are completely unrelated to the industrial area in which the trade union leader

On the basis of these considerations, the Ethical Practices Committee, under the authority vested in it by the Constitution of the AFL-CIO and pursuant to the mandate of the First Constitutional Convention of the AFL CIO, recommends that the Executive Council of the AFL-CIO adopt the following policies to safeguard the good name of the AFL-CIO and its affiliated unions:

1. No responsible trade union official should have a personal financial interest which conflicts with the full performance of his fiduciary duties as a workers' represen-

2. No responsible trade union official should own or have a substantial business interest in any business enterprise with which his union bargains collectively, or in any business enterprise which is in competition with any other business enterprise with which his union bargains collectively.

3. No responsible trade union official should own or have a substantial business interest in a business enterprise a substantial part of which consists of buying from, selling to, or otherwise dealing with the business enterprise with which his union bargains

4. The provisions of paragraphs 2 and 3 above do not apply in the case of an investment in the publicly traded securities of widely-held corporations which investment does not constitute a substantial enough holding to affect or influence the course of corporate decision.

5. No responsible trade union official should accept "kickbacks" under-the-table payments, gifts of other than nominal value, or any personal payment of any kind other than regular pay and benefits for work performed as an employee from an employer or business enterprise with which his union bargains collectively.

6. The policies herein set forth apply to: (a) all officers of the AFL-CIO and all officers of national and international unions affiliated with the AFL-CIO, (b) to all elected or appointed staff representatives and business agents of such organizations, and (c) to all officers of subordinate bodies of such organizations who have any degree of discretion or responsibility in the negotiation of collective bargaining agreements or their administration.

7. The principles herein set forth apply not only where investments are made by union officials, but also where third persons are used as blinds or covers to conceal the finan-

cial interests of union officials.

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 February 15, 1957. 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.

Local 1-Cincinnati, Ohio Crystal Records Echo Records

Local 4-Cleveland, Ohio Top Productions, Inc.

Local 6-San Francisco, Calif. Hi-Class Records (Formerly Mecca Records) Local 10-Chicago, Illinois Four Winds Recording Co. Stepheny Records

Local 16-Newark, N. J. "D" Records

Local 35-Evansville, Ind. Falcon Records Co., Inc.

Local 47-Los Angeles, Calif. Jay-Tone Record Co. Kelton Music Corp. Music Releasing Corp. Owl Records

Local 66-Rochester, N. Y. Ken Charles Productions Local 72-Fort Worth, Toxas Music Records Centennial Records

Local 75-Des Moines, Iowa Stereophony, Inc. Local 77-Philadelphia, Pa. Skyline Record Co.

Local 116-Shreveport, La Rev. Inc.

Local 149-Toronto, Ont., Canada Phonodisc Limited

Local 208-Chicago, Illinois Gig Records Inc.

Local 655-Mismi, Fla. Congress Record Co.

Local 802-New York, N. Y. H. I. L. Record Distributing Corp. Ruth Harris Kenilworth Radio TV Company Medfield Music Corp. C. I. Miller Co., Inc. Roulette Records, Inc. Satellite Records



MUSIC AS FELLOWSHIP

Music is a curious Art— Builds its format part by part. First there are the hieroglyphics Jotted down as the specifics By a Wagner, Brahms or Bach, Copland, Creston, Harris, Bloch— Notes that rest unheard, unknown, Still as heartbeat, quiet as stone, Apt to live, yet, when all's said, Unalive as any dead.

Next there comes the playing brood: Tools of string and brass and wood Murmur, sing, reverberate, Call and cry and palpitate; Signs become an Art complete Through the players' special leat Of coupling ideas in his head With composers' long since dead.

The poem comes direct from poet;
The one who paints—he paints to show it.

Music takes this double way
Of saying what there is to say,
Is sociable while it's creative—
In short, an Art cooperative.

It follows as the night the day Musicians live no other way Except by taking to their heart Steadfast from the very start: "We hang together—or our Art And each of us will hang apart!"

A whole bevy of locals—thirty-six, to be precise—are celebrating their sixtieth anniversaries this year.

In April. 1897, Local 24, Akron. Ohio, gave its first dance (it was chartered March 25, 1897) in the old Albert Hall opposite the Palace Theatre on South Main Street. On April 28, 1957, it will give another dance, this at the German-American Hall. On this date the local will also honor all members who have belonged for thirty-five or more consecutive years. According to the records there are thirty-one who qualify.

The sixtieth birthday of Local 50, St. Joseph, Missouri, falls on March 30, but the whole year has been designated "Diamond Jubilee Year." The formal celebration will take place in the Fall. With the exception of one year, Lloyd Harris has been president of Local 50 continuously for seventeen years. His father, the late Paul Harris, was president for about ten years in the 20's and 30's. Dan Cook, secretary-treasurer, has served in his office since 1943.

March 24 is the sixtieth anniversary of Local 31, Hamilton, Ohio. In spite of many difficulties, this local has grown from an eight-member group in March, 1897, to its present membership of 241. Three years ago it started a concert band of thirty-one members which helps to furnish an outlet for high school students who wish to continue

their musical endeavors after graduation and also gives older members a chance to continue playing. Two of the five life members of the local are William Elzer, aged eighty-three, and Lee Inman, aged seventy-six. Brother Inman was concert band conductor until his recent retirement and is now bonorary president of the local. Glen Wortendyke, Dudley Mecum and Johnny Black are some of the members of the local who have attained national prominence.

Local 16, Newark, New Jersey, chartered January 7, 1897, will hold a dance in June to celebrate its sixtieth year.

Local 45, Marion, Indiana, sixty years old March 16, plans a party that evening for two of its oldest members, Sherman Felton, sixty, and Fred Campbell, fity.

Local 59, Kenosha, Wisconsin, tied in its sixtieth anniversary, February 4, with the presentation of a life bonorary membership to Harry Thompson. Brother Thompson will have been a member of Local 59 for fifty years on May 7, but since even before 1907 he was a member of Local 240, Rockford, Illinois, his membership in the Federation actually predates his membership in Local 59. He has served Local 59 as president, secretary, treasurer and delegate to twenty-five International Conventions. In the photograph on this page he is shown receiving his honorary card from President Anthony Ritacca while Frank Zabukovec, financial secretary-business agent, looks on. The flowers were sent by the American Federation of Musicians. The local also received a congratulatory telegram from President Petrillo

Of the seven charter members of the local. Fred Stemm, now an honorary member, is probably the sole survivor.

Local 11, Louisville, Kentucky, is deep in plans for its sixtieth birthday celebration. Though its actual birthday was February 11, it plans a celebration this summer, perhaps at a resort park. It may have the Louisville Orchestra or a fine concert brass band, besides dance bands and country groups to enliven the proceedings. It also plans to have speakers on subjects close to the hearts of musicians.

Lloyd E. Wilson, secretary of Local 3, Indianapolis, writes us: "Local 3 is very proud of the fact that on March 19 of this year we shall celebrate our sixtieth anniversary as a member of the American Federation of Musicians and on August 17 our sixty-seventh anniversary of our local's founding."

Brother Wilson continues: "On August 17, 1890, a small group of musicians met at 113½ East Washington Street, Indianapolis, and formed what was then called the Indianapolis Musicians Protective Association.

"Local 3, Indianapolis, was host to the first International Convention held Oc-



Harry Thempson is presented with a life honorary membership card in Local SP, Kenesha. Wisconsin, from President Anthony Ritacca, with Frank Zabukovec, financial socretary-business agent, looking on.

tober 19, 1896, also the eighth Convention on May 19, 1903. We are extremely proud of the fact that at the International Convention held in Indianapolis on June 10, 1940, our Honorable President, James C. Petrillo, was elected President of the A. F. of M."

Local 3 boasts three musicians who have held continuous membership for sixty-seven years: James Curley, Guy Montani and Frank Panden. The local's vice-president, Brother Harry O'Leary, has been a member of Local 3 for fifty-arven years.

The sixtieth anniversary of Local 13. Troy, New York, was recently celebrated at the local's headquarters. The three honored members of that organization were George A. Severance, eighty-nine; John G. Rommel, eighty-five; and William Noller, eighty-four, who represent more than 200 years of combined musical experience in the local. All three have been in the music profession since their 'teens. Mr. Severance has been financial secretary of the local since December 10, 1899. Mr. Rommel still plays the flute and piccolo for pleasure.

A basket of flowers was received from the American Federation of Musicians and a telegram from President Petrillo was read by Walter B. Connor, president of Local 13. (See photograph, page 13.)

Other sixty-year-old locals, though they to date have planned no special celebrations, do cite proud points in their histories. Local 34, Kansas City, Missouri, writes that "our local was founded on April 3, 1889; chartered May 3, 1889; and received its charter from the A. F. of M. on February 1, 1897. We have occupied our three-story building since approximately 1914. It is owned by us, clear, and we don't even carry it on our books as an asset. Several other unions rent office space and meeting space from us, among them the local IATSE group, two IBEW Power and Light Company unions, the Local Radio Engineers IBEW local, the Hat and Cap Makers and the Bill Posters. We have a large upstairs

hall with a stage, which we furnish to the Kansas City Philharmonic Orchestra for rehearsals, free. Cath the incli

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"We are currently in the process of remodeling our own four offices to modern dimensions and decor. Future plans include a rebuilt facade and expanded office revenue space, but those are far ahead. We perhaps will stage some sort of seventy-five-year anniversary celebration, provided any of us are still around or able to celebrate."

Edward P. Ringius, secretary-treasurer of Local 30, St. Paul, sends word that that local was founded in 1840 under the name of the St. Paul Musical Society. It later became affiliated with the National League of Musicians and received charter 34 and finally charter 30 in the A. F. of M. Brother Ringius adds that he has been a member for approximately forty-five years and to the best of his knowledge has never missed a meeting, unless he was out of town on business for the local or the Federation. He cannot remember one meeting when a quorum was not present. He is now serving his thirty-second year as secretary of Local 30.

Besides the sixty-year-old locals cited, a dozen or so others date their births from the early part of 1897. Racine, Wisconsin's, Local 42 was born January 20 of that year; Local 46. Oshkosh. January 30; Local 6. San Francisco. February 2; Local 37, Joliet, Illinois, February 12; Local 47, Los Angeles, March 15; Local 19, Springfield, Illinois, March 18; Local 29, Belleville, March 20; Local 29, Belleville, Illinois, March 24; Local 20, Denver, Colorado, March 25; Local 22, Sedalia, Missouri, March 25; Local 23, San Antonio, Texas, March 25; and Local 25, Terre Haute, Indiana, March 25.

Fiftieth anniversaries are also occasions for special observances. In early February some sixty members of Local 390, Edmonton, Alberta, Canada, convened to celebrate their half-century jubilee. (Their charter was granted February 2, 1907.) Attending the celebration was the local's only surviving charter member and its first president, Vernon W. Barford, retired organist

and choirmaster at All Saints' Anglican Cathedral. Also present were many of the early members of the association, including Herbert G. Turner, who joined shortly after it was formed, and has served as its secretary since 1914.

The fiftieth anniversaries of Locals 136, Charleston, West Virginia; 367, Vallejo, California; and 424, Richmond, California, fall respectively on March 18, April 8 and April 20.

Anniversaries in and out of the Federation seem to be particularly in order this month. On Sunday, March 10, the Ringgold Band gave a concert at the Rajah Theater in Reading, Pennsylvania, to commemorate its 105th anniversary. We repeat: its 105th anniversary. Can any other band top this?

On February 24, 1957, at the gala opening of the Rudolph Ganz Recital Hall in Chicago, Rudolph Ganz himself was guest of honor. It was his eightieth birthday and the occasion brought to mind the more than a half-century he has influenced the music scene in America as pianist, composer, conductor and teacher.

Andy J. Bentley started his thirtyseventh year as secretary-treasurer of Local 485, Grand Forks, North Dakota, on January 8, 1957. He enjoys playing the bass drum in the Shrine Band of his home town.

Eighty-eight new members and eightcen transfer members joined Local 40, Baltimore, in 1956. This was a large increase over the preceding year.

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In Local 8, Milwaukee, alone, 314 jobs were played through a grant from the Music Performance Trust Funds of the Recording Industry obtained with the cooperation of Local 8. These ranged anywhere from a single accordionist to sixty-one-man symphony or-chestras. Members filled in 2.194 playing positions and earned \$30,337.41.

With the recent death of Harry Sinclair of the Richfield Oil Company of Independence, Kansas, his friends have recalled his many generous deeds in the cause of music. In 1910 Mr. Sinclair made a present to his home town of a complete set of band instruments, including three sets of uniforms and a fine library, and employed a bandmaster, Dr. Walter McCray, to develop the band into a first-class organization. Besides this Mr. Sinclair promised McCray that every good man found to play in the band would also be employed in the Sinclair Company.

Larry Fisher, member of Local 30, St. Paul, in a recent issue of that local's magazine, "The St. Paul Musician," gives his recipe for being a good leader: "Make sure the men you hire will play a job, come to the job sober, stay sober, know how long a break is and be back on the stand when they are supposed be and make the last group played as lively as the first. In your closing group thank the committee, the management of the place you are playing, express your thanks on behalf of bartenders, waitresses, chef, etc. Make sure the men you hire know it is a 'book' or 'fake,' or both, also whether or both, also whether they are expected to play 'Latin' or in some other category. Make sure the men know what they are supposed to wear; set them at ease before the job starts; give them any help you can as to the type of job to be played; let them know about any specialties, distinguished guests or anything that can help you do a good job. Pay them after the engagement. If you book over scale, pay over scale." And as parting advice, "Business won't come across your television screen or playing cards in the local club room. Go get it. At least let the local know you're available in plenty of time. Give your wife a list of your dates you have booked."

A particularly commendable project given under the Music Performance Trust Funds of the Recording Industry in 1956 was a performance of the



local 45, Marien, Indiana, for its sixtieth anniversary celebration will held a suppor henceing its elder members. Left to right: Denald Jenkins, president of Local 45; Fred O. Campbell, Sheridan Felton and Wayne Stroup, secretary of Local 45. Mr. Campbell, a life member, joined Local 45 in 1903 and Mr. Felton, an honorary life member, joined in March, 1897. The picture which they held in their hands was one taken in Minnospolis, Minnospole, at the fourteenth Convention of the Federation in 1909.

Messiah at the Minneapolis Auditorium December 2. Over 12,000 people witnessed it and co-sponsors paid almost two thousand dollars toward the music costs.

John Wilfahrt (Whoopee John), for twenty-seven years a member of Local 30, St. Paul, Minnesota, was made a life member in 1953. He has developed a fine orchestra voted by the National Ballroom Operators Association as the "No. 1 Polka Orchestra." The recipe for his success? He always insists on precision in playing and strict discipline at all times.

Local 76, Seattle, Washington, reports 318 more contracts filed in 1956 than in 1955. Good going, boys!

Edward Laskie is not only a professional musician, a member in good standing of Local 52, Norwalk, but he is also a darkroom technician in the X-ray Department at Danbury Hospital in Danbury, Connecticut. He is very happily active in both these capacities, and when it is considered that he has been totally blind from the age of five, it can be seen why President Frank B. Field of Local 52 calls him "a shining example of courage."

Blinded by an accident at the age of five, twenty-two-year-old Edward plays piano and trumpet on various engagements. He obtained his Danbury position through the Connecticut State Board of Rehabilitation. At the hospital his work is concerned with the developing of X-ray films, a process which requires work in a completely dark room. At present Laskie makes his home in Danbury and walks the four-tenths mile to and from the hospital each day.

Local 248, Paterson, New Jersey, proudly reports that, through the special efforts of Harold Kane. City Commissioner, Paterson, as well as a member of Local 248, that the Paterson Board of Recreation will hire the services of that local's dance bands, commencing for this month (March) and continuing for the rest of 1957, and in all probability,

through the following years. These teenage dances, to be run twice a month in the gymnasium of Eastside High School of Paterson, are a doubling of the previous one such dance per month (the orchestras paid for from the Music Performance Trust Funds of the Recording Industry) to two dances per month, with the Paterson Board of Recreation paying for the orchestras each second dance.

Having succeeded in Paterson, the Music Performance Trust Funds committee of the local is now progressing toward persuading many cities in its jurisdiction to engage its dance bands for annual series of teen-age dances, for this has been proven a most effective weapon in combating juvenile delinquency.

Local 37, Joliet, Illinois, held its sixtieth anniversary ball last month and this present write-up should by rights have been included on page twelve among the other locals deep in their sixtieth year celebrations. The Joliet affair, held at the American Legion Hall, saw three hundred members and their friends assembled for an evening of music, dining and dancing to the music of Buddy Morrow and his Band.

And so, in honor of this local and all the others celebrating their sixtieth anniversaries this year, we pen a little verse:

They say the sixties are a sign
One's lost one's grip, is out of line,
Well, here it works out in reverse:
We've not cashed in! Don't call a
hearse.
In fact, we're lined up to resist
Abuses all along the list.
We're ready to apply our axes
To all discriminating taxes.
We'll not let anyone play hobs
With other players' hard-won jobs;
We'll see that members get their due—
We mean them ALL, not just the few!
At sixty, in a word, we're fit
And ready to go on with it.
The fight is ours; the fight is yours!
Now for the problems and their cures!

ATT PROGRAMS

The photograph shows Walter B. Cennor, president of Local 13, Tray, New York, congratulating the three charter members henored at the headquarters of Local 13 on the occasion of that local's sixtieth anniversary. Left to right: William Noller, Mr. Cennor, John G. Rommel, and George A. Saverance.

-Ad Libitum.









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MARILYN MORSE RONNY ANDREWS





CHARLIE SPIVAK

RONNIE SHAW

DIAHL GRAHAM, banjo and guitar man, is featured with Curley Gold and his Texas Tune Twisters on tour throughout Northern California . . , MARILYN MORSE is play-ing in the "Stable Room" of the Thomas Jefferson Hatel in Tampa, Fla. . . . RONNY ANDREWS completes his five-week stay at the Dancette Ballroom in Oaklyn, N. the end of this month . . . CHARLIE SPIVAK remains at the Saxony Hetel in Miemi, Fle., until Merch 28 . . RONNIE . . . CHARLIE SHAW, new doing club dates in Florida, will return to New York for ten weeks of

Sand advance information for this Column to the International Musiclan, 39 Division St., Newark 2, N. J.

EAST

Nat Anthony and his Orchestra are currently at the Fleetwood Plaza Restaurant and Cocktail Lounge in Fleetwood, N. Y. The assemblage includes Al Mann, accordion and piano; Mike Reynolds, drums and vocals; Pat Castille, trombone; Herc Faranda, tenor and flute; Nat Anthony, bass, leader and arranger.

The Johnny Dee Trio is based at the Blue Diamond in Newark, N. J., for a limited date . . . Together since 1945, Breezy Smith's Jazz Band is playing weekends at the Hawaiian Palms in Lyndhurst, N. J. With Smith at the piano as lead man, he combines with Gus Williams on sax and clarinet.

Jerry Ceraso on drums, and Joe Manzie on bass and trumpet . . Ozzie Walen and his Continental Orchestra have begun their ninth consecutive year at the Schwae-bisches Alb, Warrenville, N. J. . . . Pianist and song stylist Johnny Lack entertains at George Pucci's Cocktail Lounge in the Hotel Parker's Grill in Perth Amboy, N. J.

After completing an extended engagement at the Kentucky Hotel in Louisville, Ky., the Buddy Rocco Three (Buddy Rocco, Hammond organ and celeste; Norman Elliott, guitar; Ronny Scholl, drums) are currently appearing at the Forest Park Club in Johnstown, Pa. . . . The Larry Faith Orchestra has had its option picked up at the Greater Pittsburgh Airport's Horizon Room . . . Organist Stan Conrad is featured nightly at the Jacktown Hotel in Irwin, Pa.

The Shirley Peterson Trio (Shirley Peterson on piano, her husband, Nate Peterson, on flute, clarinet, sax and cocktail drums. and Ted LeBrasseur on bass) opened early last month at the Sands in Boston, Mass.

Rose Knight is in her eighth month playing the organo on weekends at Rocco's Colorama Gardens, Smithfield, R. I.

The Nite Owls (Johnny Luzi. Frankie Burke and Tony Marsh)

are performing throughout New England on club dates.

NEW YORK CITY

The George Shearing Quintet opens a four-week stand at the Embers on April 5. The combo is scheduled for the Twin Coaches in Pittsburgh. Pa., June 7.

MIDWEST

Buddy Laine and his Whispering Music of Tomorrow appeared at the Chevy Chase Country Club in Wheeling, Ill., from March 1 to 9 . . . Ray Cappella on drums. Bob McClure on guitar and bass, Henry DeCroix on piano and accordion, and Kay Wilson on vocals have begun their seventeenth year at the Mill Tavern in Springfield, Ill. . . . The King's Men have been performing at dances for high schools, colleges, clubs and resorts throughout Central Illinois for the past three years. The personnel includes Roger Huber, tenor and clarinet; Bob Brown, drums; Len King, trombone; Tom Grahn, electric bass; Larry Cullison, piano . . . After an absence of almost two years organist Henri Keates returned to the Glenview (Ill.) Country House in mid-February.

Bobby Helms and his Band are playing on WTTS radio and WITY television in Bloomington. Ind. . . . The Rhythmaires. operating for over four years at various clubs in Indiana, are currently engaged at the Towne Club of the Spaulding Hotel, Michigan City. Ind. The unit comprises Bob Schilling, guitar and leader; Ed Wattsjer, bass; Dick Duszynski. accordion; Rog Bowers, saxophone.

The John Kolbl Trio (John Cox. organ; John Kolbl, accordion and vibes; Jim McAllister, bass and vocals) is providing the musical entertainment at the Brookside Country Club in Canton, Ohio.

CHICAGO

Russ Carlyle and his Orchestra opened a month-long stand at the Oh Henry on February 20. On March 25 they move to the Hotel Peabody's Skyway in Memphis, Tenn., for three weeks.

The Three Jacks (Bill Abrenathy, piano; Jim Calomeris, sax; and Joe Burch, drums) are celebrating their second anniversary at the Wheel Bar in Colmar Manor, Md. They've just signed another year's contract.

Don Baker and his Orchestra pencilled into Jimmy Fazio's Theater Restaurant in Ft. Lauderdale. Fla., the beginning of February Smiling Jack Collins is being held over at the Holiday Hotel in

INTERNATIONAL MUSICIAN

Ft. Lauderdale . . . The Stardusters Trio (Ruth Jameson, piano and solovox; Prent Jameson, sax and clarinet; Joyce Lynne, cocktail drums and vocals) is located at the Palms in Eau Gallie, Fla.

Hammond organist Stuart Russel is doing an extended engagement at the Hotel Heidelberg, Baton Rouge, La.

John Roddie and his Hi-Five Orchestra are playing at the Army and Navy General Hospital in Hot Springs, Ark.

WEST

Bob Wills and his Playboys are currently working out of Amarillo, Texas . . . Jimmy Heap and the Melody Masters continue as the staff band on radio station KTAE in Taylor, Texas, as well as play for western dances throughout this

The Three Sparks remain at the Hotel El Cortez in Las Vegas, Nev., indefinitely.

Bill Ring stars on television station KOVR in Stockton, Calif., every Monday night . . . Dusty Dale is featured on television station KGO in San Francisco, Calif. . . In Sacramento, Calif., Allan King and his Orchestra have begun their second year in the Carribbean Room of the Capitol Inn with "Cap" Jones in the Pacifica Room. The El Rancho presents Ken Harris and his Orchestra in the Roundup Room with Forrest Catlett in the Cantina Room. The piano stylings of "Ty" Brunet are featured at the Mel-O-Dee Club with Frank Diaz and his Latin group in the Zebra Room. Gene Morris and his jumping bunch appear at the "Y" Motel on Au-burn Road. Gene is a Lionel Hampton alumni . . . The San Francisco Symphony sponsored the first Dixieland-Ragtime Jamhoree at the San Francisco Civic

Auditorium on March 3. The concert, which was held for the benefit of the Pension Fund of the San Francisco Symphony, featured an all-star cast.

CANADA

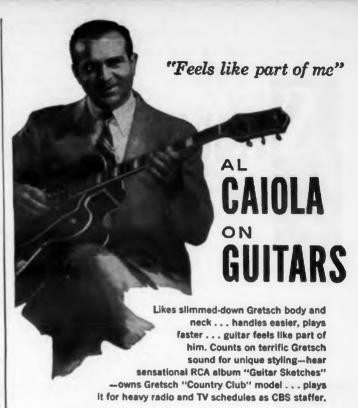
Hammond organist Lloyd Burry has begun his second year in the Tropical Room of the Ford Hotel in Toronto, Ontario . . . The jazz artists who are scheduled to appear during the Stratford (Ontario) Shakespearean Music Festival, July 31 to September 6, are Count Basie and his Orchestra, August 2 and 3; Billie Holiday and Toronto's Ron Collier Quintet, joined by Toronto pianist Norm Amadio, August 9 and 10; the Gerry Mulligan Quartet and Teddy Wilson, August 16 and 17 . . . After a tour of the United States the Flames are now playing a three-month engagement at the Jasper Hotel, St. Donat, Quebec.

ALL OVER

Owen Engel's World Jazz Festival will leave for Europe on March ll to do special concerts in European capitals. The concerts, although private functions attended by the Ambassadors, will be broadcast in each country. The tour is sponsored by the European Travel Commission which represents twenty-one member countries engaged in a cooperative effort to further international good will and economic prosperity through travel . . . Wilbur de Paris and his "New Orleans Jazz" began a one-month tour of the West African coast on March 6. The group will perform in Accra, Gold Coast, Leone, Liberia, Nigeria, Sierra, and French West Africa. The tour is under the auspices of the International Exchange Program of the American National Theatre and Academy.



Henry "Red" Allen Jezz Group (Claude Hopkins, piano; Eddie "Male" Bourne drums: Honry "Red" Allon, trumpet and leader: Buster Bailey, clariner; Herb Flemming, trembone and vocals), engaged for a three-week stay, April 27, 1954, at New York City's Metropole Cafe, is still going strong. The combe appears nightly except Menday. The relief band is lead by Sol Yagod and Coxy Coles.



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Farewell Through Music

The memorial concert to Arturo Toscanini, presented at Carnegie Hall February 3 by the Symphony of the Air, which formerly was

Toscanini's own NBC Orchestra, turned out as he would have liked it to turn out - an evening of triumph for music and for the art of interpretation. Each of the evening's three conductors, Bruno Walter, Charles Munch and Pierre Monteux, and the orchestra itself, gave as their tribute to the memory of Toscanini superb playing and the sense, also as Toscanini would have liked Arture Tescanini it, that the heart was in-



volved. Bruno Walter conducted the Eroica with the elements so fused and the focus so intense as to make hearing it a moving experience. Mr. Munch gave Debussy's La Mer the richness and fullness usually associated only with natural phenomena. Pierre Monteux made of the Enigma Variations by Elgar an experience in life and death. The members of the orchestra under the urgency of three great conductors and even more under the urgency of the great spirit which had led them for over a decade. surpassed themselves. As a great instrument they proved they had lived under the spiritual as well as the bodily leadership of Toscanini. Perfection and nothing short of perfection was the goal both for conductors and players. Thus did Toscanini's spirit again prevail through an evening of great music.

Many Splendored

The Minneapolis Symphony at Carnegie Hall February 17 playing for the benefit of the American Hungarian Studies Foundation, acquitted itself proudly in an all-Bartok program. After a parade of tone-colors in The Miraculous Mandarin came the Concerto for Violin and Orchestra written in 1938 when Bartok was steeped in his findings of folk

music. The soloist, Yehudi Menuhin, is no longer the well-filled-out, slightly shy young man of the 1940 posters, but a slender, suave, audience-adjusted individual negotiating with grace and dispatch his work at the fingerboard and with the bow. The Concerto and his particular approach to playing seem made for one another. For the work led through un-

believable complexities, rhythmically and thematically: double-stops with intricate string crossing; halts in between the rungs of the scale ladder; strange trills and twists. It has episodal gayety, many-splendored tonetints. It shimmers and swishes, has breathless wispiness and fine sonorities, plays delicately with tag-ends of musical ideas, coils great coils. Menuhin is capable of all this, and, judging from the ease

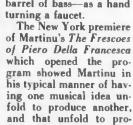


with which he played, much more. The Concerto for Orchestra, played after the intermission, showed off the Minneapolis Orchestra to fine advantage. This luminous work has the groups of instruments acting like soloists in virtuoso passages—creating effects that have to be heard to be believed. The Minneapolis Symphony, conducted now for eight years by the Bartok protégé, Antal Dorati, has learned how to express the playfulness and innocence as well as the opulence which is Bartok at his best.

Direct Control

It is always an extra treat when one gets tickets down at the side-front for a symphony orchestra concert, for the visual stimulus is augmented greatly by one's being able to watch the conductor in profile, and even, as he addresses himself to the strings, in full face. We didn't miss the chance when George Szell conducted the Cleveland Symphony at Carnegie Hall on February 12. For Szell's motions, in leading an orchestra, are not at all in the nature of remote control. There seems nothing at all of human differences, technical awkwardness or so much as space

between him and the instruments. The process is as direct—a phrase flicked out of the finger tips, an armsweep scooping up a barrel of bass—as a hand



gram showed Martinu in his typical manner of having one musical idea unfold to produce another, and that unfold to produce still another.

In Schumann's Symphony No. 2 which followed the Martinu work, Szell both hurled thunderbolts and sewed a fine seam. The delicacy of the violins' phrasing and the clarion shout of the trumpets were noteworthy. The violin soloist of the evening, Henryk

George Szell

Szeryng, is a rhythmic expert. In masterly fashion he brought out the gypsy inherent in Brahms' Violin Concerto in D Major.

Opera Pool

When the Hartt Opera Theater Guild of Hartt College of Music, Hartford, Connecticut, presented on February 9 the American premiere in English of Gluck's Armide, the music critics had a field day. The Hartford Times wrote jubilantly, "One of the brightest pages was added to the history of the Hart Opera Theater Saturday night," and elabo rated on the "imaginative staging and the sheerly dramatic elements," and on the "skill-ful and unerring color sense of stage-director Dr. Elemer Nagy" and added, "a special accolade should go to director Moshe Paranov for fusing the musical elements with such firm authority." Another critic, T. H. P., underlined the excellence of singing and staging. "The voices," he pointed out, were good, and the singers had been prepared astutely down to the last detail . . . The total effect of the staging was sumptuous and crowded with device. The Hartford Courant praised Pauline Hartt Paranov, wife of the director and member of the piano staff at the Julius Hartt Musical Foundation, "who for fifteen years has been creating exceptionally beautiful costumes for the Hartt Opera Theater Guild's operas." The quota for Armide was 150 costumes.

This production of February 7 in Hartford, Connecticut, will be repeated at the Central Opera Service Conference, which will be held at Hotel Roosevelt, New York. March 29-30, as an illustration of the opera renaissance now occurring in the United States and

Canada.

No fewer than 428 opera groups at present giving opera in this country were listed in "Opera Manual," recently published by the Central Opera Service. This organization. sponsored by the National Council of the Metropolitan Opera Association, gives information to opera groups on repertory, scores, casting, scenery, personnel and promotion.

Fair to Stormy

Benno Moiseiwitsch at Carnegie Hall on February 5 created atmospheric conditions from extreme calm to hurricane. It was the

Emperor Concerto he played and the Philadelphia Orchestra he played it with. But it was his impeccable touch which did the work. Only a finely coordinated mind and perfectly adjusted reflexes could have accomplished those gradations, the hardas-hail, soft-as-cloud effects-that and a saving of movement which a mounted almost to parsimony. His dealings with hammers and strings on terms of man to man -



th

Banna Maisaiwitsch

that and the responsive work of the orchestra -brought the audience down the aisles applauding at the finale.



Twenty-one years of sponsorship by the Chicago Chamber Music Society was the occasion for a special dinner concert by the ProMusica Trio on December 12, 1956, at the Arts Club in that City. Since 1935, with the

beginning of this sponsorship, the Trio has been presenting a series of six monthly concerts each season. It has besides done much

country-wide concertizing.

ist; Leopald Toraspulsky, collist.

Though there have been several changes in its membership, the founder-pianist, Nina Mesirow-Minchin, has remained with it through the years. Violinist Herman Clebanoff and cellist Leopold Teraspulsky complete the trio as it appears today.

★★ The New York Chamber Ensemble, a group composed of members of the New York Philharmonic under the baton of its honorary president, Dimitri Mitropoulos, gave the third of this season's three concerts March 10. Guest artists were Vittorio Rieti, composerconductor, and Dorothy Markienko, mezzosoprano.

The policy of the Ensemble is based on a "rotating" system. That is, every member of the group is soloist at some performance during the season. These are Leon Temerson, violin; David Kates, viola; Heinrich Joachim, cello; Fred Zimmermann, bass; John Wummer, flute; Engelbert Brenner, oboe; Stanley Drucker, clarinet; Leonard Schaller, base

clarinet; Manuel Zegler, bassoon; John Ware, trumpet; Joseph Singer, horn; and Edward Herman, trombone. Guest artists this season have been pianist Leonid Hambro and accordionist Joseph Biviano.

*A At its January 15 concert the American University Chamber Music Society, in Washington, D. C., Wallace Mann, solo flutist of the National Symphony Orchestra was featured artist, as well as the American University Quartet: George Steiner and Donald Radding, violins; Richard Parnas, viola; and Morris Kirshbaum, cello.

★★ The Feldman Chamber Music Society inaugurated its tenth anniversary season on January 9, with a concert at the Little Theatre in Virginia Beach. Virginia. Clifford Herzer was the guest pianist.

The quartet consists of Dora Marshall Short and Lawrence Mednick, violins; Ronald Marshall, viola; and Margaret Probat, cello.

★★ The New York Sinfonia, made up of fourteen strings, harpsichord and other instruments as needed, gave the second concert of its present season in Town Hall, on January 23. Clayton Westermann is its director.

★★ Composed of eighteen string players of the Philadelphia Orchestra conducted by Norman Black, the Arco-Arte Sinfonietta recently

presented a concert at Logan Square Central Library. Carlton Cooley, viola soloist of the Philadelphia Orchestra, was heard in his own setting of Five Old French Dances.

★★ The Sixth Annual Competition for a new American Chamber Opera, sponsored by the Ohio University and open to all citizens of the United States, has as its closing date May 1, 1957. Operas should be about forty-five minutes in performing time and should be submitted in piano score in order to facilitate trial readings by the Committee. Simplicity of staging is a desirable feature.

The opera which wins the competition will be produced by the Ohio University Opera Workshop during the Summer of 1957.

For further information write to John Bergsagel, Director of the Opera Workshop, School of Music, Ohio University, Athens, Ohio.

★★ The Chamber Music Associates, directed by Joseph Wolman, and conducted by Beatrice Brown, holds workshop sessions at the Brooklyn (New York) Academy of Music weekly during the Winter and Spring. Guest artists this season are Lionel Tertis, violist; Carleton Sprague Smith, Chief of the Music Division of the New York Public Library, and a flutist; David Sackson, violinist; and Leon Hambro, pianist.

★★ The Chicago Chamber Orchestra, Dieter Kober, conductor, has recently initiated free public gallery concerts. These are sponsored jointly by the Art Institute and the Music Performance Trust Funds of the Recording Industries, the latter obtained with the cooperation of Local 10, Chicago.

★★ "Quartet in Residence" at Wilmington College in Ohio, the Alard Quartet made their debut recital in Town Hall, New York, on December 13, 1956. Winners of the National Federation of Music Clubs Young Artists Award, the members combine a busy concert schedule with their teaching activities.

schedule with their teaching activities.

The Quartet was founded in 1953, while the members were attending Juilliard School of Music. In addition to specializing in their respective instruments there, they studied chamber music with Hans Lets for several

The members are Seymour Wakschal, first violin; Donald Hopkins, second violin; Arnold Magnes, viola; and George Sicre, cello.

★★ March 19 will be the date of the first performance of the Kabalewsky Piano Concerto No. 3, New York the city, and the soloist Walter Hautzig, with the American Chamher Orchestra.

★★ The San Antonio Chamber Music Society presented the Albeneri Trio at its February 4 concert. On March 27 the Quartetto Italiano will be the featured group.

★★ In the December Issue it was stated that a recent concert of the Flor Quartet took place at the Union Building of Macalester College in Minneapolis. This, as any resident of the Twin Cities knows, was an error. Macalester College is the particular pride of St. Paul, and its Union Building is at Grand and Snelling in that latter city.

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• JOSEPH J. NOVOTNY, solo tuba of the Metropolitan Opera Orchestra, has held positions in five leading orchestras and bands. He was tuba of the Kansas City Philharmonic from 1947 to 1948; of the Houston Symphony from 1948 to 1949; of the NBC Symphony Orchestra from 1949 to 1954; of the Symphony of the Air from 1954 to 1955; and in the Goldman Band from 1953 to 1954. Chicago is his home town and February 6, 1922, the date of his birth. He began the study of the tuba in 1933 nick

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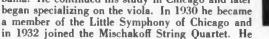
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with Jaroslav Cimera of Oak Park, Illinois, and later studied under William Bell, solo tuba of the New York Philharmonic-Symphony.

Mr. Novotny was appointed to the Juilliard School of Music Faculty in 1953 and to the Metropolitan Opera Orchestra in 1956.

• MILTON PREVES has been a member of the Chicago Symphony Orchestra since 1934 and in 1939 became its principal viola. Born in Cleveland, he began studying the violin in Birmingham, Alabama. He continued his study in Chicago and later



has also been a member of the Chautaugua Symphony and of the Chicago Symphony Quartet.

Mr. Preves has appeared as guest artist with the Budapest String Quartet, the Gordon String Quartet, the Fine Arts String Quartet and as assisting artist to Marion Anderson. He has concertized extensively as recitalist and soloist with orchestras throughout the country. The summer of 1949, as a member of the String Quartet at Utah State Agricultural College in Logan, Utah, he played in concerts which were broadcast from coast to coast and relayed to Europe and South America. He has appeared numerous times as soloist with the Chicago Symphony at Orchestra Hall, Ravinia Park, and Grant Park.

Mr. Preves has been conductor of the North Side Symphony of Chicago since 1948 and of the Oak Park-River Forest Symphony since

The viola used by Mr. Preves is a rare Montagana bequeathed to the Chicago Symphony by the late Ralph H. Norton.



 WILLIAM POLISI, solo bassoonist of the New York Philharmonic-Symphony since 1943, was born in 1908 in Philadelphia where his father was a tuba player. He took up the bassoon because he "wanted to play in a symphony orchestra and knew I couldn't, just playing the piano," and because his father thought it would be nice to have another bass player in the family. William's brother, Mario, also chose a deep-voiced instrument. The latter has been a member of the double bass section of the

Philharmonic-Symphony since 1944.

At sixteen years of age, young William Polisi won a scholarship to the Curtis Institute of Music and studied there six years with J. Walter Guetter, playing first bassoon in the Curtis Orchestra. During the depression years immediately following his graduation, he was out of a job and took up farming. It remains his hobby today. He has been nicknamed the "Burbank of the Philharmonic" for his experiments carried on on an acre of ground which he and his wife have—together with a large house—in Flushing, New York. He has raised a successful new variety of tomato which weighs up to three pounds and has also had success with Sicilian figs and muscatel grapes.

From 1935 to 1942 Polisi played solo bassoon with the Cleveland Orchestra three seasons, and from 1935 to 1942 was soloist in the NBC Symphony under Toscanini. He has been with the New York

Philharmonic-Symphony now for fourteen years.

Polisi teaches at Juilliard School of Music, at Mannes College of Music, and at the Montreal Conservatory of Music and Art. He flies up to the latter school eighteen times during the season, teaches through a day and flies back again at night. He enjoys teaching and he enjoys playing his instrument. He even enjoys chiselling his own bassoon reeds. Out of the one hundred or so reeds he makes a year, only about two dozen are good enough for Philharmonic use. The others are used by his son Joseph, now a student of the bassoon.

• EMIL SCHMACHTENBERG, principal clarinettist of the Cincinnati Symphony Orchestra, received his musical training in Philadelphia at the Curtis Institute of Music of which he is a graduate. At Curtis his clarinet instructor was Daniel Bonade and he received his orchestral training in the Curtis Symphony Orchestra under Fritz Reiner. He also played for several seasons in the Philadelphia Grand



Opera Company. In 1936 after a tour of the United States as solo clarinettist with the Bohemian band master, Bohumir Kryl, he joined the Cincinnati Symphony Orchestra. The following two years he played, at different times, third clarinet, second clarinet and bass clarinet. In 1939, upon the death of his predecessor and teacher of his youth. Joseph Elliott, he was appointed by Eugene Goossens, then conductor of the Cincinnati Symphony, to play solo clarinet, a position he has since held.

In 1940 he was selected by Leopold Stokowski to tour South

America in the All-American Youth Orchestra.

Schmachtenberg has one passionate hobby: citrus! He and his wife have a wonderful young forty-acre orange grove in the heart of Florida's fabulous citrus belt.

● GINESIO LECCE, first horn with the Buffalo Philharmonic Orchestra, started to study horn at the age of fourteen under his uncle, Pellegrino Lecce, former solo horn of the Chicago Symphony and the Metropolitan Opera Orchestra. At the age of nineteen he became a member of the Pittsburgh Symphony and played horn for three years in this orchestra under Fritz Reiner. In 1941 he was solo horn with the All-Youth Orchestra under Leopold Stokowski. He served in the United States Army from 1941 to 1945. After his release from service he came to Buffalo to play solo horn under William Steinberg.

Mr. Lecce is on the faculty of the University of Buffalo School

of Music.

• RALPH GOMBERG, principal oboe of the Boston Symphony is a native of Boston and was trained at Philadelphia's Curtis Institute of Music under the tutelage of the famous oboist, Marcel Tabuteau. His progress was so notable that at the age of seventeen he won the post of principal oboe in Stokowski's All-American Youth Orchestra that made history on its 1940-41 tours of North and South America. Armed with this professional ex-

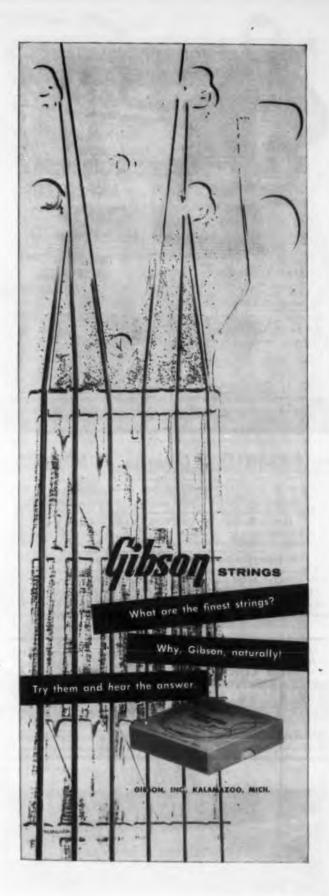


perience, he captured the same position in turn with the Baltimore Symphony, the New York City Center Symphony and the Mutual Broadcasting Orchestra. He also engaged in concert tours and recording with the New York Woodwind Quintet. This is his seventh season with the Boston Symphony.

In 1953 Mr. Gomberg banded together the fellow principals of his orchestra section to play under the title of The Boston Woodwind

Quintet.

One of Ralph's brothers, Harold, is principal oboe of the New York Philharmonic.





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Conductor W. R. Wiant, St. Albans, West Virginia, who also is a percussionist of no mean ability, writes: " . . I not only enjoy reading your column, that of Babitz, Tetzlaff, and others, but I get valuable pointers from the exposition of the various instruments which I can use in my conducting.

"Many drummers have made fine conductors, both in the longhair and modern fields. Everyone knows of the excellent bands of Krupa, Ray McKinley and Spike Jones in the modern field. None but a drummer could ever be a Spike Jones; only a drummer could ever dream up those utterly devastating musical caricatures he conceives. And in the serious field too few musicians know of Henry Denecke, an equally fine drummer and symphony conductor, or Jean Morel, the French percussionist who handled the New York City Center Opera conductorship so effectively for so many years.

Glad you enjoy the columns. Maestro, and I feel safe in saying that all concerned appreciate your interest in our respective efforts. By the way, if a conductor's potential expands in ratio to his knowledge of the instruments in his band, wouldn't a player—any player -become a better performer in ratio to his first-hand knowledge of

baton technique?

Just in Time

Now, to segue from Hearts and Flowers to a less effusive mood, here is a quote from a letter from a Canadian reader who prefers anonymity:

"Dear Mr. Stone: I read and enjoy your column for three reasons, namely: (1) I am a drummer. (2) Once in a while you print an exercise that I can execute. (3) I get the *International Musician* free."

Thanks, brother, thanks for everything. Your reason number three arrived just in time to enable me to ward off an incipient attack of swelled-head-itis.

Speed on the Pedal

A western reader inquires about ways and means of developing a more speedy bass drum pedal foot.

Number One method is through concentrated practice on the action of the foot itself—by operating your pedal at various tempos for an extended period each day. In case a daily diet of several thousand dull thuds from your bass drum disturbs your neighbors, tap your foot similarly on the floor.

The muscles employed in pedaling are neither accustomed to nor prepared for the terrific bursts of speed called for in modern up tempos. Consequently special practice routines are called for.

Yes, cramps in the involved muscles are quite common in the beginning, but an occasional gentle massage when the going gets tough will aid in "rubbing the cramps out."

Some of the current two-bass drum experts have found they can attain a fabulous two-foot speed on their pedals by the foot tapping of speed exercises primarily intended for the hands (drumsticks). Try "footing" instead of "sticking" some of the exercises in stick control and see what I mean.

Do Unto Others

Believe it or not, there are more than a few devoted members of the clergy who, in addition to their ecclesiastical duties, turn for diversion to lighter things in life; even, for instance, to drumming.

A clergyman, to whom I recently was demonstrating coordination between left and right hands in drumming, gave me a lesson in turn by reciting a thought culled from one of his sermons.

Said he: "The Lord gave us two hands, one that we should use

to receive with, the other, to give with."

A lesson in coordinated hand action which we all could do well to follow.

Breaks by Ted Reed

Last time New York ace drum instructor Ted Reed visited the Stone Studio he got off some snappy four-measure drum breaks on the studio drum set—some that he uses in his teaching. I suggested that he copy off a couple of them and send them to me for reprinting here. He did. Here they are. Many thanks, Ted.



Making Mallets Mind

Yes, D. O. D., Miami, you have found it. You have discovered the fact that the average marimba solo or vibe accompaniment almost invariably contains a difficult passage here and there that slows you down—a "tough spot" (note-group measure or phrase) that often requires more practice than the rest of the number put together.

This is so right, and brings out the fact that your rendition of a most brilliant number, executed precisely and impressively except for a tough spot here and there which, perforce, is glossed over, reveals a technical immaturity to the musical ear as apparent and devastating as would be the appearance of a few big black inkspots on the white shirt-front of an otherwise immaculately tuxedoed individual.

To repeat, the mastery of the difficult figures in a solo may take more practice than the entire solo in question but, to the perfectionist, the results are worth it. And this reverts to the fact that an adequate control of the mallet keyboard is impossible without the constant application of those hated scales and exercises.





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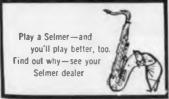
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by Dan Tetzlaff

A GUIDE FOR INTERMEDIATE PLAYERS-Part II

Building Breathing

There have been instances when playing on the mouthpiece alone did not include an attention to combining this practice with good breathing, thus allowing a hissy, skinny, sputtery tone to pass as being acceptable. This obvious error will be prevented by following this proposed program:

1. Inhale to the utmost. Expand all around. Breathe in "until it hurts." Inflate the air bag ever fuller and fuller-until it learns to stretch out to its absolute capacity. And keep working on this week after week, at home, and "on the job." Don't worry about getting in "too much." Think about it first, and then notice the greater comfort to mind, and to tone, that comes from having some air left over -in reserve. Remember that most young players do not breath in sufficiently. Another good slogan is: "Work harder to take the air in, rather than work so hard to get it out."

2. After assuring yourself that "the tank is absolutely full," blow your long tones with full and steady breath. Open up everything from the teeth to the "tummy" to let the air out, to let the air through. Especially watch to keep the teeth open, the lower jaw down, and the tip of the tongue down. You must let huge amounts of air get through

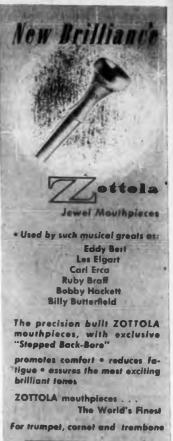
to the lips, not by force—but by "openness." 3. Make these three tests: (a) Feel-with the back of the hand (held about one inch from the end of the mouthpiece shank) a constant and ample stream of air rushing out the end of the mouthpiece.
(b) See—this stream of air bend back a piece of paper about the size of a postcard when you hold the paper so that the bottom edge dangles close to the end of the mouthpiece. Keep the paper bent away from the mouthpiece end with a steady stream of air. Do not allow it to slowly fall back. Keep blowing! This same feeling—this same work is necessary to keep the tone from falling down and the pitch from falling down when you play on the instrument. (c) Hear-how, if you do as requested above, your tone will have no diminuendo. Tapering off will be another study-later. The above exercise is to learn to "hold on" and "keep going." which is far more important—and quite a bit more difficult.

Above are some things that will insure you a big, open, rich, free sounding sonority—yes, even while playing on the mouthpiece alone, but even much more so when you play the instrument. The most important thing to remember-and here is where so many students slip up at first-you must recapture the same feelings you have just developed when transferring your practice to the instrument, and not slip back to previous and original habits of under breathing and underblowing.

Review Reminder

As another aid to minimum pressure, try holding the mouthpiece with two fingers only, and use those of the left hand (the hand that normally holds the instrument, too). This gets this hand and arm used to "taking it easy," without the famous "death grip." demonstrating to yourself that the wind being blown across the lip is what does the work and makes the sonority—not that left arm. This conception, and this habit can be taught to anyone and acquired by anyone from age five and on up.

To use a mirror is to give yourself another "free lesson." Watch carefully. Where do you change the pitch when making slurs? With



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lip muscles, or with arm muscles? The "two finger hold" helps you rely more upon the face muscles and will also keep your other fingers from blocking your view while you study your embouchure in the mirror.

1. When developing lip muscles through mouthpiece practice remember:

(a) long, steady, clear tones—on each and every note of the scale:

(b) smooth, unbroken connection between all slurred notes; -no belly bumps, belly pushes that make audible accents (especially on the higher notes);

-no "squeezed top notes" that come from tongue lifting or belly cramping;

-no inward jabs with the left arm in order to go higher.

2. When developing breathing, remember:

(a) Play with full tone — moderately loud — expel huge amounts of air-but moderately gently. Test: to play louder, make an effort to blow more air faster-faster; then, to play softly, blow just as much air and that means lots, but "blow it slow motion."

(b) Produce equal results on each tone of the scale, on both the low and the high notes of all slurred intervals.

3. When developing the ear through mouthpiece practice listen

(a) accurate intonation of each note made during mouthpiece practice;

(b) a clear tone, free from hiss and sputter—open the teeth, adjust the lip-;

(c) a full tone—open up the throat and chest, let the air get

through-; (d) steady tone-hold the corners of the mouth firm, also your front abdominal wall (don't overexert either place; it can cause the same "trembling" that underexertion

usually causes);

(e) no diminuendo in volume—save this practice for later. These, then, are "the shortcuts." This is warmup. This is buildup. This is the investment from which you can expect later rewards and dividends. When practicing these things, do not use written music. Freeing the mind of this distraction allows more alerting of your sense of hearing, and the senses of sight and feeling-all which will help effect more efficient muscular coordination. And for how long? Start out with thirty minutes a day at this type of practice. Later, when greater accuracy becomes a habit, fifteen or ten minutes will put you into good shape. During warmup, think that the mouthpiece is the instrument.

Today few things are left for individual endeavor. Almost everything is now reduced to the "sure-fire formula"-cooking, child raising, education, sales technique, social behavior, etc., etc. How about trumpet playing? Yes, we have many formulas here too, butit is the opinion of all the top teachers with whom I have talked that here, in the field of musical instrument performance, is one place at least where the attempt to hurry and "to package" and to formularize has not exactly met with success.

My first year of advanced study with an artist teacher still comes very vividly to mind. This man was the solo trumpeter of our city's symphony orchestra. His conductor expected a lot from him. He, in turn, expected a lot from himself, and he expected the same from his students. His standards and ideals were high. And he made no sepa-

ration between music and "life."

I tried to follow his advice and instruction implicitly, with confidence and acceptance. Each week's assignment was a full challenge. As we progressed from page to page, and then from book to book, I sometimes would be encouraged at the progress (if the glance was backward), but more often as I looked ahead I would get concerned with (1) "how far there is yet to go," and how (2) my sights were getting higher and higher. Slowly it dawned. Almost without my knowing it I was acquiring two of the genuine values of an education.

In my eagerness to progress more rapidly and achieve goals more quickly I often wondered (logically, humanly, impatiently and even sometimes irritably), "Isn't there a short cut to all this? Must this all take so much time?" My respect for the teacher, however, prevented my ever blurting this out. And, as he never mentioned the word "shortcut," neither did I. So if fifteen years ago anyone ever asked me if there was a shortcut, I would have said "No." There is only one way. "Practice."

(Continued on page thirty-one)



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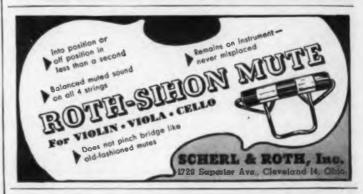
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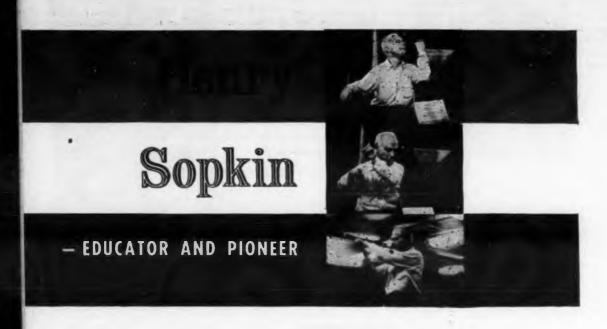
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 Henry Sopkin, conductor of the Atlanta Symphony, deals in facts. He speaks quietly and impressively when he says, "We are the youngest major symphony in the United States, and we are never in the red. We figure how much we are going to spend for the next season and collect it at the beginning of the year. Last year we auctioned off a Cadillac: in 1956 Cinerama gave us the proceeds of its opening night in Atlanta. We average 4,200 at a concert. (The capacity of Carnegie Hall is about 2,700.) Every seat goes for a low price. No, it's not a beautiful hall. It's a barn, and the acoustics are awful.

"That's the next thing I'm going to do—have them build a new hall," he says. "Oh, we'll do it! Think-this orchestra has had a remarkable rise. The budget was \$5,000 in the 1945-46 season. In the 1956-57 season it was \$225,000." He pauses, then adds, "Let me tell you, I've had the most exciting years of my life down there in Atlanta!"

From Youth to Maturity

Formed in 1945, the Atlanta Symphony sprang from a juvenile orchestra that had its source in the public school system. A youth orchestra that just grew up! Sopkin was chosen as its conductor because of his success in the educational field. Since music in America more and more revolves around the educational system, the emergence of this orchestra under Sopkin is a pattern well worth examining.

Mr. Sopkin is Chicago bred. Born in Brooklyn on October 20, 1903, he was three years old when his family moved to that bustling Midwestern city. In their white frame house in West Chicago's suburbs he and his two younger sisters took music lessons. (His cellist brother, George, now of the Fine Arts Quartet, had not yet been born. Like other boys, he skated and played ball and fought imaginary Indians in vacant lots. He made weekly trips to Hull House for violin lessons with Wilfred Woolett, a member of the Chicago Symphony. He sometimes got free tickets to the concerts and sometimes went to the home of his cousin, Stephan Sopkin, also a violinist, to listen to quartet practice.

Hull House and Beyond

It was not until Henry was fourteen and had entered high school that he began to think that music might be something more than a pleasant interlude between school and the baseball field. Before long he was playing the violin in the high school orchestra and in a quartet at Hull House. The same year he entered the American Conservatory and became a member of its orchestra. He studied violin under Leon Samatini and composition and orchestration under Arthur Olaf Andersen. Paul Held and Albert Noelte, his teachers in harmony and counterpoint, helped him launch a side line career as arranger, particularly for high school and college orchestras.

Henry began to teach a few neighborhood youngsters violin. He and his pianist sister got occasional dates playing at dances, and he was sometimes lucky enough to land jobs in restaurants and pit orchestras. From the age of sixteen, he earned through music

enough to support himself.

He was determined to be a great violinist. His father. Isidor Sopkin, a manufacturer of dresses, put no obstacles in his path. He told his son quietly, "I want you to do what you want to do most. The manufacturing business is ready if you want to step into it. If it's music you want, I'll back you all I can.

From this time on, Henry took his career in dead earnest. At sixteen he formed and directed the American Conservatory Junior Orchestra of forty-five members. When he was seventeen he won the commencement contest at the Conservatory. The reward was an appearance as soloist with the Chicago Symphony in the commencement concert. At twenty-one he received his bachelor's degree from the Conservatory and was immediately engaged as a member of the faculty. When he was twenty-seven he became head of the instrumental department, teaching orchestration and conducting. By this time he had studied and could teach all the instruments. In

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But his responsibilities were expanding faster than his salary. Two years before, he had married Sylvia Millman of Louisville, and they now had a young son, Charles. With the introduction of synchronized music in the movie theaters, pit orchestras were disappearing. Dance dates were not dependable. He had toured one season with a string quartet throughout the West and Canada, but had gained only a bare living and no security for the future. Besides, it allowed him little time at home. There seemed but one outlet for a musician head of a family in the Chicago of his day: to affiliate with the public school system.

School's Horizon

Sopkin's subsequent record shows that his choice was sound. From 1931 to 1937 he taught in the high schools of Chicago. Then he was appointed director of music at the Woodrow Wilson College in that city. He taught in summers at the Universities of Wisconsin and Michigan. He conducted campus festivals where he made use of his ability as an arranger. He was a speaker at musical educators' conventions.

The twenty-year span, 1925 to 1945, saw a phenomenal rise in school music. In the teens of our century, music in public schools could he summed up as group singing periods, one or two a month, led by a visiting "superintendent of music." Today many schools have their own high-quality orchestras and bands. In western Colorado alone, some thousand young people gather yearly to participate in band tournaments. In Wrangell, Alaska, about 46 per cent of all public school pupils play an instrument under school instruction.

At an Oklahoma City Southwestern Music Educators' Conference in 1954, 165 boys and girls were welded into a first-rate ensemble culled from 3,500 students picked from 1,100 high school orchestras. In April, 1956, at the celebration of the Music Educators' fiftieth anniversary in St. Louis, one item on the program was Wagner's Parsifal, presented by the Indiana University School of Music with an orchestras—full-sized, trained, coordinated—exist in our schools and colleges today.

In 1943 Sopkin was asked to speak and conduct at a Music Educators' convention, held in Atlanta, Georgia. That year a youth orchestra had been formed in Atlanta, and in his speech before the convention Mr. Sopkin stressed the importance of forming not only orchestras integrated with the schools but general youth orchestras in which all qualified young people, in and out of schools, could take part.

Town's Youth

This advice simmered in the minds of the people of Atlanta. Then in 1944 Sopkin was again invited to Atlanta, especially to conduct the Youth Symphony. The young people did so well that his services were sought the next year, too—this time to conduct a newly organized Atlanta Youth Symphony, representing not just the school students but the town's whole youthful population.

Atlanta music lovers knew exactly what they wanted to do: bring serious music to the younger generation; give professional opportunity to young Georgia musicians; and, within a reasonable period of time, develop a native and professional Atlanta symphony orchestra. At the orchestra's first concert, free to the public, a capacity audience of 1,700 applauded the work of 100 young musicians.

In September of 1945, the organizers underwrote Sopkin's salary for a full eight-months' season of four concerts. At the end of that summer he had severed his connections with the Woodrow Wilson College and the American Conservatory in Chicago, turned down a bid to take a permanent post with the Corpus Christi College Symphony, and moved to Atlanta. "It took a lot of crust!" he says of the step. "At the age of forty you don't pull up stakes and take your wife and sons (another son, Elliot, had been born a few years before) to a new locality. Not unless you have faith in yourself—and in the community you settle in!"

The community has justified Sopkin's faith in it, but not without a bit of prodding on his part. "I love these Southerners, and I like to hear their sweet talk," says Sopkin, "but there's a job to be done. We all just had to pitch in and do it."

By 1946 the orchestra had begun to grow up. In the 1946-47 season fifteen first-chair men were engaged, and, for the 1947-48 season, fifteen more. In the 1948-49 season the professionals numbered forty-five, and in two more years made up the entire membership. These players, whether they were outsiders or members of the original youth orchestra, tended to remain in Atlanta to put down roots and to affiliate themselves with its life. Most of them became music teachers or filled positions in the churches, to the further enrichment of the community.

As a means of stretching the income of the members of the Atlanta Symphony, Sopkin has seen to the formation of groups within it—a string quartet, a woodwind quintet, the Atlanta Little Symphony of twenty-five picked members—flexible and portable enough to play at educational series and in small towns around Atlanta.

The Final Step

The step from occasional get-togethers of an amateur orchestra to supporting a professional symphony with hard cash is a difficult one for any community to take. In spite of all of Sopkin's ingenious measures, the Symphony, in the spring of 1949, found itself several thousand dollars in debt. Then the Women's Committee of the Guild was formed. In one of the hottest summers on record, the ladies went to work. It is estimated that 150 women made 15,000 telephone calls, enlisting contributions and selling season tickets. The week from September 18 through 25 the Mayor designated as "Symphony Week," a proclamation that has since been annually repeated. The campaign netted the orchestra more than 4,000 season tickets. The youth concerts were sold out within two days of their announcement, leaving 400 children on the waiting list. Since then, 70,000 children have heard the concerts yearly.

Sopkin keeps thinking up new ideas for these youth concerts. To help the children prepare for them, he had their tickets printed in special booklets containing program notes. Once at a concert he stopped the players suddenly in the midst of the slow movement of Brahms' Third Symphony. "I'm going to play the first eight bars again," he told his audience. "Listen very carefully, because

(Continued on page thirty-two)

Part of the string section of the Atlanta Symphony with Henry Sopkin conducting







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Sy

During its season just past, the Brooklyn Philharmonia sponsored a lecture-discussion series: "Five Evenings **FEATURES** with the Orchestra," in which eminent conductors, composers and musicologists were featured. The lectures were held in the lecture hall of the Brooklyn Academy of Music . . . The Verdi Requiem Mass will be presented by the Cleveland Orchestra at its April 4 and 6 concerts. The Cleveland Orchestra Chorus as well as soprano Eileen Farrell, mezzo-soprano Nell Rankin, tenor Richard Tucker, and bass Nicola Moscona, will take part . . . On April 9 the Nashville Symphony will give a performance of Carl Orff's Carmina Burana with Morley Meredith and Sylvia Stahlman in the leading roles . . . Bach's St. Matthew Passion will be presented by the Corpus Christi Symphony, at its April 13 concert. Jacques Singer is the orchestra's music director.

The North Carolina Symphony, called the "Symphony on Wheels" because it travels by bus to reach its audiences from the Atlantic beaches to the Blue Ridge Mountains, is currently in the midst of its twelfth annual tour. At the close May 22nd it will have played 113 concerts this season, sixty-six of which are free educational concerts performed for 140,000 school children During the current month the Pittsburgh Orchestra is playing engagements in Georgia, South Carolina, Tennessee, Kentucky and Ohio. Following a two-week eastern tour (April 22 - May 2), the Philadelphia Orchestra under Eugene Ormandy will embark on a transcontinental tour, its fifth . . . During the Spring tour of the National Symphony Orchestra (southern cities and campuses) pianist Seymour Lipkin will be the orchestra's soloist . . . Having finished its winter tour which took it to eastern cities, the Minneapolis Symphony is now (March 16) starting out on its Spring tour to Northern Minnesota, North Dakota and Canada . . . This Spring also the Cleveland Orchestra will make a tour of Europe under the direction of its conductor, George Szell, and his assistant, Robert Shaw. It will arrive there in early May for a six-week coverage of principal citics in Scotland, England, Belgium, Germany, The Netherlands, France, Spain, Italy, Switzerland, Austria and Scandinavia. An American work will be offered on each program. The tour will be taken in cooperation with the International Exchange Program of the American National Theater and Academy.

Edward Druzinski, harpist, will be soloist with the Detroit Symphony, at its March 14 concert . . . Another SOLOISTS harpist, Phyllis Schlomovitz, will be featured artist with the Waukesha (Wisconsin) Symphony, at its March 19 concert . . . Maria Tipo will be piano soloist with the Pittsburgh Symphony at its March 29 and 31 concerts . . . Ferdinando Cortellini, first violist of the Indianapolis Symphony, acted as soloist at the concerts of February 9 and 10 . . . Jacob Lateiner, pianist, will be soloist with the Cedar Rapids Symphony at its March 25 concert. Henry Denecke is the orchestra's conductor . . . Sigmund Effron, concert master of the Cincinnati Symphony, will be heard in solo capacity at the April 5 and 6 concerts under Thor Johnson. The happy choices of this program will be Mozart's Serenade in D Major and Bartok's Concerto for Orchestra ... Herman Clebanoff, violinist, will be soloist at the Spring concert of the Kenosha (Wis.) Symphony.

CURTAIN CALLS

Gluck's opera. Orfeo ed Euridice, will be presented in concert form March 17 by the Little Orchestra Society of New York. Its conductor,

Thomas Scherman, has chosen Elena Nikolaidi and Teresa Stich-Randall for the title roles. Pierrette Alarie will sing Eros. The American Concert Choir will also take part . . . The opera Martha, sung in English, was one of the offerings of the thirteenth San Antonio Grand Opera Festival last month. This Von Flotow opera was the offering

also of the University of Miami Opera Association on February 11 at the Miami Coliseum, Coral Gables, a performance also given in English ... For the first time in its history, the Wichita Falls (Texas) Symphony will present a semi-staged version of an opera for its March 18 program. It will be Puccini's La Boheme, given in English (the Martin translation), and its leading roles will be taken by the ten Wallace Award winners in this Spring's Young Artists Competition . The Salmaggi Opera and Concert Association will present Giuseppe Verdi's La Traviata at the Jefferson Junior High School, at Fair Lawn, New Jersey, April 21 . . . Julius Rudel, who has been with the New York City Opera as conductor since its organization in 1944, has been appointed its managing director. The City Opera will have a six-week season beginning around the end of September . . . The Grand Rapids Symphony continues with its annual offering of an opera in concert form. This season, it was Cavalleria Rusticana, the performance conducted by Désiré Defauw. Mr. Defauw. conductor of the orchestra since 1954, has had his contract renewed for two years.

Newell Jenkins will conduct the National Orchestral Asso-**GUESTS** ciation, New York, at its March 19 concert. He is the founder and conductor of the Piccola Accademia Musicale of Florence, Italy . . . Returned from an engagement in Oslo, Norway, where he conducted two performances of Mahler's "Song of the Earth," Dr. Heinz Unger is now preparing the York (Ontario) Concert Society, of which he is permanent conductor, for its fifth annual series of four concerts, to be presented in April and May . . . George Szell. who has been musical director of the Cleveland Orchestra now for ten years, made his first appearance as conductor of the Minneapolis Symphony on January 11. His program included Delius' Prelude to Irmelin . . . Bruno Walter who has announced his desire to confine future guest appearances to "special occasions," will be the opener of the Chicago Symphony's fall season. He will conduct the first concert of that orchestra's sixty-seventh season in a performance of Beethoven's Ninth.

Various orchestras raise money through "balls." These are publicized under a variety of names. The Akron, the MONEY Erie and the Wichita symphony orchestras hold "Viennese Balls"; the Austin Symphony, a "Reflections Ball" (in a sort of Hall of Mirrors); the Cincinnati a "Tapestry Ball"; and the Knoxville and the National of Washington, D. C., "Symphony Balls." The latter orchestra netted \$40,000 from a "Chinese auction" held during its ball early this season.

February had its usual crop of special Lincoln programs, or at least Lincoln features. The Austin Symphony under LINCOLN Ezra Rachlin included in its program of February 4 Copland's A Lincoln Portrait with Mel Pape as narrator . . . The Pasadena Symphony, under the direction of Richard Lert, performed the same work on February 17, with Victor Jory the narrator. Seems as though some composer should by now have thought up a George Washington Portrait.

At the one hundredth anniversary concert of ANNIVERSARIES the Peabody Conservatory in Baltimore, Maryland, held February 11. Reginald Stewart conducted the Baltimore Little Orchestra in a program of contemporary American works by Charles Ives, Peter Mennin, Lukas Foss and Samuel Barber . . . The North Carolina Symphony conducted by Benjamin Swalin, is now in its twenty-fifth anniversary year . . . The Little Orchestra Society of New York, conducted by Thomas Scherman and the Omaha Symphony conducted by Richard Duncan are both observing their tenth anniversary. In its anniversary booklet the Omaha Symphony has printed a breakdown of the compositions played during the nine-year period just passed. Mozart, Beethoven, Tchaikovsky, Wagner and Brahms, in that order, rated first positions in number of compositions played. Listed also were forty-seven contemporary compositions by thirty-five composers, seventeen of these living American composers. The two Americans rating most in this list were Samuel Barber and Howard Hanson, with three compositions apiece.

The Memphis Sinfonietta, now midway in its fifth season, YOUTH has expanded its program of service to include a most successful series of ten youth concerts in the city and parochial schools. Its conductor, Vincent de Frank, gives his young audiences an informative, entertaining resume of each of the selections played ... In Cedar Rapids youth concerts are not "warmed-over" adult conexciting



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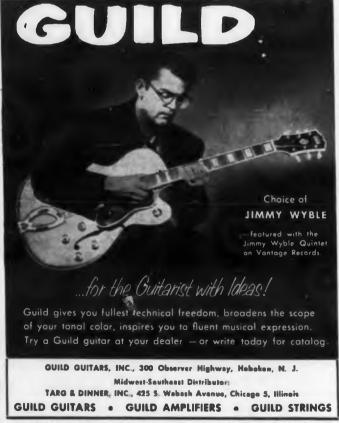
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certs, either. Ballet, art, drama are so interwoven with the music that the children experience no sense of sameness, but are constantly stimulated to listen and to appreciate . . . The Nashville (Tennessee) Youth Orchestra will travel to Miami, Florida, in April for a performance at the Convention of the Southern Music Educators, April 27-30.

The United States will henceforth observe annually, in the early part of each February, an "International Music Fund Week." Serge Koussevitzky began the International Music Fund through a benefit concert with the Boston Symphony in 1948. The money raised then and at a later concert was turned over to the United Nations Educational, Scientific and Cultural Organization which supervised distribution of the money in the form of fellowships to composers and commissions for new works. At Mrs. Koussevitzky's request early this year, thirty-eight orchestras in the United States, Canada and Europe performed special works in honor of "Fund Week." The Fund's purpose is to help composers on a permanent international basis through live performance, publication, recording and broadcasting of their compositions.

Louis Gesensway's "Now Let the Night be Dark for PREMIERES All of Me" received its world premiere at the February 1 concert of the Philadelphia Orchestra. A member of the orchestra's first violin section, Mr. Gesensway has already had three works given first performances by his colleagues and Mr. Ormandy. The new Tone Poem for Orchestra is described by its composer as a "mood picture" which found its inspiration in the verse by the New England poet, Robert Frost, beginning "Let the night be dark for all of me"... On April 30, Celia Merrill Turner, associate conductor of the Pontiac Symphony, will conduct the premiere of her own composition, a symphony commemorating the culture and heritage of the Indians who earlier inhabited that area. The composition, as yet unnamed, was commissioned by the Pontiac Symphony. Mrs. Turner, a member of Local 5, Detroit and Local 802, New York, has had several other compositions of hers performed: an opera, The Ninth Minute and a string quartet, Passaglia for Strings . . . The Portland (Oregon) Symphony orchestra, Theodore Bloomfield, conductor, as its contribution to International Music Fund Week, gave the first performance in the United States of Farandole Burleske by the contemporary Belgian composer, Gaston Brenta . . . Declaration, a new symphonic work by the noted American composer, Morton Gould, was given its world premiere by Howard Mitchell and the National Symphony Orchestra, at the Inaugural concert, January 20. This was a most suitable contribution since the work is based on the "Declaration of Independence" and the events leading up to the writing of this memorable document . . . An Oratorio by Normand Lockwood, written in two parts, "Children of God," and "Ain I My Brother's Keeper?," was given its world premiere by Thor Johnson directing the Cincinnati Symphony on February 1. This premiere by Dr. Johnson not only pointed up his position as Chairman of the National Council of Churches' Commission on Music—a sponsor—but also served as his contribution to International Music Fund Week, of which he is committee member. The other commissioner of the oratorio was Berea College, the seal of which reads: "God hath made of one blood all College, the seal of which reads: God nath made of one blood an nations of men"... At the April 9 and 10 concerts of the Philadelphia Orchestra, the world premiere of Howard Hanson's *The Song of Democracy* will be presented. Eugene Ormandy will conduct, besides the orchestra, the Howard University Chorus. Soloists will be Lois Marshall, John McCollum, Herbert Beattie, and Margaret Roy... On April 5, the Pittsburgh Symphony conducted by William Steinberg will present the world premiere of Boris Koutzen's Overture From the American Folklore.

The Oberlin (Ohio) Festival, formed in 1951 to en-FESTIVALS courage young composers and to acquaint the public with new developments in the world of contemporary music, stood host to composer Luigi Dallapiccola at its February 21-23 concerts. Mr. Dallapiccola appeared with the Oberlin Orchestra as soloist in a performance of his own piano concerto, Variazioni per Orchestra. One of the foremost Italian exponents of the twelve-tone technique, he at present is teaching at Queens College in New York City . . . This Spring the University of Illinois is presenting a festival of fourteen new works including three symphonies and chamber operas by Ernst Krenek and Jan Meyerowitz. These commissions were made possible through the Fromm Music Foundation. Robert Shaw will be the festival's guest conductor.

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LESSON V.

The Triad in First Inversion

A chord containing a doubled root and a fifth, or a doubled fifth and a root, and whose bass is a third, is known as a triad in first inversion.



Requirements for Connections and Progressions of Só and Só

1. Triads in first inversion S6¹ or S6⁵ can progress successively or mix with triads in root position (S5).

2. The chord which precedes or follows a triad in first inversion should have a bass which is a common tone or a second above or below that of the bass of the S61 or S61.4





3. A progression involving a bass leap into or out of an S6 is only advised when the preceding or the following chord is in the same, zero cycle (CO).



4. Connections between consecutive S61 or S61 should take place with parallel movements of the duplicated tones. Such parallel octaves are valid.



The purpose of this rule is to limit progression to and from inverted chords where leaps in the base are necessary. In classical distonic harmony, comparatively few progressions occur wherein the base of a triad is root position on the first or eixth scale degree "leaps" to the base of a triad on the second degree.



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6. Limit S6 to major and minor triads. Avoid all augmented S6. Augmented S6 always sound as triads in root position and should be written as such.



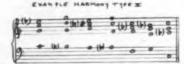
- 7. Diminished S6 will not be used except as parts of diminished seventh chords.
- 8. When writing the upper triad of an So, the root or the fifth can be doubled at will. To avoid changing upper harmony from three to two parts, duplicate roots or fifths should be written one octave apart and not in unison.



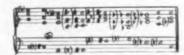
The following example of diatonic harmony illustrates the requirements just outlined. Notice that the positive or negative cycle order determines the sequence of underlying roots of chords. Roots are basses only when triads in root position are present. Roots are in upper triads when the third of an S6' or S6' is the bass.



Here are the chords of the preceding example in diatonicsymmetric progression. Evaluate versions using individual as well as mixed major-minor structures.



Here is an example of harmony type III. It illustrates alternating S5 and S6 progressing through roots in four tonic sequence. (C·A·F\$.Eb·C). Evaluate versions using individual as well as mixed major-minor structures.



* Notice in the above example at the asterisk inside the circle how CO is used to bridge progressions between S6 and S5 within the same tonic. The rule for CO connection of S5 also applies to connectuity S6 or S5 and S6 combinations. Connect different attur-tures through the same position. The same structures can be connected through different positions.



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Assignment!

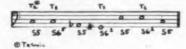
1. Compose diatonic, type I progressions to basses in (a), (b), and (c). Do so by adding upper triads to complete the S5, S6' or S6' called for. To complete an S5, add an upper root, a third, and a fifth. To complete an S6¹, add a doubled root and a fifth; and S6⁵, a doubled fifth and a root.



2. Convert examples (a), (b), and (c) from diatonic harmony, type I, to diatonic-symmetric harmony type II. Do so, changing the diatonic structures by adding major and minor accidentals to each chord. Use black color for the accidentals of major chords, red for minor chords.

3. Write upper major triads to S5, S6¹, S6⁵ basses in the following tonic systems.

THREE TORIC SYSTEM: ROSTS C,Ab, E, C.



SIX TONIC STOPEN: ROOMS C, D, E , FR, Ab, BP , C.



4. Add minor accidentals (red color) to each major triad in the preceding three and six tonic progressions.

5. Compose diatonic harmony from the following cycle and chord



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TRUMPET TALK

(Continued from page twenty-three)

But now, after fifteen years of comparing notes with other players and teachers and analyzing pupils of all ages, and working out problems in my own playing and in that of many others, I finally discovered that, first, my teachers were showing me "the shortcuts" all the way along. They just did not call them that. Secondly, experience - in both playing and teaching - brings additional "self-discovered" techniques of directness and less and less "trial and error" procedure.

It is a pleasure to pass along this information (from many cumulative sources) to all of you who are interested. Also, I would like to invite any of you who have some subject to discuss that would make a good contribution to columns of the future to write to me at my home address, 519 West 27th Street, Minneapolis 8, Minnesota. Those communications which lend themselves most practically to written discussion, and in a column of this type, will be presented for the benefit of all readers.



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IT'S IN THE NEWS

★★ Alfred Wallenstein was conductor of the Rochester Philharmonic at its February 21 and March 7 concerts. He will again lead it on March 14 when Eileen Farrell will be soprano soloist.

★★ The Metropolitan Opera Company has engaged Karl Boehm, former director of the Vienna State Opera, as a principal conductor of the Metropolitan Opera next season.

★★ Evan Whallon has announced his resignation as conductor of the Springfield (Ohio) Symphony. He will become full-time conductor of the Columbus (Ohio) Symphony. Elden Bayley, Jr., acting president of the Springfield Symphony Board, has appointed a committee to screen applicants for the conducting position for the 1957-58 season.

★★ The Savannah (Georgia) Symphony has just recorded its most successful year to date. A deficit of \$4,000 acquired during three previous years of operation has been liquidated.

★★ The Northwest Grand Opera Company of Seattle, Washington, will begin its Spring season in the best financial condition in its history.

★★ The Budapest String Quartet and István Nádas, pianist, contributed their talents to a benefit concert for Hungarian relief at a concert in New York January 13. Sponsored by the Young Republican Clubs of Barnard College and Columbia University, proceeds were donated to the International Rescue Committee.

A valuable Joseph Gagliano violin has been presented to the Boston Symphony by Mrs. Carmine Fabrizio of Middletown, Connecticut, whose husband was a member of the Boston Symphony between 1910 and 1912.



Walter Mantoni, conductor of the Midland (Taxes) Symphony. The erchestre has greatly increased its previous budget under his conductorship. He is also conductor of the Symphony Orchestre of Odesse, Texas.

★★ Robert Whitney conducted the Louisville Orchestra in the world premiere of Fantasia, Chaconne and Allegro by David Van Vactor on February 20. This was a commissioned work. Mr. Van Vactor is conductor of the Knoxville Symphony and a professor of music at the University of Tennessee.

★★ An Opera Institute for Conductors, to be sponsored jointly by the Juilliard School of Music and the American Symphony Orchestra League, will be held from April 10 to 24 in New York City. The Juilliard School will offer its stage facilities, an ensemble of thirty singers and an opera orchestra for the Institute. Conductors Carl Bamberger, Jean Morel, Max Rudolf and Frederick Waldman will furnish guidance for the out-of-town conductors who come to gain experience.

** At the March 20 concert of the Philharmonic Orchestra of Greater Paterson Mozart's Coronation Concerto will be performed with Isadore Freeman, pianist, and Brahms' Double Concerto with Carl and Isabelle Wegman, cellist and violinist. Walter Schoeder is the orchestra's conductor.

A grant of \$10,000 has been awarded the Portland (Oregon) Junior Symphony by the Rockefeller Foundation for "commissioning of orchestral works suitable for performance by junior orchestral groups." The scarcity of contemporary compositions gauged to the technical limitations of young players was



C

Hinry Siegl, the nawly appointed assistant conductor and concert master of the Seattle Symphony Orchestra.

cited as the basis for the grant. The Portland Junior Symphony which is led by Jacob Avshalomoff, will use the money over a three-year period, commissioning two new works a year.

★★ Duo pianists Markowski and Cedrone played Poulenc's Concerto in D minor for Two Pianos and Orchestra at the February 7 concert of the Civic Symphony of Boston. Paul Cherkassky is the orchestra's regular conductor.

★★ On February 22, the Yale University School of Music presented a concert featuring music composed by alumni of the school and performed by still other alumni.

HENRY SOPKIN

(Continued from page twenty-five)

when it's done, I want you to hum it." Relating the incident, he says, "I had an anxious moment there. They might have failed me. As a matter of fact the melody came out strong."

When Sopkin received an award from the Juvenile Court for his work with children, the judge told him, "The week you have children's concerts there are fewer arrests among juveniles."

Sopkin has taken great pains to train young people for ultimate membership in the adult orchestra. For two summers he acted as head of a symphony school operated eight weeks in July and August by the Symphony Orchestra Guild. In this work, with an assistant and four staff teachers, he trained two groups, one of children from seven and a half to thirteen, the other of children from thirteen to seventeen. He also supervised a training orchestra of his school students throughout the regular public school terms. No student was eligible for the training orchestra, no matter how talented, unless his or her talent was offered also to the school orchestra.

Sopkin's success with young people is explained easily by those who have seen him at

work with them. He is competent and knowing, and has a quiet sort of confidence that draws out the best in everyone.

By 1955 the Atlanta Symphony was giving fifty concerts a season, the budget had multiplied many times over, and the personnel was derived from the best instrumentalists in the nation. Since 1952-53, Colonial Stores, Inc., has presented a series of five Sunday afternoon Family Concerts. Each spring the orchestra puts on a festival of American music. Throughout the season it fills one-day engagements (by bus) in smaller towns in the five surrounding states. On February 6, 1955, when the orchestra's tenth birthday was celebrated, NBC carried the broadcast to the whole nation.

Behind all this there is a very quiet and a very determined man. There are no letdowns in standards. The way the composer meant the music to be—that is the way it is to be. As to the methods—any method is right, Sopkin believes, that will produce these results and still keep the good will of the orchestra. The whole project in Atlanta is characterized by good will—his and the people's.

-Hope Stoddard.

CLOSING CHORD

JOSEF HOFMANN

Death has ended the long and varied career of Josef Hofmann, celebrated pianist and honorary member of the American Federation of Musicians. He passed away in Los Angeles, California, on February 16 at the age of eighty-one.



Born in Poland, January 20, 1876, he was a celebrated piano prodigy at the age of five. In 1887 he made his first tour of the United States, presenting some fifty concerts. A New York philanthropist, Alfred Corning Clark, gave Hofmann's father \$50,000 so that the young genius could re-sume his musical education. At sixteen Mr. Hofmann became a pupil of Anton Rubinstein. For a quarter of a century he toured Europe and the United States regularly, with enormous success. Critics agreed his technique was "unsurpassed by that of any living player.

In 1924, when the Curtis Institute of Music was founded in Philadelphia, he became its first director and remained at this institute, teaching many outstanding young students, until he moved to California.

His last public appearances were at the Hollywood Bowl and the Embassy Auditorium in Los Angeles in the early 1940's.

FREDERIC I. BRADLEY

Frederic I. Bradley, a French horn player in the Rochester Philharmonic Orchestra for thirty-one years and proprietor of the Tally-

Ho Summer Music Camp in Livonia, New York, died suddenly on January 3. Born in Rochester October 10, 1897, Mr. Bradley retired from the Rochester Philharmonic two years ago to devote his time to his duties as teacher at the Eastman School of Music and director of the summer camp.

He was a member of Local 66, Rochester.

HENRY FILLMORE

The noted band director, Henry Fillmore, died in Miami, Florida. on December 7 at the age of seventy-five. His long musical career included the compositions of dozens of band marches which have attained popularity. He was a trombone player and one of his most popular works was the trombone march, "Lassus Trombone." He was a member of Local 1, Cincinnati, Ohio.

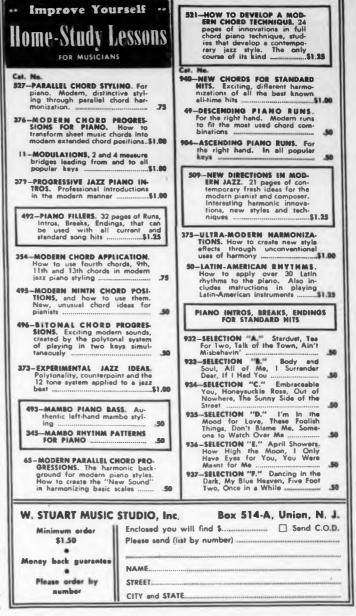
GUSTAVE LANGENUS

Gustave Langenus, a long-time member of Local 802, New York City, and one of the world's great clarinettists, died at his home early January 30 in Commack, Long Island, New York, at the age of seventy-three.

Mr. Langenus was born in Malines, Belgium, on August 6, 1883. He began study of the clarinet at the age of nine. After studying with the great Poncelet at the Brussels Conservatory of Music, he graduated with highest honors in 1900. In 1903 he left Belgium for England and studied with the Belgian clarinettist, Hanon. He became clarinettist in the Queen's Hall Orchestra in London under the baton of Sir Henry J. Wood.

Mr. Langenus came to the United States upon the request of the late Walter Damrosch and was immediately engaged as solo clarinettist with the New York Symphony Orchestra. In 1916 Mr. Langenus organized, with Carolyn Beebe Whitehouse, the New York Chamber Music Society, a group which performed for many years in New York City and in many cities all over the country.

In 1919 Mr. Langenus was engaged as solo clarinettist with the New York Philharmonic Orchestra and played with that organization (Continued on page thirty-nine)





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• Harry Kruger: It is always good news to us when a home-town boy makes good in his home town. This is what Harry Kruger, assistant conductor of the Atlanta (Georgia) Symphony Orchestra has done—and after varied experiences in the ranks and on the podiums of other orchestras.

These experiences, involving flute playing, and podium occupancies, have been centered in his home state and in Massachusetts. Born in Atlanta on July 20, 1929, he was playing flute in the Atlanta Symphony by his seventeenth year. After three years in this orchestra (1946-49) he matriculated at the New England Conservatory which graduated him in 1953. However, during his stay in Massachusetts he not only studied flute with Georges Laurent and William Kincaid, and conducting with Richard Burgin and (summers) with Pierre Monteux, but played flute in the Springfield (Massachusetts) Symphony, in the Portland (Maine) Symphony and in the Boston Pops Touring Orchestra. He was moreover guest conductor of the Portland Symphony and of the New England Philharmonic (a training orchestra for the Boston Symphony), conductor of the Arlington Symphony, and, for one semester, of the New England Conservatory Orchestra. He also conducted the Conservatory Chamber Orchestra and the Cambridge Chamber Orchestra.

Since 1955 he has been assistant conductor of the Atlanta Symphony, one of the most precocious of orchestras, since in the brief eleven years of its existence it has reached the status of a fully professional "major" organization.

Mr. Kruger has expanded in Georgia as he did in Massachusetts. He has founded and is the conductor of the Kruger Sinfonietta, a group organized to bring to the south, on a regular and permanent basis, the great literature for small instrumental ensembles. Its goal is to fulfill the two-fold need of the Atlanta audience for chamber music and of the musicians for this kind of experience. Formed from among Atlanta's outstanding musicians, it adapts its size to meet the musical requirements of a particular occasion.

Kruger keeps busy. He recently led his Sinfonietta at the Georgia Institute of Technology; was its conductor at the Atlanta Civic Ballet Festival and for the Atlanta Art Festival. (At this event he played works by Leroy Anderson and Samuel Barber.) He lectures before the symphony guild, before men's clubs

and in classrooms. He teaches in the instrumental program of the Atlanta Public Schools.

He is very happy in all this work. "It is a pleasure to return to one's home town and be permitted to do the work for which one has trained," he says. He has great plans for the future which include state-wide touring with his ensemble and an expansion of work among the young people.

• Guy Taylor: During the six years in which Guy Taylor has been conductor of the Nashville (Tennessee) Symphony, that orchestra has become an increasingly eloquent and proficient group. Another development has been the expansion of the children's concerts. These presented in two pairs each season, always result in sold-out houses. They are televised in the classrooms of schools throughout middle Tennessee and include an annual composition contest for children. Also during Taylor's tenure pop concerts have been inaugurated.

The current season opened with a complete sell-out for the entire subscription series, the first in the history of the orchestra.

The orchestra has sprouted various smaller units: the Symphonette, a string quartet, a woodwind quintet and a brass sextet. These give concerts in schools and also demonstrate at the instrumental clinics in elementary and junior high schools. Summer concerts; "family night" concerts (a whole family for \$1.00) and the custom of inviting great composers to hear their works performed at regular concerts are other features.

Mr. Taylor who has been behind most of

these developments is working on home soil in a very true sense, since he is a native of Anniston, Alabama, born there on Christmas Day, 1919. He began serious music study at the Birmingham Conservatory of Music under the eminent violinist, Ottokar Cadek. In the five years he studied under Cadek he was violinist and violist with the Birmingham Civic Symphony. At nineteen he became a member of the Birmingham National Youth Administration Orchestra, one of the "feeders" for the Stokowski All-America Youth Orchestra. In 1941 he studied under Dimitri Mitropoulos who was then conductor of the Minneapolis Symphony. His trip to Minneapolis was financed by means of a fellowship from the Birmingham Music Club.

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The year 1942 he spent in the U. S. Army, where he became acquainted with Thor Johnson, today conductor of the Cincinnati Symphony. While in the Army he conducted the 87th Infantry Division Band, and from this group he developed a little symphony and a chorus which gave an estimated 500 concerts and broadcasts in six different countries. After his release from the service, he studied at the Mannes Music School and at the Juilliard School of Music. His teachers in the latter school were Thor Johnson, Edouard Dethier and Fritz Mahler.

After graduation from Juilliard, Taylor became conductor of the Springfield (Ohio) Symphony, remaining there three seasons (1948-51). There he developed a community chorus and inaugurated youth concerts. He made an average of thirty appearances each year as a speaker before local societies and wrote a weekly column on music in the local newspaper.

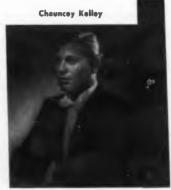
When in 1951 Taylor became conductor of the Nashville Symphony, he threw himself into the development of this orchestra with equal zeal. His program policy includes the performance of an American work at each regular concert. An outstanding work by a regional composer is the feature of each season.

The Nashville Symphony presents six subscription concerts each season, two pairs of children's concerts, pop concerts, tour concerts and the "family night" series. Taylor also conducts the twenty-three members of the Nashville Symphonette in a series of concerts at ten high schools each season, these sponsored by the Music Performance Trust Funds of the Recording Industries, with the cooperation of Local 257, Nashville.

(Continued on the following page)







INTERNATIONAL MUSICIAN

● Chauncey Kelley: The founder-conductor of an orchestra holds a special place in the hearts of a town's citizenry: he is the symbol of the town's emergence from a state of mere existence to a state of cultural awareness and enterprise.

Chauncey Kelley, who organized the Savannah Symphony in October, 1953, and has since been music director of the Symphony Society there and conductor of the orchestra, as well as founder-conductor of the Savannah Symphony Youth Orchestra, is such a person. He on his part is thankful for the opportunity fate has put in his hands. "A conducting career in a city such as Savannah," he says, "offers great opportunity for community service."

Kelley was born September 23, 1915, in Pittsburgh, Pennsylvania, and studied at the Fine Arts College, Carnegie Institute of Technology, Pittsburgh, and at the Juilliard Graduate School. New York City. From 1951 to 1953, he served as advisor on music to the "Voice of America," U. S. Department of State, and the Fall of 1953 conducted background music for a series of United Nations' films using the NBC Orchestra. Meanwhile he had been conducting extensively in radio as staff conductor of the ABC network. In 1949, 1950 and 1951 he toured Europe as guest conductor in France and Italy. He also made three nation-wide tours as assistant to Paul Whiteman.

Symphony orchestra experience was gained through his engagement from 1936 to 1938 as oboist with the Pittsburgh Symphony and later with the NBC Symphony under Toscanini.

The Savannah Symphony has developed as rapidly as any other orchestra in the Southeast. During its first year the Orchestra gave six concerts on a budget of \$15,000. During the current season twenty-two concerts will be given, the budget in the meantime having grown to \$63,000. The Symphony rests on a firm base of business and industrial support, and the city's leading business men and industrialists take an active, personal interest in its activities.

This year the Savannah Symphony will expand beyond its subscription series to inaugurate a "pops" concert which will grow into a series of its own, a concert for Tiny Tots (aged three to seven) and a concert of American music, the latter sponsored by Lachlan MacIntosh, Daughters of the American Revolution. Plans for the future include a "pops" series, a summer series, and more student concerts for the junior high and high school

A LOCAL OFFICER'S REPLY

(Continued from page seven)

parents of musically talented youngsters, you will take a long serious look at the plight of musical culture today, as it projects into the next decade. You will present the side of the story that will open the window of dwindling opportunity for the musician and let in the fresh air of facts to dispel the stale climate of indifference and apathy on the part of John Q. Public. John will pay for his automobile, his shoes, his bread, his luxuries, but when he plans a public function, he thinks FREE music, he asks FREE music. He grumbles about the union wanting its members to be paid for tooting, whistling, plinking, and booming. He prevails on the schools to send over a few kids to play "for experience" or gathers together a few of his non-professional friends who own instruments. This keeps the professional from a pay job. Multiply this circumstance by the many John Q's everywhere and you have one prime reason why many union musicians are hobbyists today.

Tell your readers about all the radio stations whose "disc-jockey" programs grind out thousands of hours of recorded programs, with never a 15-minute live musical program. (This happy situation is sheltered and protected, 100 per cent invulnerable to any union remedy, by the innocuous provisions of the Lea Bill. Look it up.)

Tell your readers about the sad plight of many symphony orchestras who struggle constantly with deficil operations, trying to preserve a rich musical culture and artistic excellence. Orchestras whose budgets dwindle and dwindle to disbandment, leaving highly-trained members to seek income security in non-musical fields. Tell about the situation confronting the serious composer with real talent, whose creative hours must be spent in the more pressing pursuits of making a bare living . . . not writing great music.

Tell your high school youngsters studying musical instruments with an eye to a future career in music how they will ten years hence be confronted with free high school bands playing for all manner of public gatherings and functions unless the musicians' union, as it is now doing under Jim Petrillo's able leadership, constantly fights, using the MUSIC CODE OF ETHICS to educate the public to

PAY for performances at dances, dedications, parades, festivals and the like.

Tell your readers how the American Federation of Musicians has staged an unprecedented all-out campaign to achieve repeal in the Congress of the discriminatory war-time excise tax known as the 20 per cent Amusement Tax, which has closed many rooms in hotels, restaurants and clubs and has thrown all types of entertainers and service help into the ranks of the unemployed. Explain to your readers how musical culture and musical profession can flourish and grow under a condition where a small handful of five-figure income men make all the sound-tracks, all the records, and play all the TV and radio shows to the eventual extinction of the rank and file musician who does not or cannot live in New York or Los Angeles.

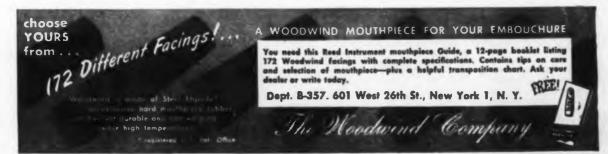
Lastly, ask yourself if the cause of this insurgent, well-heeled minority really needs championing; ask yourself if the case for proprietary rights has ever been fully or clearly made; ask yourself if you have been fair to your readers in polling a few delegates at a convention and concluding that this represents a majority, vocation-wise. Ask yourself if a rabble-rouser such as Reed has a just and moral case, which in the overall purpose purely and simply is to weaken, demoralize and wreck the very organization which gave him sustenance and a chance at the better things of life, which he manifestly has enjoyed.

To conclude, it is important in my view to awaken your readers to the deeper issues involved, and, given only facts and an objective view of both sides of the ball, let the reader decide for himself where sympathy belongs and where denunciation lies.

Most sincerely yours.

TED DREHER,
President, Local No. 34,
American Federation of
Musicians,
1017 Washington Street.
Kansas City 5, Missouri.

Reprinted from UNISON, Organ of Local 34, Kansas City, January, 1957



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Anyone knowing his whereabouts contact Secretary Ray N. Tanaka, Local 677, A. F. of M., 1760 Ala Moano Blvd., Honolulu, Hawaii.

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Denoon, James M., member of Local

47, Los Angeles, Calif.
Denyke, Dusty, member of Local 591,
Port Arthur, Ont., Canada.

Paige, Harold E., member of Local 802. New York, N. Y.

Anyone knowing the whereabouts of the above will please get in touch with Leo Cluesmann, Secretary, A. F. of M., 220 Mt. Pleasant Ave., Newark 4, N. J.

WANTED TO LOCATE

Carl Freed, member of Local 148, Atlanta, Ga.

Anyone knowing the whereabouts of the above will please communicate with C. L. Sueed, Secretary of Local 148, A. F. of M., 921-922 Mortgage Guarantee Bldg., Atlanta 3, Ga.

CALL FOR SEMI-ANNUAL CONFERENCE OF MUSICIANS

To all Connecticut locals:

In conformity with the agreement of the Connecticut Conference of Musicians, all State locals constituting the Connecticut Conference are hereby notified that the next meeting will be held at D'Angelo's Restaurant, Watertown Ave., Waterbury, Conn., Sunday, March 31, 1957, at 11:00 A. M. Fraternally yours.

> HAROLD HARTLEY, President, Local 63. FRANCIS FAIN. Vice-President, Local 285. JOSEPH W. COOKE. Sec.-Treasurer, Local 432.

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Rappa Records, Inc., Raymand
L. Krauss
Kolb, Clarence
Morros, Borin HOT SPRINGS
NATIONAL PARE,
Mack, Bee
LITTLE ROCK:
Arkanass State Theatre, and Edward Stanton, and Grover J.
Butler, Officers Bennet, O. E.
Civic Light Opera Company,
Mrs. Rece Sazon Price, Stewart, J. H. Weeks, S. C. McGEHEEs Taylor, Jack
MOUNTAIN HOME:
Robertson, T. B., Robertson
Rodeo, Inc. Rodeo, Inc.
NORTH LITTLE ROCE:
Cotton Club, and Johnny
Thomas, S. L. Kay, Co
PINE BLUFF: PNE BLUFF:
Arkamas State College
Casico, and
A. B. Thompson
Johnson, Eddie
Lowery, Rev. J. R.
Robbins Bron. Circus, and C.
C. Smith, Operator (Jackson,
Miss.)
Scott, Charles B.

Royal Room, and Irving King, Mrs. Thelma King, Bob King, Employers Savoy Ammement Co., and Mar Coben, Employer Six Bros. Circus, and George McCall Harry S. Taylor Agency Trocadero, and Sam Einstoss, Employer Universal Light Opera Co., and Amocatation

Amociation

Yogue Records, and Johnny
Anz, Owner, and Bob
Sevens, P. L. Harper
Wally Kline Enterprises, and
Wally Kline
Western Recording Co., and
Douglas Venable

LONG BEACH:
Anderson, John Murray, and
Silver Screen, Inc.
Backlin, Frank and Beatrice sucalin, Frank and Beatrice Blue Fox Enterprises, Gene Plyler, Employer, T. P. Komers, President Jack Lasley's Cafe, and Jack Lasley

ack Lasley's Cafe, and Jack Lasley ong Beach Exposition, and D. E. Kennedy, Pres., Horace Black, Director and General Manager, James Vermazes, Assistant Director, May Pilippo, Sec., Evalya Rinehart, Assit. Office Mgr., Charles D. Spangler, Public Relations and Publicity Dept., George W. Bradley, Advance Ticket Director,

rector.
McDougall, Owen
Sullivan, Dave Sullivan, Dave

LOS ANGELES:
Aqua Parade, Inc., Buster
(Clarence L.) Crabbe
Arizona-New Mento Club,
Boger Rogers, Pres., and
Frank McDowell, Treasurer
Beta Sigma Tau Praternity,
Inc., and Benjamin W.
Alston, Employer
Blue Light Ballroom, and
Bill lory
Brisk Eatcrprises
Coffure Guild, Arthur E. Tenl
and S. Tex Bose
Coleman, Pred
Cotton Club, and Stanley
Amusements, Inc., and

Amusements, Inc., and Harold Stanley

Harold Stanley
Dalton, Arthur
Edwards, James, of James
Edwards, James, of James
Edwards Productions
Pontaine, Don & Lon
Portson, Jack, Agency
Gradney, Michael
Halfont, Nate
Henneghan, Charles
Hollywood Cafe, and Lore Elias
Maxwell, Claude
Merry Widow Company, and
Eugene Hashell, Raymond
E. Mauro
Miltone Recording Company

E. Mauro Miltone Recording Co., and War Perkin Moore, Cleve Morris, Joe, and Club Alabam Mosby, Esvan

ew Products Institute of America, and Joseph H. Schulte Pierce, Pops Royal Record Co. Ryan, Ted Villian, Andre

Ryan, Ted
Villion, Andre
Vogel, Mr.
Pugh, Archie Gayer, Coweren, and L. P. Stotz,
Archie Georde, Becording
Studio, and Rusty Welcome
Wilsham Bowl
Wishare Bowl

MARIN CITY: Pickins, Louis NEVADA CITY:
National Club, and Al Irby.
Employer NEWHALLI Terry, Tes

NORTH HOLLYWOOD: Hat and Cane Supper Club, and Joe Wood and J. L. Pender, Owners Lobmuller, Bernard

NORWALE:
Bob-Lyn, Inc., and/or Robert
Schuller, President, and/or
Ted Wicks, Partner, and/or
The Terraine Room

The Terraine Room OAELAND: Arrow Club, and Joe Bronk, Frank Merton and Joy Sheet, Frank Retries have joy officer.
Itwosers
Bill's Rondevu Cafe, and Wm.
Matthews
Carlos, Jess
Ernest Jones Artists Agency
Moore, Harry
Mork's, Roy
OCEAN PARK:
Prontier Cub. and Robert

OXNARD: McMillan, Tam, Owner, Town House

PASADENA: Hazelton, Mabel Ware, Carolyn E. Zebra Room. Lou Warner, Employer

RICHMOND: Downbeat Club, and Johnnie Simmons Jenkins, Preddie

Jenkins, Freddie
SAN DIEGO:
Bluer and Rhythm Attractions
Agency
Hudson, Aline
Logan, Manly Eldwood
Milipaugh, Jack
Sandera, Bob
Washington, Nathan
Young, Mr. Thomas and Mrs.
Mabel, Paradise Club
(formerly known as Silver
Silpper Cafe)

SAN FRANCISCO. AN FRANCISCO.

Blue Angel
Brown, Willie H.
Cable Car Village Club, and
Barney DeSenan, Owner
Cafe Society Uptown (now
known as Emanon Breakfast

Champagne Supper Club, and Mrs. Mildred Mosby Club Drift In, and Dan McCarthy
Club Zanziree, The (now known as Storyville Club), and Rickey Tuscel! and Paul

Deasy, J. B. Fox, Eddie Poz, Eddie Giles, Norman Jazz City, George Pranges, Owner

Owner Jumpiowa, and Charles (Chinky) Nadits Niemann, Gordon J. Oronato, Vincent Pago Pago Club, and Lacj Layman and Kellock Catering, Lac.

Inc.
Paradise Gardens, and John A.
Gentry and William Carthen
Primalon Ballroom, Mrs. Carric 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., Artista Booking Corp. (Hollywood Calif.)
The Civic Light Opera Committee of San Francisco, Francis C. Moore, Chairman Waldo, Joseph

SAN JOSE: Asintto, Peter and Peggy SANTA BARBARA

Costello, Mario
Talk of the Town Restaurant,
Richard Lapiana, Prop. SANTA CRUZ: Righetti, John SANTA MONICA:

Lake, Arthur, and Arthur (Dag-wood) Lake Show McRac, H. D.

SHERMAN OARSI Gilson, Lee Kraft, Ozzie SOLANO BEACH . Leo's Church (Father John Donahue)

Patner John Donning,
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 NEIVS. VENTURA: Chency, Al and Lee WATSONVILLE: Ward, Jeff W.

COLORADO

DENVER,
Bennell, Edward
Johancen Enterprises, Inc.,
Starlite Pop Concerts, and
Loo Johancen
Jose, Jib and Bill Bayers,
Manager President: Paus Bien, Jones aging-Agent
Portest Inn, and Plorida Amus ments, Inc., and Ben J., Ma and Joel Spector, and Joe Manager
Wagner Enterprises, and Geo
P. Wagner
GLENWOOD SPRINGS: Allen lackson, Otis ewberry, Earl, and Associated Artists, Inc. Owl Cafe, W. H. Woody Frickey, Employer GRAND JUNCTION:
The Dizieland Ballroom, and
C. C. Rutledge and H. Woodworth, Employers

Delta, Jeanne (Genevieve C. Allard) Habana Madrid Happy Hour Club, and Ruth Davier, Employer Reg.as, Margo Waverr Cale, Joseph Bucka and Joseph Subinski LAMAR:
Main Cafe, and Robert Dunn,
Proprietor
MORRISON: IRINIDADI El Moro Club, and Pete Langoni

IVORYTON:
Ivoryton Hotel and James W.
Donovan, Manager NEW HAVEN:
Madigan Entertainment Service MIAMIE

Andreoli, Harold Bisconti, Anthony, Jr. Marino, Mike Schwartz, Milton Williams, Joseph NIANTIC: McQuillan, Bob Russell, Bud

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

DELAWARE

CONNECTICUT

BRIDGEPORT:

NEW LONDON:

DOVER
Apollo Club, and Bernard
Paskins, Owner
Veterans of Foreign Wars,
LeRoy Rench, Commender
Williams, A. B.

PILENDALE:
Heavy's Chicken Shack, and
leases Jarmon GEORGETOWN

Gravel Hill Inn, and Preston Hitchens, Proprietor NEW CASTLE: Lamon, Edward Murphy, Joseph

SMYRNA: Kent County Democratic Cub, Solomon Thomas, Chairman

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 Pay

DANIA: Paradisc Club, and Michael P. Slavin

MAYIONA BEACH:
Bethune, Albert
Cockrell, Chuck
Ells Lodge, Pen City No. 503,
John L. Slack, Employer
Schmidt, Carl
Wagner, Mauricz

DEL RAY BEACH: Cassidy, Edward Raxlan, Lou EAU GALLIE:

Okanders Hotel, and James Fair, Jr., Manager PLORENCE VILLA:
Dan Laramore Lodge No. 1097,
Garfield Richardson

FORT MYERS:
Bailey, Bill—All Star Minstrels,
Inc., and Si Rubens
McCutcheon, Pat GULP BRREZE: Surf Club, and Ernest W. Wright, Operator

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

JACESONVILLE: Blane, Paul Blane, Paul
Blumberg, Albert
Plorida Food and Home Show,
and Daval Retail Grocers Association, and C. E. Winter,
President; Paul Bien, Man-

Zumpt Huff Associates
REY WEST:
Allard, Genevieve C. (Jeanne

Delta)
Club Mardi Gras, and A. G.
Thomas, Employer

LAKELANDI King, R. E. MAITLAND: Maitland Inn, Elmer Gunther, Owner MELBOURNE Moonlight Inn, Jake Gunther, Owner Aboyoun, Tony
Brooks, Sam
City Club, Philip and Herbert
Berman
Civetta, Dominic, and Romeo

Civetta Club Jewel Box, Charles Nasio, orbitt, Frank Corbitt, Frank
Gardner, Monte
Girard, Nicholas
Prior, Bill (W. H. P. Corp.)
Smart, Paul D.
Talavera, Ramon
Vanity Pair, and Last Prontier
Corporation, and Joseph
Tumolo and Irving Kolher
Weiss, J.

RRI

MI

Weiss, J.

MIAMI BEACH:
Amron, Jack, Terrace
Restaurant
Caldwell, Max
Chez Parec, Mickey Grasso, and
irving Rivkin
Gircus Bar, and Charles Bogan
Cohen, Sam
Cromwell Hotel, Jack Yoches,
Label Spiegel, Milton Lee
Edwards Hotel, and Julius
Nathan, Manager
Pielding, Ed
Priedlander, Jack

Friedlander, Jack Haddon Hall Hotel

Haddon Hall Hotel
Harrison, Ben
Lerhnick, Maz
Macomba Club
Macomba Club
Macomba Restaurant, and Jack
Priedlander, Irving Miller,
Mas Lethnick, and Michael
Rosenberg, Employers
Miller, Irving
Morrison, M.
Perlmuter, Julius J.
Perlmuter, Julius J.
Poinciana Hotel, and Berale
Prassrand
Scott, Sandy
Straus, George
Weills, Charles
BlilANDO:

ORLANDO: Hastings, W. J. Redman, Arthur J. Sunbrock, Larry, and his Redeo Show, and Sunbrock Speed-

ORMOND BEACH Jul's Club, and Morgan Jul

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

PENSACOLA:
Associated Promoters, and
fred Turner and Howard

fred Turner and Howard Miller Hodges, Earl, of the Top Hat Dance Club Keeling, Alec (also known as A. Scott), and National Or-chestra Spodicate and Amer-ican Booking Company, and Alexander Attractions Williams, Kent

QUINCY: Monroe, Reg

ST. PETERSBURG; Ciro's, and John A. Davis, Employer BARASOTAL SOUTH BAY: Witherspoon, Lesoy

STARKE: Camp Blanding Recreation Center Goldman, Heary STUART:

TALLAHASSEE Allen, Leroy
Gaines Patio, and Henry
Gaines, Owner
Hill, W. H.
Two Spot Club, Caleb B.
Hannah

Hannah
TAMPA1
Brown, Rum
Carousel Club, and Abe Burkow
and Norman Karn, Employers
Crystall Ball Revauerant, George
Marcus, Manager
Merry-Go-Round Club, and
Larry Pord
Rich, Doe and Jean
The Tampa Grand Assa, and
Ernish Relna, Pres,
Williams, Herman

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

WEST FALM BEACH:
Ballerins Club, and Bill Harris. Operator Larocco, Harry L. Parrish, Lillian P.

GEORGIA

ALBANY, Lemac Supper Club, and Gordon Leonard, Employer Robert A. McGarrity, Owner Seay, Howard

DECATUR:

LA GRANGE.

MOUND CITY

Stinion, Eugene Thompson, Earl Wagner, Lou

ROCKFORD: Marino, Lawrence ROCK ISLAND:

SPRINGFIELD:

WASHINGTON: Thompson, Earl

BEECH GROVE

BLUFFTON:

Facen, James (Buster)

Hart-Van Recording Co., and H. L. Hartman

Club Winchester, and Betty Gray and Buck Willingham

PERIN: Candlelight Room, and Fred

PEORIA:
Donato, Frank and Mildred
(Rence)
Humane Animal Association
Rutledge, R. M.

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

Barnes, Al Greyhound Club, and Tom Davelis

PRINGFIELD: Face, James (Buster) Shrum, Cal White, Lewis, Agency

SOUTH BELOIT: Derby, Heary Piazza, Owner and Operator

INDIANA

ELWOOD: Yankee Club, and Charles Sullivan, Manager

GREENSBURG: Club 46, Charles Halzhouse Owner and Operator

EVANSVILLE: Adams, Jack C. FORT WAYNE:

INDIANAPOLIS:

Brummel, Emmett

MOLINE: Antier's lan, and Prancis Weaver, Owner

ATLANTA Montgomery, J. Neal Spencer, Perry

Spence,

AUGUSTA:
Bill and Harry's Club, and
G. W. (Bill) Prince and Fred
W. Taylor, Managers.

Minnick Attractions, Joe

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 F. W. Taylor

and F. W. Taylor
MACON:
King Bros. Circus
Lee, W. C.
Swaebe, Leslie
SAVANNAH:
Caravan Club, Nick C. Alexander Chungar Chungar Caravan Club, Nick C. Alex-ander, Owner Hayes, Gus Hodges, Rocky Model Shows, Inc., and David Endy, Owner, Charles Barans, Manager Thompson, Lawrence A., Jr. Young, George S. THOMASVILLE Club Thomas, and Terry Maxey, Operator VALDOSTA: Dye, J. D.

VIDALIA usement Co. WAYCROSS: Cooper, Sherman and Deams

IDAHO

IDAHO FALLS: Griffiths, Larry, and Big Chief Corp., and Uptowa Louage Corp., and Uptowa Lounge LEWISTON: Canner, Sam Rosenberg, Mrs. R. M. MOUNTAIN HOME: Club Alibi and Mr. J. T. Jeffress, Owner and Operator Gem Cafe, and Mr. J. T. Jeffress, Owner and Operator SPIRIT LAKE: KE: Lodge, and R. E. Berg TWIN FALLS: B. P. O. Elki, No. 1183

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M.

IN

ILLINOIS BELLEVILLE

Crivello, Joe BLOOMINGTON:
McKinney, James B.
Thompson, Earl CAIRO: Sergent, Eli CALUMET CITY:

Ciro's Tap, Sid Clark and

Rocky Mulligan, Co-owners

GARY:

I Ohnsoi CHAMPAIGN:
Robinson, Bennie
CHICAGO:
Associated Artists Corp.
Basin Street Club, The, and
Elsworth Nixon, Owner
Bee-Hive Lounge, The, and
Sol Tannenbaum, Owner
Brydon, Ray Marth, of the Dan
Rice 3-Ring Circus
Chance Records, Inc., Rware G.
Abner, Jr., Press.
Cole, Elsie, General Manager,
and Chicago Artists Bureau
Daniels, Jimmy
Pine, Jack, Owner "Play Girls
of 1938." "Victory Pollies"
Cayle, Tim
Hale, Walter, Promoster
Hill, George W.
Knob Hill Club, and Al Penston
Lullaby of Broadway, Harry G.
Stollar, and Erwin (Piahy)
Davis, Employers
Majestic Record Co.
Nansfield, Philip
Mason, Leroy
Mays, Chester CHAMPAIGN

Bell, Richard
Benbow, William, and his AllAmerican Brownskin Models
Carter, A. Lloyd
Dickerson, Matthew Entertainment Enterprises, Inc., and Frederick G. Schatz and Frederick G. Schatz
Hicks, Jerry
Lazar, Eugene and Alex
Roller Rondo Shating Rink,
and Perry Flick, Operator
Sho-Bar, and Charles Walker
Stover, Bill
Tony's Supper Club, Tony Laurenzano, Operator
William C. Powell Agency
MUNCER
Bailey, Joseph Bailey, Joseph RICHMOND: Davin,
Majestic ReconMassfield, Philip
Masson, Leroy
Mays, Chester

Mays, Chest Newcomer, Charles Puckett, H. H. SOUTH BENDS Childers, Art (also known as Bob Cagney) Hoover, Wiley

SPENCERVILLE: Kelly, George M. (Marquis) Mocambo Club, Turin Acevedo. Owner
Musarts Concert Management,
and George Wildeman
Music Bowl, and Jack Perets
and Louis Cappanols, Em-SYRACUSE musement Enterprises Waco Ammement | TERRE HAUTE: Terrell, Mrs. H. A.

IOWA

CARROLL: Brown Derby and Mabel Brown CLARION: Miller, J. L. nor, Inc.
Stanley, Mai
Stoner, Harlan T.
Valazquez, George, and
Lablundia!
Williams, Ward (Flash)
Zigne's Griforon Lounge, and
Ziggie Caarobeki, Owner Miller, J. L.

DENISON:
Larby Ballroom, and Curtis
Larby, Operator

DES MOINES:
Brookins, Tommy
Dresser, Naomi
Hollywood Productions, Inc.,
and H. W. Jacobson Blue Flame Club, and Welbora
Phillips

HARLAN: Gibson, C. Rez MUSCATINE: Kiwanis Club, The SHENANDOAH:
Aspinwall, Hugh M. (Chich
Martin) SIOUX CITY: Lawrence SPENCER: Free, Ned VAIL: Hollywood Circus Corp., and Charles Jacobsen

WOODBINE:
Danceland, J. W. (Red) Brum,
mer, Manager

MAINE

FORT FAIRFIELD:
Paul'a Arena, Gibby Seaborne

KANSAS

COPFEYVILLE: HOLCOMB Golden Key Club, and H. R. Allen (also known as Bert Talon, Bart Talon, Bert Allen) KANSAS CITY: White, J. Cordell Liberal Chapter No. 17, Dip-abled American Veterans, and H. R. Allen MARYSVILLE: Randall, George PRATT: Clements, C. J. Wisby, L. W. WICHITA:
Appinwall, Hugh M. (Chick
Martin)
Ebony Club, and Elroy Chandker, Employer
Holiday, Art
Key Club, and/or G. W. Monre ZEIGLAR: Zeiglar Nite Club, and Dwight Allsup, and Jason Wilkas, Owners

KENTUCKY

ANDERSON:
Lanane, Bob and George
Levitt's Supper Club, and Roy
D. Levitt, Proprietor Rountree, Upton Taylor, Roy D. HOPKINSVILLE Dabney, Louis B. LOUISVILLB:
Bramer, Charles
Imperial Hotel, Jack Woolems,
Owner BAST CHICAGO:
Barnes, Tiny Jim
East Chicago American Enterprises, and James Dawkins
Morgan, Christine wner r. Victor Ring, Victor Spaulding, Presto OWENSBORO: Higgs Benny PADUCAH: Vickers, Jimmie WINCHESTER:

BOWLING GREEN:

LOUISIANA

ALEXANDRIA:
Smith, Mrs. Lawrence, Proprietor, Club Pinntation
Stars and Bars Club (also known as Brass Hats Club), A. R.
Coaley, Owner, Jack Tyson, Manneer Manager Weil, R. L. BATON ROUGE: Broussard, Bruce Claiborne, Billy Huddle Cochtail Lounge, and Rip Collins CROWLEY:
Young Men's Progressive Club,
and J. L. Buchanan, Employer GONZALES: Johns, Camille LAFAYETTE: Hadacol Caravan LeBlanc Corporation of Louisiana Veltin, Toby Venables Cocktail Louage LARR CHARLES:
Village Bar Lounge, and
C. L. Barker, Owner LERSVILLE: Capell Brothers Circus

Keith, Jessle Thompson, 5 NATCHITOCHES Burton, Mrs. Pearl James

NEW IBERIA: NEW ORLEANS:

MONROR

IEW ORLEANS:
Barker, Rand
Berns, Harry B., and National
Actists Guild
Callico, Ciro
Conforto, Joseph, and Mildred
Murphy
Dog House, and Grace Martines, Owner
El Matador Club, George Mariano, Prop. El Matador Club, George marcano, Prop.
Gilbert, Julie
Hurricane, The, Percy Stovall
LeBlanc, Dudley J.
Monnie, George

Kane, John

Crowe, Francis X.

Carney, John F., Amusement

NANTASKET BEACH: Seabreeze, The, and Kallie, Nicholas J.

Thiffault, Dorothy (Mimi

SALEM: Larkin, George and Mary

WAYLAND: Steele. Chauncey Depew

ANN ARBOR: McLaughlin, Max McLaughlin, Ollie

BATTLE CREEK!

Smith, David

MICHIGAN

CRYSTAL:
Palladium Ballroom, M. R.
Winkleman, Owner

Winkleman, Owner
DETROIT:
Bibb, Allen
Briggs, Edgar M.
Burgundy Records, Inc., and
Art Sutton, General Mgr.
Crystal Lounge and Bar, Edmour H. Bertram, OwnerEmploye Bertram, OwnerPayne, Edgar
Zakon, A. J.

DOUGLAS:
Harding's Resort, and
George E. Harding

PLINT: Grover, Tiff

GRAND RAPIDS

ROSENIEM, EALAMAZOO

SISTER LAKES!

UTICA

EASTON:

Tompkins, Tommy MUSKEGON HEIGHTS:

PERNDALE:
Club Plantation, and Doc
Washington

Scalice, Proprietor
Powers Theatre
Town Pump and Pozee Yared
Universal Artists and Phil Sime

GREENBUSH:
Greenbush lan, and Dr. Max
Rosenfeld, Prop.

Griffen, James Vista Grill, and Dominic De Giovanna, Employer Wilson, Leslie

Rendezvous Bowl, and Rendez-vous Inn (or Club), Gordon J. "Buzz" Miller

Spring Hill Parms, and Andrew Sneed

MINNESOTA

WAYLAND: Macklin, Wm. and Leura

DETROIT LAKES

LOWRILL

MONSON.

NEWTON

Canegallo, Leo

OPELOUSAS: Cedar Lane Club, and Milt Delmas, Employer PORT ALLEN:
Pedigree Lounge, Rip Colling
and Brother Scheznayder

SHREVEPORT Reeves, Harry A. Ropollo, Angelo Stewart, Willie

SPRINGHILL: Capers, C. L.

MAINE

MARYLAND

BALTIMORE;
Blue Danube, and Wm. Kasarsky, Propretor
Byrd, Olive J.
Capri 3 Club, Inc., David Jed,
Employer
Carter, Charles
Cos, M. L.
Duamore, Robert 1 Carter, Charles
Cos., M. L.
Dunmore, Robert J.
Porbet, Kenneth (Skin)
Gay 90's Club, Lou Belmont,
Proprietor, Henry Epstein.
Owner
Greber, Ben
Jabot, Dawn
Jolly Post, and Armand Moesinger, Prop.
Las Vegas Club, and John B.
Lucido and Joe Morea,
Employers
LeBlanc Corporation of Maryland
Perkins, Richard, of Associated
Enterprises
Weiss, Harry
SDRAL HILLS; CORAL HILLS: Schendel, Theodore 1. CUMBERLAND: Waingold, Louis EASTON: Hannah, John FENWICK: Repsch, Albert HAGERSTOWN Bauer, Harry A.
Rainbow Room of the Hamilton
Hotel, and Chris Trantules HAVRE DE GRACE NORTH BEACH: Mendel, Bernard

OCEAN CITY:

Belmont, Lou, Gay Nineties
Club, and Henry Epstein
Gay Nineties Club, Lou Belmont, Prop., Henry Epstein,

TURNERS STATION: Thomas, Dr. Joseph H., Edge-water Beach MASSACHUSETTS

AMHERST: Murphy, Charles Russell, William BEVERLY: Madden, James H. BLACKSTONE: Stefano, Joseph

MOSTON. DSTON:

Bay State News Service, Bay
State Amusement Co., Bay
State Distributors, and James
H. McIlvaine, President
Brosnahan, James J.
Caruso, Charles
Hargood Concerts, and Harry
Goodman. Goodman
Harriott, Eric
L. J. B. Productions, and Lou
Brudnick

Regency Corp., and Joseph B. Sunbrock, Larry, and his Rodeo Waldron, Billy Walker, Julian

HARMONE Carson, Maniord MANEATO: Becker, Carl A.

Younger Citizens Coordinating MINNEAPOLIS

Committee, and George International Food and Home Shows

Northwest Vaudeville Attractions, and C. A. McEvoy BRAINTREE Quintree Manne Quarter Manor
BUZZAROS BAY:
Blue Moon, and Alexander and
Chris Byron, Owners
Mutt's Steak House, and Henry
M. K. Arenovski, and Canal
Enterprises, Inc. PIPESTONE Coopman, Marrin Stolaman, Mr. RED WING Red Wing Grill, Robert A. Nybo, Operator CAMBRIDGE ROBBINSDALE: Crystal Point Terrace Salvato, june FALL RIVER: SLAYTON: E. E. Iverson
Iverson Manufacturing Co., Bud
Iverson HAVERHILL WINONA: Interstate Orchestra Service, and L. Porter Jung HOLYOKE

MISSISSIPPI

BILOXI: Joyce, Harty, Owner, Pilot House Night Club Ralph, Lloyd Wesley, John (John W. Rainey) MILLERS FALLS:
Rhythm Inn, and R. M. Thabeault and James Del Nigro,
Jr. CLEVELAND Hardin, Drexel COLUMBUS:
Blue Room Night Club, The,
and J. B. Evans NEW BEDFORD:
The Derby, and Henry Correin,
Operator GREENVILLE Pollard, Flenord GULFPORT:
Plantation Manor, and Herman
Burger IACK SON:

ACKSON: Carpenter, Bob Poor Richards, and Richard K. Head, Employer Smith, C. C., Operator, Rob-bins Bros. Circus (Pine Blud, Ark.) EHREWSBURY:
Veteran: Council
TEWESBURY:
White Rock Club, Inc., Rocco
De Pasquale, John Connolly,
Employers KOSCIUSKO: Fisher, Jim S.

LELANDI
Lillo's Supper Club and Jimmy
Lillo MERIDIAN:

NATCHEZ: Colonial Club, and Ollic Koerber POPLARVILLE Ladner, Curtin (Red)

MISSOURI

BOONEVILLE Bowden, Rivers Williams, Bill CHILLICOTHE: Hawes, H. H. ELDON: Hawes, Howard H. FORT LEONARD WOOD EANSAS CITY: Am-Vets and Bill Davis, Commander Esquire Productions, and Ken-neth Yates, and Bobby Henshaw GRAND HAVEN:
Black Angus Cafe (formerly
McNeal's Cocktail Lounge),
and Cecil S. McNeal, Owner

MACON:
Macon County Pair Association,
Midred Sanford, Employer
(HANNIBAL): OAKWOOD (HANNIBAL): Club Belvedere, and Charles Mattlock POPLAR BLUFPS: Brown, Merle

Brown, Merie Tr. LOUISE All American Speed Derby, and King Brady Barnholtz, Mac Brown Bombar Bar, James Caruth and Pred Ouinyard. Co-owners Caruth, James, Operanor. Cluib Rhumboogue, Dafe Society, Brown Bomber Bar Caruth, James, Cafe Society, Brown Bomber Bar Caruth, James, Cafe Society, Chesterfeld Bar, and Som Baker D'Agoatino, Sam Encore Club, Fad Tod Plaherty Ford. Ella Graff, George Markham, Doyle, and Tune Town Ballroom New Show Bar, and Joha W. Green, Walter V. Lay Nicherg, Sam ST. LOUIS.

Nieberg, Sam Schimmel, Henry Shapiro, Mel Singer, Andy

VERRAILLES:
Trade Winds Club, and Marina
Buchanan, Jr.

MONTANA

BILLINGS: Skyline Club, and Wes Hughes, Employer BUTTE Webb Ble

GLENDIVE: Andrews, Lee K. (Bucky) GREAT FALLS:

J. & A. Rollercade, and
James Austin MILES CITY: Dodson, Bill Morton, H. W. WEST YELLOWSTONE: Stage Coach Inn, The, and Dr. R. G. Bayles

NEBRASKA

ALEXANDRIA:
Alexandria Volunteer Fire Dept.
Charles D. Davis

FREMONT: Wes-Ann Club, and Tanya June Barber REARNEY:

LODGEPOLE: American Legion, and Amer-ican Legion Hall, and Robert Sprengel, Chairman McCOOK: Gayway Ballroom, and Jim

Corcoran
anior Chamber of Commerce,
Richard Gruver, President Camello's Dancing Academy, and Larry Camello

PENDER: Pender Post No. 55, America Legion, and John P. Kai, Dance Manager

NEVADA

LAKE TAHOE: Club Monte Carlo, Joby and Helen Lewis, Owners

LAS VEGAS: Adevan: Club, Inc., Clifton Powell, Employer Rogan, Jack
Moulin Rouge
Patio Club, and Max Stettner,
Sid Slate, Joe Cohen

LOVELOCK: Fischer, Harry RENO: Blackman, Mrs. Mary Twomey, Don

NEW HAMPSHIRE

PABIAN: Zaks, James (Zacker) IACKSON: Nelson, Eddy Sheirr, James

Canobic Lake Park, and Man-rice Holland, Employer

NEW JERSEY

ATLANTIC CITY:

Blue Angel (formerly Shangri
La or Wonder Bar), Roy
Dison, Henry Brogden, Managere, Charles Randall, Prop.
Bobbins, Abe
Casper, Joe
Cheatham, Shelbey
Entin. Lew
Fort Pitts Bar and Grill, and
Ed Krouse, Employer
Goldberg, Nate
Koster, Heary Ed Krouse, Employer
Goldberg, Nate
Koster, Henry
Little Brown Jug, and Prank A.
Irby, Operator
Lockman, Harvey
Mack's Mambo Inn, Lawrence
McCall, Employer
Olshon, Man
Pilgrim, Jacques

AVENEL: Tyler's Country Club and Mrs. Carrie Tyler, Employer

BERNARDSVILLE

Fair, James, Jr.

BEVERLY:
Olympia Lakes, Bernard L.

Brooks, Melvin Pon, and Melvin Fox Enterprises Thompson, Puri

BRIDGETON IDGETONI lamboo Lounge, The, and Elva Bevacqua, Owner

BRIGANTINE:
Brigantine Hotel Corp., and
David Josephson, Owner BUBLINGTON

Downey's, Jack Downie and Frank Crane, Prop. Embassy Ballroom, and George E. Chips (Geo. DeGerolamo),

Operator New Camden Theatre, and Morris Lev, Operator

CAMDEN COUNTY:
Somerdale Inn, and Albert
Perla and Albert Alfieri

CAPE MAY: Anderson, Charles, Operator

Williams, Chester Williams, Raymond (Wm. Walker) EAST RUTHERFORD: Club 199, and Angelo Pucci.

SPRING LAKE. Broadacres and Mrs. Josephim Ward, Owner

PAIR LAWN: Wells, Vicki (Dorothy Tirpak) TEANECE: Suglia, Mrs. Joseph HILLSIDE:
Consumers Buying Service and
Arnold Shed

HOBOKEN: Sportsmen Bar and Grill JERSEY CITY:

Bonito, Benjamin
Burco, Ferruccio
Triumph Records, and Gerry
Quenn, present Owner, and
G. Statiris (Grant) and Bernie
Levine, former Owners

LAKE HOPATCONG Dunham, Oscar LAKEWOOD: Traymore Hotel, Leon Garfinkel, Employer

LITTLE PERRY:

EAST ORANGE

ST.IZABETH:

LONG BRANCH:
The Landmark Hotel, and
David Greene
McNeely, Leroy J,
McNeil, Bobby, Enterprises MARGATE:

The Margate Casino, and James Schott, Employer MARLBORO: Train's Paradise, and E. A. Emmons

McKER CITY

Turf Club, and Nellie M. Grace. Owner MONTCLAIR Cos-Hay Corporation, and Thos. Haynes, and James Costello

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

MT. HOLLY: Shinn, Harry

NEWAREL Beadle, Janet Bruce, Ramon Coleman, Melvia Forte, Nicholas Forte, Nicholas Gay Nineties, and John Shim Graham, Alfred Hall, Emory Earl

Hall, Emory
Harris, Earl
Harris, Earl
Hays, Clarence
Holiday Corner, and Jerry
Foster, Employer
Johnson, Robert
Jones, Carl W.
Klinet, Terris
Levine, Joneph
Lloyds Manor, and Smokey
McAllister
Mariano, Tom
Octigen, Herbert
Prestwood, William

Octigen, riversity
Prestwood, William
Red Mirror, and Nicholas
Grande, Proprietor
Rollison, Eugene
Simmons, Charles Simmons, Charles Tucker, Prank Wilson, Leroy Zaracardi, Jack, Galants A. A

NEW BRUNSWICE:
Andy's Hotel, and Harold Klein NORTH ARLINGTON:

Petruzzi, Andrew Wilson's Tavern, and Elmer Wilson NORTH BERGEN.

Lavalier, Frank Kay Sweeney, and 1200 Club OCEAN CITY: Pontiere, Stanley

Pontiere, ORANGE: Cook, Wm. (Bill) PASSAICE

ASSAIC: Tico Tico Club, and Gene DiVirgilio, Owner PATERSON: Club Elena, and Joseph Hauses

PAULSBORO:
Cory Corner Bar, Anthony Scuderi, Owner and Operator PENNSAUKEN: Beller, fack

PENNS GROVE:
Club Mucho, and Joe Rizzo,

PLAINFIELD:

McGowan, Daniel Nathanion, Joe SEASIDE HEIGHTS: Beachcomber Cafe, The, and Joe Slevin, Owner and Operator

SOMERVILLE Harrison, Bob Walker, William (Raymond Williams)

SUMMIT: Ahrons, Mitchell

TRENTON: Esquire Club, and John Krisanda Mason, James Weinmann, John

Weinmann, John UNION CITY;
Biancamano, Anthony P.
Colony Theatre, and Vicki
Wells (Dorothy Tirpak), of
Fair Lawn, N. J.
Melody Club, and Peter J.
Klunck, Owner

VAUX HALL: Carillo, Manuel R. WESTFIELD: Cohen, Mack Samurine, Jardine

WEST NEW YORK. B'nai B'rith Organization, and Sam Nate, Employer, Harry Boorstein. President

WILDWOOD Esquire Club, and Issy Bushkod Hunt's Ballroom WILLIAMSTOWN

NEW MEXICO

ALBUQUERQUE: Mary Green Attractions, Mary Green and David Time, Pro-

moters
Halliday, Finn
Lalcoma, Inc., and Margaret
Ricardi, Employer
Lepley, John
Richardson, Gary D.
White, Parnell

CARLSBAD: Riverside Country Club, G. G. Hollinger, Employer CLOVIS

Denton, J. Earl, Owner, Plaza Hotel

Straface Pere REYNOSA Monte Carlo Gardens, Monte Carlo Inn, Ruben Gonzale

ROSWELL:

RUIDOSO: Davis, Denny W.

SANTA PER Emil's Night Club, and Emil Mignardo, Owner Valdes, Daniel T.

NEW YORK

ALBANY loc's Casino, and Harold Pechenick
O'Meara Attractions, Jack
Richard's Bar-B-Que, David Richards Snyder, Robert States, Jonathan

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

ANGOLA: Hacienda Cafe, The AUSABLE CHASM: Antier, Nat Young, Joshua F.

BINGHAMTON

BOLTON LANDING Blue Mills Restaurant, Louis Dallings, Prop.

BRONX BONE: Acevedo, Ralph Aloha Inn, Pete Mancuao, Pro-prietor and Carl Raniford, Manager Bell, Murray Club Delmar, Charles Marce-lino and Vincent Delostia, Employers

Hernandez, Harry Jugarden, Jacques 1. Katz, Murray

Katz, Murray
Levinson, Herman
Miller, H. Waleer
Miller, Joe
New Royal Mansion (formerly
Royal Mansion), and Joe
Miller and/or Jacques 1.
Jugarden
Rosardo, Al.
Santoro, E. J.

BROOKLYN: Arnowich, Ira (Mr.) Beckels, Lionel

bello-Mar Restaurant, Pelix Garello-min-cia, Prop. Borriello, Cari Bryan, Albert

Borriello, Carmino
Bryan, Albert
Community Center, and Walter
C. Pinkston (NYC)
Ean, Jimmy
Globe Promoters of Hucklebuck
Revue, Harry Dison and
Elimo Obey
Hall, Edwin C.
Johnston, Clifford
Lemmo, Patrick
Morris, Philip
Rosenberg, Paul
Rosman, Gus, Hollywood Cafe
Sigma Tau Delta Sorority,
Brooklyn College, and Anita
Birke
Son Corporation, and Hyman
Robbins
Steurer, Eliot
Sussman, Alex
1024 Club, and Albert Priend
Williams, Melvin
Wolk, Jerry
Zaslow, Jack
BUFFALOr

Zasiow, Jack
BUFFALO:
Bourne, Edward
Buffalo Paramount Corp.
Calato, Joe and Teddy
Cosmano, Frank and Anthony 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
Sportstowne Bar, and Mr. and
Mrs. Les Simon
Twentieth Century Theatre

DRYDEN:
Dryden Hotel, and Anthony
Vavra, Manager
EAST GREENBUSH: Hughes, Richard P. PAR ROCKAWAY, L. I.: Town House Restaurant and Bernard Kurland, Proprietor

FERNDALE: Clarendon Hotel, Leon Gar-finkel, Owner Gross, Hannah Pollack Hotel, and Elias Pol-lack, Employer

PLEISCHMANNE: Churs, Irene (Mrs.) FRANKFORT: Reile, Frank

GLENS PALLS: Gottlieb, Ralph Newman, Joel Sleight, Don GLENWILD: Lewis, Mack A.

GRAND ISLAND Williams, Ossian V. GREENWOOD LAKE

Mountain Lakes Inn, and Charles Fatigati, Employer HUDSON Goldstein, Benny Gutto, Samuel

HURLEYVILLE: King David Hotel ILION: Wick, Phil JACKSON HEIGHTS Griffiths, A. J., Jr. LAKE LUZERNE: Munck, Svend A.

LAKE PLACID b, and C. B.

LIMESTONE: Steak House, and Dave Oppen-heim. Owner

LOCH SHPELDBAEE:
Capitol Hotel and Day Camp
Chester, Abe
Mardenfield, Isadore, Jr., Estate

LONG BEACH: Hamilton Club, and Mickey Hasinsky

Riviera Club, The, and John Long (Anguilli), Owner MALONE:

Club Restaurant, and Louis Goldberg, Manager CONTICELLO Hotel Anderson, Charles King, Employer

Employer
NEW YORK CITY:
Adams, Jack, and Co.
Alexander, Wm. D., and Associated Producers of Negro
Mussc
Allegro Records, and Paul Piner
Aranold, Sheila
Bachelor's Club of America, and
Joha A. Talbot, Jr., and
Leonard Karzmar
Bachelor House
Bamboo Room, and Joe Bura
Bender, Milton
Bearubi, Ben
Beverly Green Agency

Bradley Williams Entertainment Bureau Broadway Swing Publications, L. Frankel, Owner Browne, Bridget Bruley, Jesse Butler, John

Camera, Rocco
Cappola, Antoinette
Carlin, Roger
Caruso, Mrs. Madelina
Castlebolm Swedish Restaurane
and Henry Ziegler
Catala, Estaben
Chambourd 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 Cham-Camera, Rocco

Club Picasant Gents, Lee Chambers and Rudolph Johnson bers and Rudolph Johnson Coffery, Jack Cohen, Marty "Come and Get It" Company Common Cause, Jnc., and Mrs. Payne Coalin Associates, and Jos. H. Conlin

Continental Record Co., Inc. Cooper, Ralph, Agency
Cora, Luis
Courtney, Robert
Cross, James
Croydon, Michael, Theatrical

Agency
Currie, Lou
Cutter, George H., Jr. Derby Records, and Larry Newton Dubonnet Records, and Jerry (Jerome) Lipikin

Edelson, Carl, and Club Records Fillet, Henry
Fontaine, Lon & Don

Fontaine, Lon & Don
Glucksman, E. M., and Sport
Films Library, Inc., North
American Television Productions, Inc., and Broadway on
Parade
Coldberg (Carrett), Samuel
Gordon, Mrs. Margaret
Granoff, Budd
Gray, Lew, and Magic Record
Commany

Company
Gross, Gerald, of United Artists
Management

Management
Hello Parce, Inc., and Wm. L.
Taub, Pres.
Howe's Famous Hippodrome
Circus, Arthur and Hyman
Sturmak
Imps. Inc., and Ben Gradus
International Food Show, Gordon Saville, Pres.
Jonason, Donald E.

Jonnson, Donald E.

Ratz, Archie
Kenny, Herbert C.
Kent Restaurant Corp., Anthony
Kourton and Joe Russo
Kessler, Sam, and Met Records
King, Gene
Kinght, Marie
Rushner, David and Jack
La Rue, James
Lantfogel Theatrical Agency,
Dan T.
La Vie (en Rose) Night Club,
Monte Proser Enterprises,
Inc., and Monte Proser.
Owner
Leve Line

Owner
Levy, John
Little Gypsy, Inc., and Ro
Hirschler and John Lobel Lopez, Juan

Lopez, Juan

Lopez, Juan

Mambo Concerts, Inc.

Manhattan Recording Corp., and

Walter H Brown, Jr.

Manning, Sam

Mirchant, Claude

Markham, Dewey (Pigmeat)

Mayo, Melvin E.

McMahon, Jess

Metro Cost 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

Murray's Steve Murray's Mahogany Club

Neill, William
New York Civic Opera Com
pany, Wm. Reutemann
New York Ice Pantasy Co.,
James Blizzard and Henry
Robinson, Owners Robinson, Owners Orpheus Record Co Oettgen, Herbert

Pargas, Orlando Pangai, Orlando
Penachio, Reverend Andre
Pinkaton, Walter C., and Community Center (Brooklya)
Place, The, and Theodore
Costello, Manager

Rain Queen, Inc.
Regan, Jack
Ricks, James (leader of The Ravens) Riley, Eugene

Follies"
Sage, Miriam
Sandy Hook S. S. Co., and
Charles Gardner 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.
Rubien
Strouse, Irving
Strump & Stumpy (Harold
Crommer and James Cross)
Sunbrock, Larry, and his Rodeo
Show

Robbins, Sydell Robinson, Charles Rogers, Harry, Owner, "Prisco Follies"

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Crommer and James Cross)
Sunbrock, Larry, and his Roder
Show
Tackman, Wm, H.
Talent Corp. of America,
Harry Weissman
Teddy McRae Theatrical
Agency, Inc.
Television Exposition Productions, Inc., and Edward A.
Cornez, President
United Artists Management
Variety Entertainers, Inc., and
Herbert Rubin
Yenus Star Social Club, and
Paul Earlington, Manager
Walker, Aubrey, Maisonette
Social Club
Walercapers, Inc.
Wellish, Samuel
Wilder Operating Company
Winley, Paul
Zakon, A. I.
Zaks (Zackers), James
NIAGARA PALLS;

NIAGARA FALLS: Greene, Willie
Palazzo's (formerly Plory's Melody Bar), Joe and Nick Flory, Props.

NORWICH: McLean, C. P.

OLEAN: Old Mill Restaurant, and Daniel and Margaret Ferraro

PATCHOGUE: Kay's Swing Club, Kay Angeloro

RAQUETTE LABE

Band Box, and Lou Noce
Cotton Club, The, and Harry
Spiegelman, Owner
Glass Bar, Wm. H. Gormley,
Owner-Operator
Griggs; Nettie
Valenti, Sam
Willows, and Milo Thomas,
Owner ROCHESTER:

ROME: Marks, Al

SABATTIS Sabattis Club, and Mrs. Verna V. Coleman

SARANAC LAKE: Birchea, The, Mose LaPountain, Employer, C. Randail, Mgr. Durgans Grill

SARATOGA SPRINGS: Clark, Stevens and Arthur SOUTH PALLSBURGE

Silvers, Abraham SUFFERN: Armitage, Walter, President, County Theatre

SYRACUSE: Mahshie, Joseph T. TANNERSVILLE

UTICAL Block, Jerry Burke's Log Cabin, Nick Burke, Owner WALDEN

Warren Gould, and Robert Gould WATERTOWN: Duffy's Tavern, Terrance Duffy

WATERVLIET: Cortes, Rita, James E. Strates WHITEHALL:

Jerry-Ann's Chateau, and Jerry Rumania WHITE PLAINS:

Brod. Mari WOODRIDGE:

Waldorf Hotel, and Morris Signer WURTSBORO: Mamakating Park Inn. Sam Bliss, Owner YONEERS

Sinclair, Carl

LONG ISLAND (New York)

ABTORIA: Fello, Charles Guerra, John Hirschler, Ros Lobel, John

BAYSHORE: BAYSIDE:

Cafe Crescendo, and Sidney Weilburger, Mr. Ruchinsky and Mr. Praino Mirage Room, and Edward S. Friedland

BELMORE: William J. Babner, William J.
CEDARHURST:
Colomby, Harry, Manager COPIAGUE: Eanco Corporation

CORONA Canary Cage Corp., Ben Cas-kinne, Owner ELMHURST: Micle, Mrs. P.

FLORAL PARE: Black Magic, and Jos. Benigno HEMPSTEADI Manciari, Archillie Tennyson, Bill, and Hot Jaza Turf Club

HUNTINGTON:
Old Dutch Mill, and Frank
Reid IACKSON HEIGHTS:

Sperling, Joseph, Orchid Room KEW GARDENS: Boro Lounge, (Rea & Redesky Restaurant, Inc.), Joe Re-desky, Owner

MANHASSET: Caro's Restaurant, and Mark Caro

MONTAUE: Montauk Island Club, Harry Greenberg, Employer SAYVILLE: Sayville Hotel and Beach Club.

Sayville Hotel and Beach Club, Edward A. Horowitz, Owner Sam Kalb, Manager

DAYTON

ELYRIA: Jewell, A. W.

GERMANTOWN

SANDUSEY: Eagles Club

SPRINGPIELD:

STRUBENVILLE

TOLEDO: Barnet, W. E.

VIENNA: Hull, Russ

WARREN:

Jackson, Lawrence

Barnet, W. E.
Durham, Henry (Hank)
LaCasa Del Rio Music Publishing Co., and Don B. Owens, Jr., Secretary
Rutkowski, Ted, T. A. R. Recording Company
Whitey Gobrecht Agency

Wrang, Herbert, Jr.
YOUNGSTOWN:
Copa Casino, and Nick Costan
tino

tino
Freeman, Dusty
Miss Broaze America, Iac., and
Wm. Stringer
Summers, Virgil (Vic)

EUCLID Rado Gerald

ATTON:
Apache Inn, and Jessie and
John Lowe
Blue Angel, and Zimmer Ablon.

Owner
Boucher, Boy D.
Byers, Harold, and Air National Guard of Ohio, 162nd
Fighter Interceptor Squadron
Daytona Club, and William

Beechwood Grove Club, and Mr. Wilson

HOLGATE:
Swin Gardens, and George K.
Bronson

WESTBURY,
Canning, Harold B.
WEST HEMPSTEAD:
Club 33, Arthur Sinclair, and
Sinclair Enterprises, Inc.

NORTH CAROLINA

BEAUFORT: Markey, Charles BURLINGTON Mayflower Dining John Loy CAROLINA BEACH: Dining Room, and Stokes, Gene CHARLOTTE:

HARLOTTE:
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. PAYETTEVILLE:

Lincoln, Ollie Parker House of Music, and S. A. Parker

S. A. Parker
GREENSDORG:
Pair Park Casino, and Irish
Horan
New Mambo Lounge, Wm. H.
Taylor, Employer
Ward, Robert
Weingarten, E., of Sporting
Events, Inc.

GREENVILLE

Hagans, William Ruth, Thermon Wilson, Sylvester HENDERSONVILLE: Livingston. Buster KINSTON

t.

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Hines, Jimmie Parker, David MAXTON

Dunn's Auto Sales and RALEIGH: Club Carlyle, Robert Carlyle

REIDSVILLE:

WALLACE: Strawberry Fostival, Inc.

WILSON McCann, Roosevelt McCann, Sam McEachon, Sam

NORTH DAKOTA

BISMARCE: Andrews, Lee K. (Bucky)

DEVILS LARR:

Beacon Cdub, Mrs. G. J.

Christiannon
WHITE EARTH:

George R. Anderson Post No. 65, American Legion, and Floyd Loughridge OHIO KRON:
Bastord, Doyle
Buddies Club, and Alfred
Scrutchings, Operator
Holloway, Fred R.
Namen, Robert
Thomas, Nuck
Tropicana Club, Martin M.
Winters, Employer
Zenallia, George HUGO: HUGO:
Stevens Brothers Circus, and
Robert A. Stevens, Manager
MUSE/GGEI:
Gutire, John A., Manager Rodeo
Show, connected with Grand
National of Muskogee, Okla. ORLAHOMA CITY: Randolph, Taylor Simms, Aaron BUCYBUS: Lutz Sports Arena, Inc., Bryan Smith, Promotional Manager

OKMULGER: Masonic Hall (colored), and Calvin Simmons CANTON: Canton Grille, and Walter W. Holtz, Owner Hufl, Lloyd SHAWNER. DeMarco, Frank TULSA:

CHESAPEARE: Valley Lee Restaurant, Richard (Dick) Deutsch ULSA:
Berns, Harry B.
Glass, Owen C.
Love's Cocktail Lounge, and CINCINNATI Bayless, H. W. Sunbrock, Larry, and his Rodeo Show Clarence Love Williams, Carnile Sunbrock, Larry, and his Roden Show
CLEVELAND,
Atlas Attractions, and Bay Grair Bender, Harvey
Bonds, Andrew
Line, Forrest
The Hanna Lounge, and Oslet
Lowry, Jr., Employer
King, Ted Ageary
Lindiay Styder, Phill Bash,
Owner
Lowers, Bonds, Prask 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 Anderson, Manager
Walthers, Carl O.
DAYTON:

OREGON

OKLAHOMA

ARDMORD:

ALBANY: andlelight Club (Candlelight Fine Food), and D. A. Mc-Millan EUGENR:

Granada Gardens, Shannon Shaeffer, Owner Weinstein, Archie, Commercial Club GARIBALDI

Marty de Joe Agency Walker, Sue RERMISTON:

Rosenberg, Mrs. R. M. LAGESIDE: Bates, E. P. MEDFORD: Hendricks, Cecil

PORTLAND: ONTLAND: Harry's Club 1500, and Wm. McClendon Ozark Supper Club, and Fred

Daira Supper S. L. Pariners Con-Baker Parific Northwest Business Con-sultants, and J. Lee Johnson Stadum, Shirley H.

ROGUE RIVER: Arnold, Ida Mae ROSERUMO:

PENNSYLVANIA ALIQUIPPA:

Carpenter
Farm Dell Nite Club, Inc., and
C. J. McLin, Employer
Hungarian Village, and Guy M. Quinn, Otis
BERWYN:
Main Line Civic Light Opera
Co., Nat Burns, Director Sano Rec Club, and Wm. L. Jackson, James Childs and Mr. Stone Taylor, Earl BLAIRSVILLE:
Moose Club, and A. P. Sundry,
Employer BRARBURN:

Mazur, John BRYN MAWR: P. Cafe, and George Papaian CARLISLE: Grand View Hotel, and Arthur Nydick, Employer CHESTER Blue Heaven Room, Bob Lager. Employer West End Who's Who Womens Club

LIMA: Colored Elks Club, and Gus Hall Grant, Junio: COLUMBIA Grant, Junio;
LORAIN:
Havanna Gardens, The, and
James Goodson, Manager
Whistler's Club, The, and Don
Warner Golden Eagle, The Kelley, Harold

COOPERSBURG: Hoff Braw, Adolph Toffel, Owner PROCTORVILLE:
Plantation Club, and Psul D.
Recie, Dwaer DEVON: DONODA: Bedford, C. D.

DOWNINGTOWN: Swan Hotel, K. E. Bhebnideh, Owner

ERIE: Hamilton, Margaret EVERSON: King, Mr. and Mrs. Walter PAIRMOUNT PARK:
Riverside Inn., Inc., Samuel
Ottenberg, President

GLENOLDEN:
Barone, Joseph A., Owner,
202 Musical Bar (West
Chester, Pa.) GREENSBURG:

REENSBURG: Michaelle Music Publishing Co., and Matt Furin

and Matt Furin
MARRISDURG:
Knipple, Ollie, and Ollie
Knipple's Lounge
Melody Inn Supper Club, Mildred A. Shultz, Employez HAVEDFORD: Fielding, Ed.

JOHNSTOWN: The Club 12, and Burrell Haselrig LINGSTON Johns, Robert

LANCASTER ANCASTED:
Barry, Guy
Freed, Murray
Samuels, John Parker
Soule, James D.
Sunset Carson's Rench, and
Sunset (Michael) Carson

ANSPORD:
Richardo's Hotel and Cale,
and Richard Artuso

and Richard Artuso
LEWISTON:
Temple, Carl E.
LUZERNE:
Fogarty's Nite Club, and
Mrs. Thos. Fogarty
McKRESPORT:
White Elephant, Jack Feldman,
Owner

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

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

NEW CASTLE: Natale, Tommy PHILADELPHIA:

Mason, Bill

Allen, Jimmy
Amvets Post 178, and Norman
G. Andrews
Boots, Tubby
Cabana Club, Morty Gold, Prop.

Cabana Club, Morty Gold, Prog Chateau Crilloa Club Zel Mar, Simon Zelle, Owner and Operator Davis, Samuel Delsware Valley Productions, Inc., Irving Pine, James Priedman, Lee Hasin, Bob Londos, Joseph Mashman, Louis Mashman, Harry Mo-gur and Jerry Williams Dupree, Hiram K. DuPree, Reese Essex Records Gordon, Mrs. Margaret Masucci, Benjamin P.

Masucci, Benjamin P Montalvo, Santos Muziani, Joseph Pacey's Pinsky, Harry Stiefel, Alexander

Ukranian Junior League, Branch 52, and Helen Strait, Sec., Victoria Melnick, Chairman Velez, L. Warwick, Lee W.

PHOENIXVILLE
Melody Bar, and George A.
Mole

PITTSBURGH Bruno, Joseph

Bruno, Joseph
BRADING:
Military Order of the Purple
Heart, Berks County Chapter
231, and Austin P. Schneffer,
H. Edward Stafford, Chester
Shorasziski, Employers SCRANTON: McDonough, Frank

SHARONI Diamond Cafe, The, and D. W. Zydyk, Manager

SLATINGTON: Plick, Walter H. BTRAFFORD: Poinsette, Walter UNIONTOWN:
Polish Radio Club, and Joseph
A. Zelasko

UPPER DARBY:
Delaware County Athletic Club,
and Lou Lambert, Manager
WASHINGTON:

Lee, Edward
WEST CHESTED.
202 Musical Bar, and Joseph A.
Barone, Owner (Glenoiden,
Pa.), and Michael lexxi, CoOwner
WILKES-BARRE

Kahan, Samuel WILLIAMSPORT: Pinella, James

YORK:
Daniels, William Lopez
Rainbow Grill, and Bill Alli-

RHODE ISLAND

PROVIDENCE:
Auto Previews, Inc., and
Arthur L. Mousovitz, Treas.
Columbia Artists Corp.

SOUTH CAROLINA

CHARLESTON Bass, Tom Kline, George H. Pike, Chet CHRISTING Mack's Old Tyme Minstrels, and Harry Mack PLORENCE:

City Recreation Commission, and James C. Putnam GRIENVILLE:
Harlem Theatre, and Joe
Gibson
Towers Restaurant, and J. L.
Melancon

Melancon MOULTRIEVILLE: Wurthmann, George W., Jr. (of the Pavilion, lale of Palms, South Carolina)

MYRTLE BEACH: Hewlett, Rainh I

SOUTH DAKOTA ADMOUR: Smith, Cov DROOKINGS: DeBlook, Mat W. SIOUX PALLS:

TENNESSEE HUMBOLDT: Ballard, Egbert JOHNSON CITY: Burton, Theodore J.

UNOXVILLES
Cavalcade on Ice, John J.
Denton
Grecal Enterprises (also known Dixie Recording Co.)
Henderson, John

MEMPHIS Beck, Harry E. Goodenough, Johany Lepley, John

Lepley, John

NASHVILLE:
Pessie, Bill
Roberts, John Porter
Terrell, Mrs. H. A.
Western Correl, The, J. W.
Long and D. S. DeWeese PARISI

Cavette. Funene

TEXAS

ATTAIR. Cervenka's Night Club, and August Cervenka

AMARILLO: Mays (Mayes), Willie B. AUSTIN: Jade Room, and E. M. Punk BEAUMONT:

BOLING Paile, 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 Carnahan, R. H., Sr. Kirk, Edwin Vels, Pred

DALLASI Morgan, J. C. Mynier, Jack DENISON

Club Rendezvone EL PASO

Z. PAGO Bowden, Rivers Gateway Lodge 855, and C. P., Walker Marlin, Coyal J. Pezocck Bar, and C. P., Walker Rusty's Playhouse, and E. Rusty Kelly, Operator Williams, Bill PORT WORTH:

ORT WORTH:
Clemons, James E.
Costs, Paul
Pamous Door, and Joe Berl,
Operator
Plorence, F. A., Jr.
Jenkins, J. W., and Parrish Ina
Meadowbrook Drive-In Theatre,
and Oxcar R. May
Rendezvous Club, and C. T.
Boyd, Operator
Sayder, Chic

GONZALES: Dailey Bros. Circus

GRAND PRAIRIE;
Club Bagdad, R. P. Bridges and
Miriam Teague, Operature HENDERSON: Wright, Robert

LAREDO: Laredo Country Club, Dan Faucher and Prod Bruni LEVELLAND

LONGVIEW: ONGVIEW:
Club 26 (formerly Rendezvous
Club), and B. D. Holiman,
Employer
Curley's Restaurant, and M. E.
(Curley) Smith
Ryan, A. L.

Payne, M. D. ODESSAL OESSA:
Baker, George
The Rose Club, and Mrs. Harvey Kellar, Bill Grant and
Andy Rice, Jr. PALESTINE:

Earl, J. W. Griggs, Samuel Grove, Charles PARIS: Ron-Da-Voo, and Frederick J. Merkle, Employer

PORT ARTHUR: Demland, William ROUND ROCK:
Rice's Hall, Jerry Rice, Em-

SAN ANTONIO AN ARICHAES
Portest, Thomas
Leathy, J. W. (Lee)
Mission Hills Country Club,
and Eric Liphe, Employer
Obledo. F. J.

VALASCO: ALASCO: Pails, 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. Dibbles, C. Johnson, Thurmon Whatley, Mike

HTAM

Sutherland, M. P. Wallin, Bob VERMONT

BUTLAND: Brock Hotel, and Mrs. Smalle Duffie, Employer

VIRGINIA

ALEXANDRIA: Commonwealth Club, Joseph Burko, and Seymour Spelma Dove, Julian BURNA VISTAL Rockbridge DANVILLE Fuller, J. H. ETMORE.

LYNCHBURG Bailey, Clarence A. MARTINEVILLE: Hutchens, M. E. NEWPORT NEWS

NORPOLE IORPOLES
Big Truck Diner, Percy Bimon,
Proprietor
Cashvan, Irwin
Meyer, Morels
Robanna, George
Winfree, Leonard

PETERSBURG: Williams Enterprises, and J. Harriel Williams

PORTSMOUTH PORTIMOUTH:
Rountree, G. T.
RICHMOND:
American Legion Post No. 151
Knight, Allen, Jr.
Rendez-Vous, and Oscar Black

Renge. SUPPOLET VIRGINIA BEACH: IRGINIA REACH:
Bass, Milton
Fox, Paul J., Jim and Charles
Melody Inn (formerly Harry's
The Spot), Harry L. Bines,
Jr., Employer
Surf Beach Club, and
Jack Kane, Manager

WILLIAMBBURG:
Log Cabin Beach, and W. IL.
(Fats) Jackson

WASHINGTON

SEATTLE:
Cousin Ben Productions, and
Ben W. Roscoe, and Tex
Hager
Grove, Sirless
Harvison, R. S. SPOKANE Lyndel, Jimmy (James Delagel)

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 LOGANI Coats, A. J. MARTENSBURG: Miller, George B. MORGANTOWN WELLSBURG: Club 67, and Mrs. Shirley Davies, Manager WHEELING: Mardi Gras

WISCONSIN

BAILEY'S HARBOR:

Schmidtz Gazeboos, George Schmidt, Owner BEAR CREEK! Schwacler, Leroy BOWLER: Reinke, Mr. and Mrs. GREENVILLE Reed. limmie HUBLEY: Club Francis, and James Francis Fontecchio, Mrs. Elcey, Club Ficeta
MILWAURER;
Bethia, Nick Williams
Coggs, Isaac
Continental Theatre Bar
Cupps, Arthur, Jr.
Dancer, Earl
Dimaggio, Jerome
Fun House Lounge, and Ray
Howard Fun House Lounge, and Ray Howard
Gentilli, Nick
Geor, Seymour
Manianci, Vince
Melody Circus Theatre, Inc.,
and Milton S. Padway
Rio Club, and Samuel Douglas,
Manager, Vernon D. Bell,
Owner

Singers Rendezvous, and Joe Sorce, Frank Balistrieri as Peter Orlando Suber, Bill Tin Pan Alley, Tom Brung. Operator Weinberger, A. J.

WEIDD-18-1.
NEOPIT:
American Legion, Sam Dicken180a, Vice-Commander

Rizzo, Jack D.

Miller, Jerry RHINELANDER:
Kendall, Mr., Manager, Holly
Wood Lodge ROSHOLT: Akavickas, Edward

SAUK CITY: Blaze, and Harry Frosh, Owner SHEBOYGAN: Sheboygan County Harness Rac-ing Association, Orlando Thiel, Pres.

TOMAH: rans of Foreign Wars

WYOMING

CASPER:
S & M Enterprises, and Sylvester Hill

CHEYENNE Kline, Hazel Wagner, George P.

DUBOIS Harter, Robert H.

ROCK SPRINGS: Smoke House Lou James, Employer Lounge, Del K.

cally arranged in States,

Canada and Mis-

cellaneous

ALABAMA

ARIZONA

Praternal Order of Bagles Lodge

MOBILE McGee, Montey

DOUGLAS: Top Hat Club

NOGALES: Colonial House

PHOENIX

DISTRICT OF COLUMBIA

WASHINGTON /ASHINGTON1
Adelman, Ben
Alvia, Ray C.
Andrua, Roce Marie
(Mary Toby)
Archer, Pat
Cherry Foundation Recreation
Center and Rev. Robert T.
Cherry, Pres., and Oscar
Russell
Clark, Lewin

Russell
Clark, Lewis
Club Afrique, and Charles
Liburd, Employer
Club Cimmarron, and Lloyd
Von Blaine and Cornelius R.
Powell D. E. Corporation, Herb Sachs,

President
duVal, Ane
Gold, Sol
Gordon, Harry
Kavakos Grill and Restaurant,
and Wm. Kavakos
Kelser, Herbert
Kirsch, Fred
Little Dutch Tavera, and El
Brookman, Employer
Lorea, Frederick

Mansfield, Emanuel Maynard's Restaurant, Michael Friedman and Morton Foreman, owners Moore, Frank, Owner, Star Dust Club Club Motley, Bert Murray, Louis, La Comeur Club, W. S. Holt and James Manning
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 and Joseph Cannon obinson, Robert L.

CANADA ALBERTA

EDMONTON: Eckersley, Frank J. C.

BRITISH COLUMBIA

VANCOUVER: DeSantis, Sandy

NOVA SCOTIA

GLACE BAY: McDonald, Marry

ONTARIO

CHATHAM Taylor, Dan COROLING International Ice Revue, Rob White, Jerry Rayfield and J. Walsh

GALT: Duval, T. J. (Dubby) GRAVENHURST:

HAMILTON.

Bros. Circus (Circus Productions, Ltd.)

Haddad

Amil. 1004;

REGINA:

Judith Enterprises, and G. W. Haddad

LONDON

Pleet, Chris
Merrick Bros. Circus (Circus
Productions, Ltd.), and M.
R. Nutting, President MUSSELMAN'S LARE: Bingham, Ted

NEW TORONTO: Leslie, George OTTAWA: Ayotte, John Parker, Hugh OWEN SOUND Sargent, Eddie Thomas, Howard M. (Doc) PORT ARTHUR

Curtin, M.
THURSTONIA: Graham, Mrs. W. E. (Bud), and Holiday House

and Holiday House
TORONTO:
Ambaisador and Monogram
Records, Mesera. Darwyn
and Solkoloff
Habler, Peter
Kesten, Bob
Langbord, Karl
Local Union 1452, CIO Steel
Workers Organizing Committee mittee Miquelon, V. Mitford, Bert Wetham, Katherine

WEST TORONTO: Ugo's Italian Restaurant WINCHESTER: Bilow. Hilliage

QUEBEC

DRUMMONDVILLE HUNTINGTON Peters. Hank

Peters, Hank
MONTREAL:
Association des Concerts Classiques, Mrs. Edward Blouin,
and Antoine Dufor
Astor Cafe, George Gavaris, Owner
"Auberge du Cap" and Rene
Deschamps, Owner
Auger, Henry
Beriau, Maurice, and LaSociete

Beriau, Maurice, and LaSociete
Artistique
Canfield, James (Spizzie)
Carmel, Andre
Coulombe, Charles
DeGinet, Roger
Gilles, Letarte
Haskett, Don (Martin York)
Le Chatcau Versailles
Lussier, Pierre
Pappas, Charles
Sunbruck, Larry, and his Rodeo
Show
OINTE-CT-AIRE.

POINTE-CLAIRE QUEBEC: Sunbrock, Larry, and his Bodeo Show Turcotti, B. A., and Dronel Aid Bureau OHEREC CITY:

LaChance, Mr.

ST. EMILE:

Monte Carlo Hotel, and Bene
Lord STE. GERARD DES LAURENTIDES: Moulin Rouge THREE RIVERS:

LONG BEACH:

SASKATCHEWAN

CUBA

HAVANA: Sans Souci, M. Trisy

ALASKA

ANCHORAGE:
Montana Club, The, and Norman H. Dahl, Owner
PAIRBANKS: Brewer, Warren
Flemming, F. 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

RETURNIE AND

SEWARD: Life of Riley Club, Riley Ware, Employer

HAWAII

HONOLULU:
Bal Tabarin, and Mr. Wm.
Spallas, Mr. Tommy Cosse
and Mrs. Angeline Akamine
Kennison Mrs. Ruth, Owner,
Pango Pango Club
Matsuo, 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

MISCELLANEOUS
Abbe, Virgil
Abernathy, George
Alberts, Joe
Al-Dean Circus, F. D. Freeland
All American Speed Derby, and
King Brady, Promoter
Allen, Everett
Anderson, F. D.
Andros, George D.
Anthee, John
Arnett, Eddie
Artwood, Ross
Aikew, Helen
Aulger, J. Stock Co.
Bacon, Paul. Soorts Enterprises

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
Bolister, Norman
Bosserman, Herbert (Tiny)
Brandborst, E.

Bolster, Norman Booserman, Herbert (Tiny) Brandhorst, E. Brunstein, B. Frank Bruce, Howard, Manager, "Crasy Hollywood Co." Brydon, Ray Marsh, of the Dan Rice 3-Ring Circus Budfalo Ranch Wild West Circus, Art Mix, R. C. (Bob) Grooms, Owners and Managers

SACRAMENTO: Cappa, Roy, Orchestra

SAN FRANCISCO:

SAN LUIS OBISPO

Seaton, Don

TULARE: TDES Hall

Burns, L. L., and Partners Bur-ton, John Capell Brothers Circus Carlson, Ernest Carroll, Sam Carlson, Ernest
Carroll, San Rex C. Esmond)
Charles, Rex (Rex C. Esmond)
Cheney, Aland Loe
Chew, J. H.
Collins, Dez
Conway, Stewart
Cooper, Morton
Cooper, Richard
Curry, Benny Davis, Clarence Davis (Kleve), Dick deLys, William Davis (Kleve), Diel deLys, William Deviller, Donald DiCarlo, Ray Dizon, Jas. L., Sr. Dodson, Bill Dolan, Ruby Drake, Jack B. Dunlap, Leonard Echhart, Robert
Edwards, James, of James Edwards Productions wards Productions
Fechan, Gordon F.
Ferris, Mickey, Owner and Mgr.,
"American Beauties on Parade"
Fezarro (Texano), Frank
Field, Scott
Fioklestine, Harry
Ford, Ella
Forrest, Thomas
Fortion, Jack, Agency
Fox, Jesse Lee
Freich, Joe C.
Frickey, W. H. Woody
Friendship League of America,
and A. L. Nelson
Garnes, C. M.

and A. L. Nelson Garnes, C. M. George, Wally Gibbs, Charles Goldberg (Garrett), Samuel Goodenough, Johnnay Gordon, Harry Gould, Hal Gould, Hall
Grayson, Phil
Guttre, John A., Manager, Rodeo
Show, connected with Grand
National of Muskogee, Okla.

McGowan, Everett
Mceka, D. C.
Merry Widow Company, Eugene
Haikell, Raymond E. Mauro,
and Ralph Paonessa, Managers
Miller, George E., Ir., former
Booker's License 1129
Ken Miller Productions, and Ken
Miller
Miquelon, V.
Mitchell, John
Montalvo, Santon
Morton, H. W.
Mynier, Jack
Nelson, A. L.
Newbauer, Lillian
New York ite Fantasy Co., Scott
Chalfant, James Blizzard and
Henry Robinson, Owners
Nixon, Elsworth
Olivieri, Mike
Olien, Buddy
Osborn, Theodore
O'Toole, J. T., Promoter
O'Hon, Charles
Patterson, Charles
Patterson, Charles
Peth, Iron N.
Piau, William H.
Pinter, Frank
Pope, Marion
Rainey, John W.
Rayburn, Charles
Redd, Murray
Reid, R. R.
Rhapsody on Ice, and N. Edw.
Beck, Employer
Roberts, Harry E. (Hap Roberts
or Doc Mel Roy)
Robertson, T. E., Robertson Rodeo, Inc.
Rodgers, Edw. T.
Rogers, C. D.
Ross, Hal J., Enterprises
Salzman, Arthur (Art Heary)
Sargent, Selwyn G.
Shambour, Fartis
Shuster, Harold
Shuster, H. H.
Singer, Leo, Singer's Midgets
Sin Brothers Circus, and George
McCall

National of Muskogee, Ohia.
Hall, Mr.
Hewlett, Ralph J.
Hobbs, Wilford, Vice-Pres., Artists Booking Corp., Hollywood, Calif.
Hollander, Frank, D. C. Restaurant Corp.
Horan, Irish
Horan, O. B.
Hokuns, Jack
Howard, LeRoy
Howe's Famous Hippodrome Circus, Arthur and Hyman Sturmal
Huga, James Ice Revue, Robert
White, Jerry Rayfield and

Size Brothers Circus, and George McCall
Bert Smith Revue
Smith, Cop 9
Smith, Ora T.
Stevens Bros. Circus, and Robert
A. Stevens, Manager
Stover, Bill (also of Binghamton, N. Y.)
Stover, William
Straface, Pete
Straus, George
Strans, George
Strans, George
Stump & Stumpy (Harold Crommer and James Cross)
Summersin, Jetry (Mars)
Summers, Virgil (Vic)
Sunbrock, Larry, and bis Rodeo
Show
Tabor, Jacob W.
Tambor, Stuart

White, Jerry Rayfield and

Johnson, Sandy Johnston, Clifford Jones, Charles Johnson, Sandy Johnson, Clifford Jonaton, Charles Kay, Bert Kay, Bert Keat, Jack Kirk, Edwin Kleve (Davis), Dick Kline, Hazel Kosman, Hyman Larion, Norman J. Law. Edward Leathy, J. W. (Lee) Leveson, Charles Levin, Harry Mack, Bee Magen, Roy Magee, Floyd Mann, Paul Marthews, John Mautrice, Ralph McCarthy, E. J. McCaw, E. E., Owner, Honfeld McCarthy, E. J. McCaw, E. E., Owner, Honfeld Sond Mann, Paul Marthews, John Mautrice, Ralph McCarthy, E. J. McCaw, E. E., Owner, Honfeld McCarthy, E. J. McCaw, McCarthy, McCarthy, E. J. McCaw, McCarthy, McCarthy

Owner, Horse

UNFAIR LIST of the American Federation of Musicians WARNER SPRINGS:

COLORADO

AM DIEGO:
American Legion Post 6 Hall
Black and Tan Cafe
Cotton Club, and Belas Sanches
San Diego Speedboat Club
Thursday Club
Uptown Hall
Vara Club House
Wedneday Club
LAN FRANCISCO Wiley, Leland

CONNECTICUT

DANIELSON:

Pine House HARTFORD: Buck's Tavern, Frank S. De-Lucco, Prop.

MOOSUP:
American Legion
Club 91 NAUGATUCE

Zembruski, Victor-Polish Polka Band NORWICH

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

WILMINGTON Post No. 12. Brandywine Post American Legior Cousin Lee and his Hill Billy

DELAWARE

FLORIDA

DEERFIELD:

FORT LAUDERDALE:

FORT MYERS

HALLANDALE Ben's Place, Charles Dreisen

JACKSONVILLE: Standor Bar and Cocktail Standor 1 Lounge

RENDALL: Dixie Belle Inn

INDIVIDUALS, CLUBS TUCSON El Tanque Bar HOTELS, Etc.

ARKANSAS

This List is alphabeti- HOT SPRINGS:

BARPASFIELD: Jurez Salon, and George Beaton

BEVERLY HILLS: White, William B. White, William B.
CORONADO:
Coronado Yacht Club FRESNO: Elwin Cross, Mr. and Mrs.

HOLLY WOOD: Norris, Jorge IONE:

Watts, Don, Orchestra JACKSON: Watts, Don, Orchestra La Mesa American Legion Hall

ONG BEACH:
Cinderella Ballroom, John A.
Cappa, Roy
Burley and Jack P. Merrich,
Proprietors
Tabone, Sam
Workman, Dale C.
SAN DIEGO:
American L
Black and
Cotton Club

OT SPRINGS:
Forest Club, and Haskell Hardage, Prop.
CALIFORNIA

Workman, Date L.
LOS ANGELES:
Pouce Enterprises, and Million
Dollar Theatre and Mayan
Theatre

OCEANSIDE: Town House Cafe, and James Cuenza, Owner Wheel Cafe

PINOLE: Pinole Brass Band, and Frank E. Lewis, Director

PITTSBURG Bernie's Club

RICHMOND: Galloway, Kenneth, Orchestra Lavender, Wm. (Bill)

VALLEJO: RIDGECREST: Pappalardo's Desert lan, and Frank Pappalardo, Sr.

UKIAHI Forest Club ALLEJO: Valleio Community Band, and Dana C. Glane, Director and SAYEROOK. Pease House

Freetas, Carl (also known as Anthony Carle) Jones, Chiff Kelly, Noel

Aerie 2957 Plantation Ballroom

INTERNATIONAL MUSICIAN

MIAMI: Heller, Joseph MIAMI BEACH: Fried, Erwin PANAMA CITY:
White Circle Inn, and Mrs. Mastic B. Shehans, Cedar Grove GULF BEACH:
Old Dutch Inn., and Harold
Laughn and Cliff Stiles POMPANO:

TAMPAL iamond Horseshoe Night Club, Joe Spicola, Owner and Manager

WINTER PARE Park Avenue Bar, and Albert WICHITAI GEORGIA

SAVANNAH: Bamboo Club, and Gene Dean IDAHO

BOISE: Simmons, Mr. and Mrs. James
L. (known as Chico and
Connie) (sian MOUNTAIN HOME. Hi-Way 30 C 30 Club Radio Rendezvous WEISER: Sportsman Club, and P. L. Bar-ton and Musty Braun, Owners

ILLINOIS

CAIRO 51 Club, and Jack Tallo Little Club, and Al Green CHICAGO: Harper, Lucius C., Jr. Kryl, Bohumir, and his Sym-phony Orchestra DANVILLE: Knight, Willa DARMSTADT: Sing's Inn, and Sylvester Sing. Operator

FAIRFIELD Eagles Club GALESBURG: Carson's Orchestra Mecker's Orchestra JACKSONVILLE: Chalet Tavero, in the Illinois Hotel

MARISBA: Triefenbach Brothers Orchestra MT. VERNON:
Jet Tavern, and Kelly Greenalt
NASHVILLE: Smith, Arthur ONEIDA: Rova Amvet Hall

PEORIAL ont Lounge, and Troy Palmer
Marshall-Putnam County Pair
Assa. and the Henry Fair
Navy Club, and Art Fleischauer
Silverleaf Pavilion
WPEO Radio Station

SCHELLER: Andy's Place and Andy Kryger

INDIANA

ALEXANDRIA: Ballroom and Bar of Eagles Lodge ANDERSON dams Tavern, John Adams Owner omany Grill INDIANAPOLIS: MISHAWAKA: VPW Post 360 MUNCIE

COZY Lodge, and William Gump Kratzer, Manuel Mikesell, Gerald NEW CHICAGO: Green Mill Tavern

SOUTH BEND: Chain O'Lakes Conversation

ly

N

OUTH ManChain O'Lakes ConvenClub
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

BURLINGTON:
Burlington Hawkeye (Des
Moines County) Fair, and
Fair Ground CEDAR FALLS: COUNCIL BLUFFS: Smoky Mountain Rangers

DUBUQUE: Hanten Family Orchestra (formerly Ray Hanten Orches-tra of Key West, lowa) PAIRFIELD: lliff, Leiu (Lew)

SIOUX CITY: Eagles Lodge Club

KANSAS

SALINA: Woodman Hall TOPERA Downs, Red, Orchestra
Kansas Free Pair Association
and Grounds
Vinewood Dance Pavilion Silver Moon West Street Supper Club

KENTUCKY

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

Copa Cabana Club, and Red Thrasher, Proprietor

LOUISIANA

BUNKIE: Blue Moon Club, and Vines
Harris
Huey, Oliver LEESVILLE: Capell Brothers Circus

NORTH READINGS Levaggi Club, Inc.

SPENCER: Reardon, Bernard

MICHIGAN

Bianchi Bros. Orchestra, and Peter Bianchi

WORCESTER:

ALGONACE Sid's Place

NEGAUNEE:

Spadafore Bar

PONTIAC:

INTERLOCHEN National Music Camp

MARQUETTE: Johnson, Martin M.

MARYLAND BALTIMORE:
Knowles, Nolan P. (Actual
Music Corp.)
BLADENSBURG:
Disdonaburg Arena (Ameri Bladensburg Arena (America on Wheels) **EASTON:** Startt, Lou, and his Orchestre

BAYONNE: Knights of Columbus (Colum-bian Institute) Polish American Home Sonny's Hall, and Sonny MASSACHUSETTS PAIL RIVER: Durfee Theatre LAWRENCE Zajec, Pred, and his Polks Band LOWELL Golden Nugget Cafe BERLIN TOWNSHIP: Lucien's Old Tavern LYNN CAMDEN: Pickfair Cafe. Rinaldo Cheve-rini, Prop. Simpson, Frank Parub CLIFTON: Bockmann, Jacob Clifton Carino Cozy Brook Inn METHUEN: ETHUEN: Central Cafe, and Messes. Yana-konis, Driscoll and Gagnon, Owners and Managers NEW REDFORD: Polks, The, and Louis Garston, BLIZABETH Owner

Swyka, Julius Twin Cities Arena, William Schmitz, Manager SHIRLEY: Rice's Cafe, and Albert Rice HACKENSACK:
Mancinni's Concert Band,
M. Mancinni, Leader WEST WARREN: Quabog Hotel, Ernest Dros-dall, Operator HACKETTSTOWN EEYPORT: Stager, Walter, Orchestra Cedymin, Walter
Holmes, Alan Gray
Rio Restaurant
Theatre-in-the-Round, and Alan
Gray Holmes

Jones, Prop. MONTCLAIR: Montclair Theatre

ISHPEMING: Congress Bar, and Guido Bonetti, Proprietor NETCONG Kiernan's Restaurant, and Prank Kiernan, Pi ip.

> House of Bi Palm House Pelican Bar Carlano, John Krug, George 8.

MINNESOTA MINNEAPOLIS: Slue Room, and Mr. Jaffe Haddon Hall Orchestra, J. Baron, Leader PATERSON; Airship Lollies, Wes Milkes, C. C. ST. PAUL: Winter, Max

MISSISSIPPI VICESBURG: Rogen' Ark

MISSOURI

EANSAS CITYS Club Matinee Coates, Lou, Orchestra El Capitan Tavern, Marvin King, Owner Gay Fad Club, and Johnny Young, Owner and Propietor Green, Charles A. Mell-O-Lane Ballroom, and Leonard (Mell-O-Lane) Rob-inson

LOUISIANA Rollins, Tomm Tommy, Orchestra

Lee, Duke Doyle, and his Or-chestra "The Brown Bombers" ST. 105EPH: 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 Royal Grove Sunser Party House NEVADA

Little Casino Bar, and Prank Pace LAS VEGAS: Soukup, Robert

NEW HAMPSHIRE

BOSCAWEN. Colby's Orchestra, Myron Colby, Leader KEENE: Veterans of Foreign Wars PITTSPIELD:
Pittsfield Community Band,
George Presse, Lender WARNER: Flanders' Orchestra, Hugh Flanders, Leade

NEW JERSEY

Montanez Starke, John, and his Orchestra Polish-American Citizens Club St. Lucius Choir of St. Joseph's Matulonis, Mike Reilly's Lounge, and John Hackettstown Pireman's Band MAPLEWOOD: Maplewood Theatre MILPORD: Mcadowbrook Tavera, R. M. MT. HOLLY:

HOLLY: ireside Restaurant, and Mr. and Mrs. Warren Leary,

NEWARE: House of Brides

NEW BRUNSWICE: OAK RIDGE: Van Brundt, Stanley, Orchestra

Airship American Legion Band, B. Sellitti, Lender Paterson Symphonic Band ROCHBILE PARK.

SOUTH RIVER: Barrows, Charles Saunders, Lee, Orchestra, Leo Moken, Leader WEST ORANGE: Club Cabana

NEW MEXICO

ANAPRA: Sunland Club CARLEBADI Lobby Club BUIDOSO: Davis Bar Martin Bar, and Martin Grind-staff, Owner

NEW YORK

AVERILL PARK:
Burden Lake Casino, and Edward Van Valkenburg BRONK Aloha Inn, Pete Mancuso, prietor, and Carl Ranifo Manager BROOKLYN: All Ireland Ballroom, Mrs. Paddy Griffin and Mr. Patrick Gillespie

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

CATSKILL Jones, Stevie, and his Orchestra COHOES: Sports Arena, and Charles Gun-till

CUBA LARE: Evans Roller Rink ELMIRA: Hollywood Restaurant ENDICOTT

PLANKILL Cavacinni's Farm Restaurant, Edw. and Daniel Cavacinni, Managers

FREPORT, L. 1.: Freeport Elks Club, and Carl V. Anton, Mgr.

GENEVA: Atom Bas GLASS LAKE: Glass Lake Hotel, and Mr. Anthony Schepis HARRISVILLE Cheesman, Virgil

HUDSON ew York Villa Restaurant, and Hazel Unson, Proprietor Basil Bros. Theatres Circuit, in-cluding Colvin Theatre

KINGSTON: Killmer, Parl, and his Orches-tra (Lester Marks) MAMARONECE: Seven Piner Restaurant

MECHANICVILLE: MEDINA: Moose Lodge No. 789

MOHAWE Hurdic, Leslie, and Vineyards Dance Hall MT. VERNON:

NEW YORK CITY: IEW YORK CITY:
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(Asch Recordings)
Norman King Enterprises, and
Norman King
Manor Record Co., and Irving
N. Berman No. Berman Morales, Cruz Richman, William L. Solidaires (Eddy Gold and Jerry Isacson) Willis, Stanley

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

OLEAN: Wheel Restaurant POUGHKEEPSIE:
Borst, Kermit P., and
The Polka Dots RAVENAL

VFW Ravena Band RIDGEWOOD, L. 1.: Joseph B. Garity Post 562, American Legion, Comman Edmund Rady

Edmund Rady

ROCHESTER:

Low's Rochester Theatre, and

Letter Pollack

Mack, Henry, and City Hall

Cafe, and Wheel Cafe SALAMANCAL

State Restaurant SCHENECTADY Top Hats Orchestra SYRACUSE

UTICAL Russell Ross Trio (Salvatore Corisle, Leader, and Prank Ficarro) VESTAL: Vestal American Legion Post 89

WELLSVILLE: VEST HAMPTON, L. L. West Hampton Country Club, and Lee Crane NEW KENSINGTON:

PHILADELPHIA:

PITTSBURGH:

Club 22 Lunt, Grace

ROBINSON

SIGEL:

YORK:

TARRNTUM:

UNIONTOWN

WHITNEY:
Pipetown Hotel

ZELIENOPLE:

WOONSOCKET

SPARTANBURG:

BRISTOL: Knights of Templar

JACKSON: SPO Frateraity Supper Club TKO Frateraity TKO Lodge

La Villita Club

CORPUS CHRISTI:

NASHVILLE:

ALICE:

Pork's Tayern

SHAMOKIN: Maine Fire Company

PUNESUTAWNEY:

American Polk Musicians
Association
Gable Inn

Allen, James, Orchestra

American Polks Musicians Association, and Bud Moore

READING:
Baer, Stephen S., Orchestra
Schmoker, Johany, Novelty
Band

ROULETTE:
Brewer, Edgar, Roulette House

Sigel Hotel, and Mrs. Tillie Newbouse, Owner

Melody Rink and W. Guterner

14 Karat Room, Gene Spanglet,

Proprietor
Reliance Cafe, Robert Klinekinst, Proprietor

Blue Plame Tavern, and Michael Sera

NEWPORT: Frank Simmons and his Orchestra

RHODE ISLAND

SOUTH CAROLINA

PARTANBURG: Spartanburg Country Club, J. E. (Whitey) Harling, Manager

TENNESSEE

Hippodrome Roller Rink

TEXAS

Brown, Bobby, and his Band La Terraza Club, and Plorencia

Gonzales
The Lighthouse
Santikos, Jimmie
Tinan, T., and his Band

SUNBURY: Shamokin Dam Fire Co.

NORTH CAROLINA

ASHEVILLE: Propes, Fitzhough Lee EINSTON: Parker, David WILMINGTON. Village Barn, and K. A. Lehto, Owner

OHIO

AKRON: American Legion Post 209, and American Legion Hall South Akron Eagles Club and Hall ALLIANCE: Lexington Grange Hall CANTON CINCINNATI:

CUYAHOGA FALLS: Fraternal Order of Eagles Club and Hall DAYTON Mayfair Theatre, and Dwain

Esper The Ring, Maura Paul, Operator Blue Bird Orchestra and Larry Parks Municipal Building North Center Tavern

HARRISBURG: Hubba-Hubba Night Club HOLGATE: Gardens, George K. Bron

Bilger, Lucille NEWARK: Eagle: Lodge NEW LYME: Pawa Ballroom PAINESVILLE: Chagrin Tavern PORTSMOUTH: Rose, Robert

BAVENNA: Ravenna Theatre RUSSELL'S POINT Indian Lake Roller Rink, and Harry Lawrence, Owner

SALEM: Gold Bar, and Chris Paparodis. Îr.

VAN WERT Underwood, Don, and his Orchestra

OREGON

GRANTS PASS: Pruit Dale Grange RAMS VALLET: Sams Valley Grange, Mr. Pefliey, Grange Master

PENNSYLVANIA

Leftus Playground Drum Corps, and Max Levine, President

RAST SIROUDSBURG.

PREDERICK SBURG: Vernon Volunteer Fire Co.

Verson vounteer Fire Co.

LEBANON:
Sholly's Tavers

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

Almerman, Prop.

MEADVILLE:
I. O. O. P. Hall

MOUNTAIN HOME:
Coustanzo, Vince, Orchestra
Onawa Lodge, B. Shinnin,
Prop.

Veterans of Foreign Wars

NEW PLORENCE:

PALLSTON:

Valley Hotel

EL PASO: Club Society, and Melvin Gar rett, Owner-manager PORT WORTH AMBRIDGE: Crystal Springs Pavilion, H. F. Loval Order of Moose No. 77 ANNVILLE: Washington Band GALVESTON ASHLAND: PORT ARTHUR BADEN SAN ANTONIO Bycradale Hotel AN ANTONIO:
Club Bel-Air, and John W.
Moreland
Hancock, Buddy, and his
Orchestra
Rodriguez, Oscar BEAVER FALLS: VFW Post No. 48 White Township Inn BUSHELL Villa, and Mr. Fred. Country Villa UTAH CARBONDALE

OGDEN: Chic Chic Inn SALT LARE CITY

VIRGINIA

ALEXANDRIA: Alexandria Arena (America on Wheels) Nightingale Club, and Geo. Davis, Prop., Jas. Davis Manager BRISTOL Knights of Templer NEWPORT NEWS

Heath, Robert Off Beat Club Victory Supper Club WINCHESTER

V.P.W. Ladies Auxiliary, and National Guard Armory

WASHINGTON

OMAK: Moran, Rita Pauls Cafe Schaller, Carl A.

SEATTLE: Tuzedo Club, C. Battee, Owner

WEST VIRGINIA

Gay Spots, and Adda Davis and Howard Weekly Ullom, A. B. GRAFTON: City View, Tony and Dainy Olivio, Prop. REVETONE:

vay, Franklin PARKERSBURG

FAIRMONT

WISCONSIN

ANTIGO Tune Twisters Orchestra, Jas. J. Jeske, leader AVOCA:

Avoca Community Hall Melody Kings Orchestra, John Marshall, Leader BLOOMINGTON: McLane, Jack, Orchestra

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

CUSTER: Truda, Mrs. Weiss Orchestra

KEKOSKER: Riverview Inn. and Earl Davis

MENABHA: Trader's Tavern, and Herb Trader Owner MILWAUKEE: Moede, Mel, Band

MINERAL POINT: MINERAL POINT:
Midway Tavern and Hall, Al
Laverty, Proprietor
NORTH PREEDOM:

American Legion Hall OREGON: Village Hall Osseo City Hall

PARDEEVILLE:
Foa River Valley Boys Orchestra, and Phil Edwards

PORT WASHINGTON: Lone Acres Ballroom, and Helen Thomas and Dan Jonas REWEY.

High School SOLDIER'S GROVE Gorman, Ken. Band

DISTRICT OF COLUMBIA

WASHINGTON:
Elmer's Franklin Park Cafe Johnny's Grill
National Arena (America on Wheel)
Star Dust Club, Prank 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 Quarterback Club

SYLVAN LAKE: Prom Dance Hall

BRITISH COLUMBIA

VANCOUVER: International Musicians Book-ing Agency, Virgil Lane

MANITOBA

WINNIPEGE Dominion Theatre
Patterson's Ranch House, and
Andy Patterson

ONTARIO

Ayr Community Centre The Tartans Orchestra BELLEVILLE:

Rosemore Tobes Gardens, and Hogo Dig-gins and his Orchestra BRANTFORD: Silver Hill Dance Hall

CUMBERLAND: Maple Leaf Hall GREEN VALLEY:
Green Valley Pavilion, Leo
Lajoie, Proprietor

INGERSOLL: Beacham, Wm., and his Melody Beacham, V MERRITON: Grenadiers Trumpet Band

Grenadiera Trumpet Band
NIAGARA FALLS:
McGregor, Mrs. Helea
Radio Station CHVC, Howard
Bedford, President and Owner
Ross, Bob
Uhrainian Greek Orthodoa Hall
Uncle Sam's Hotel, Ivan Popovich, Owner
Winters, Tex (Hector Fangeat)
Zabor, Ralph, and Ius Orchestra
OMGOODER.

OSGOODE: Lighthouse OWEN SOUNDI Scott, Wally, and his Orchestra

Scott, Wally, and his Orchestra
TORONTO:
Argonaut Football Club, Inc.
Argonaut Rowing Club
Canadian Bugle and Trumpet
Band Assoc. and members,
Chai. F. Waldrum, Secretary
Crest Theatre
Lambert, Laurence A., and National Opera Co. of Canada
Mclatyre, Don, Instructor,
Western Technical School
Trumpet Band
Mercury Club
Mitford, Bert
Second Divisional Signala
Trumpet Band

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

QUEBEC

AYLMER:
Aylmer Hotel, and Ernest
Lassion and G. M. Cote,

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. Williams, Russell

GATINEAU: Manoir Papineau, and owners George Beinvenue and Russell Williams

HUDSON: Chateau Du Lac

LAPRAIRIE

L'ASSOMPTION:
Au Miami Hotel, Roland Alix,

LEVIS: Auberge de la Colinne, Paul Bourret and Romeo Drolet, Co-Propa.

MONTREAL: Bacardi Cafe Bal Tabarin Clover Cafe, and Jack Horn Continental Club Gagnon, L. Gaucher, O. Havana Club Lapierre, Adrien
Maio Cafe
Arthur Murray School of

Dancing Orleans Agency, and Paul Paquin Rainbow Grill

OUEBEC: Canadian and American Book-ing Agency Nick's Paradise Restaurant, and Nick Konstantinides, Prop.

ROUYNI

ST. ROSE DE LIMA:
Greber's Hotel, and Geo. Brisbois, Owner, and Geo. Lafontaine, Manager.

VAUDREUIL Vaudreuil Inn

MEXICO

MEXICO CITY: Marin, Pablo, and his Tipica Orchestra

MISCELLANEOUS

Capell Brothers Circus
Kryl, Bohumir and his Symphony
Orchestra
Sanford, J. Warren
Wells, Jack

FOR SALE—Violin, modern Italian, replica of Antonio Stradiwari, by Giovanni Baldini. Perfect condition, cost \$450.00, sell for \$150.00 cash. Samuel G. Bremen, 447 North Penn St., Indianapolia 4, Ind.

FOR SALE—Cabart oboe, open holes: Selmer English horn, plateau, automatic octave, in double case, reasonable. Bruce Thomas, 204 North First St., Jacksonville Beach, Fla.

FOR SALE—Taylor made trunk for string bass, excellent condition, price \$100.00. Contact Mr. Joseph M. Goliger, 1811 North Meridian St., Indianapolia, Ind. Walnut 4:2764.

FOR SALE—Mambot, Cha Chas, Merengues, etc., like recordings of top Latin bands; will write for your unstrumentation; send for list. Sonny Land, 3619 Surf Ave., Brooklip 24, N. Y. Phone: 15.2-6667.

FOR SALE—Must sacrifice month old Conn. Conn.

FOR SALE—Must sacrifice month old Conn Conn-stellation trumpet; will sell horn and case for \$225.00. This is an exceptional deal. Bob Hazen, 431 East Greenview Ave., Rockford, Ill.

FOR SALE—Set of beach chimes, excellent condi-tion, 21 keys, with keyboard, on-off switch, plus four degrees of volume-transformer; \$200.00. Charles Schneider, 409 Harrison St., Pottsville, Pa.

Charles Schneider, 409 Harrison St., Potswille, Pa. FOR SALE—Cello by Benj, Banks, Sr., Salisbury, certificate; also Peccatic cello bow. G. Shaw, 2785 Seaview Road, Victoria, B. C., Canada. FOR SALE—Electric guitar, Gretich Miracle Neck, Cut-away 17th blande case, like new Also Greisch amplifier, tevin speaker, double bookup, 22th cover, new; both worth \$550.00, sacrifice for \$290.00. Lou Fontana, 1502 De Kalb Ave., Brooklyn, N. Y. Phone: EV 6-9850 bet, 6:00-8:00 P. M. FOR SALE—30 band uniforms for quick sale. Good condition, green uniforms with white hats and green hats; bargain. Write Portuguese-American Band Club, 578 South First St., New Bedford, Mass.

and green hats; bargain. Write Portuguees-American Band Club, 578 South First St., New Beddrud, Mass.

FOR SALE—38 Blue and gold band uniforms, citation cords and caps; three years old, excellent condition. Any reasonable offer considered. Indiana Municipal Band, 56 G. Wilson Longwill, 381 Grant St., Indiana, Pa.

FOR SALE—Library of 50 standard dance or chestrations (alto lead), excellent condition, priced for quick sale; send stamp for list. Lee Shelby, 103 Fourth St., Shillington, Reading, Pa.

FOR SALE—Small band Dixie arrangements, 75c each. Written for bands using four to eight men. Zep Meissner, 5015 Biloxi Ave., North Hollywood, Calif.

FOR SALE—Two violins, also one small violin. Miss Clara Kluegel, 2847 North Racine Ave., Chicago 13, III. Phone: GRaceland 2-2203.

FOR SALE—Model D Hammond organ, including two Leslie speakers, reverberation unit, and vibrachord; sacrifice, \$2,500.00. Also 32' house trailer, built to carry above organ. Eddle Reysz, 2039 Pollack, Evanswille, Ind.

FOR SALE—Sonola accordion AA-7, full size, one bass, six treble, plus master shift, four nest reeds, treble, fine bass. Factory reconditioned six months ago, electrified for amplification, \$595.00. Gilbert May, 504 North Pine. Norfolk, Neb.

FOR SALE—Taylor cello trunk, used, excellent condition, \$50.00. Also used Estey portable organ, \$100.00, you pay express. Dave's Music Shop, 530 'F' St., San Diego 1, Calif.

FOR SALE—Two lellos, one-eighth size, Czech make, suitable for children ages 5-7; with water-proof covers, each \$50.00, both for \$95.00 or will trade for good ½-size cello outfit. Kamp Karankawa, Center Point, Tenas.

FOR SALE—Styled commercial dance band arrangements; piano, bass, two altos, two tenors, three trumpets; girl vocals, boy vocals. Style Arrangements, Boz 62, Ames Ave. Station, Omaha, Neb.

FOR SALE-Have new and used arrangements for almost any combination using three or more oras. Write for list, mention your instrumenta-ion. Freddie Oakes, 1655 Bacon St., San Diego horas.

7. Call.
FOR SALE—Kay electric bass, with case and K-615 amplifier, both in excellent condition; \$200.00 complete. Louis LoFrese, 106½ Linden Ave., Middletown, N. Y. Phone: Middletown 6602. POR SALE—A library of standard band arrange-ments; overture selections, waltzes, novelties, marches, trombone smears and popular numbers at a price; including cabinets. Lee Inman, 433 South Fifth St., Hamilton, Ohio.

FOR SALE—Fender Bassman amplifier, 15 inch speaker model, very good condition, \$150.00. Garland Dye, Carlisle, Iowa. FOR SALE—Greuch Electromatic amplifier with

FOR SALE—Greach Electromatic amplifier with cover, beautiful condition, used very little, very powerful, for band and vocals; terrific buy. Cail evenings, Frank Saladino, 950 East 14th St., Brooklyn 30, N. Y. CLoverdale 2-8060.

FOR SALE—"Danelectro" amplifier, 30 watt, 15" speaker, four inputs, two tone controls, foot controlled vibrato, leatherette case, waterproof cover, perfect condition; cost \$200.00, will take \$100.00. Joe Canzoneri, 2369 64th St., Brooklyn, N. Y. Phone: NI 5-5114.

FOR SALE—Pink tuxedos and turquoise Eton jackets; smart, dersty, all wool, like new. Eight of each, will sell parts; reasonable. Contact: A. Priedman, 69-44 Kinsena Blvd., Flushing, L. I., N. Y.

FOR SALE—Violin, N. F. Vuillaume, 1858, long Strad model in unnually fine condition. Cer-

FOR SALE—Violia, N. F. Vullaume, 1935, long Strad model in unnually fine condition. Cer-tificate of authenticity by John and Arthur Beare of London. Catalogue value \$1,200.00, actrifice for less than half. John W. Plant, Jr., 1575 Colonial Terrace, Arlington, Va.

FOR SALE—Evette-Schaeffer Bb clarinet with case model Buffet-Crampon, used one month, \$75,000 Sam Kalin, 1662 Vyse Ave., Brons 60, N. Y DAyton 9-3216 (7:00 to 9:00 P. M. daily).

FOR SALE—English horn, used less than a month, conservatory system, partially plateau; price \$325.00. Zigmund Puzon, 10006 Avenue L, 17. 111.

Chicago 17, Ill.

FOR SALE—Montagnana bass, old and good; we for history and particulars. Not a give aw if not really increased don't bother. Myroa Shepler, 11% California, Arcadia, Calif.

Shepler, 11% California, Arcadia, Calif.
FOR SALE—French horns, double F and By
Schmidt, also Knopft, \$255.00 each; used but
in excellent condition. Ed. Bennett, 2311 32nd
Ave., San Francisco, Calif.
FOR SALE—Pair of Maisch hand-made tympani
with stands, 25 x 27, \$100.00. Bass drums,
cymbals, bells, chimes, accessories, etc., quality
instruments. One 25 inch Leedy also. A. Schmehl,
358 East 138th St., New York 54, N. Y.

338 East 138th St., New York 54, N. Y.

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.

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

playing society dance and concert music in good state. Willie Marks, 922 East 15th St., Brooklyn 30, N. Y.

T.F.

AT LIBERTY—Slide and valve trombone player, for summer engagement, will travel. 20 years old, six years wide experience, can improvise and read. Especially interested in jazz-type group (band or combo that plays dance music and features a jazz library). Hank Bredenberg, 2567 yale Station, New Haven, Conn.

AT LIBERTY—Cellist, middle age, with European teacher's degree, seeking position in college or university in a moderate climate. Experienced in solo, chamber music, opera, symphony; at present with a major symphony orchestra. References furnished if desired. Vincent Kelly, 605 Ocean Ave., Oxeam Citty, N. J.

AT LIBERTY—Tenor sax, clarinet, some vocals, fake, read. Wishes to work with combo; Local 802 card. Charles Curiale, 679 East 39th St., Brooklyn 3, N. Y. BU 2-8371.

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AT LIBERTY—Unimmer, age 26, single, neat and dependable, will travel or relocate. Desires

AT LIBERTY—Drummer, age 26, single, neat and dependable, will travel or relocate. Desires steady work with traveling unit; ten years experience and excellent references; Local 73 card. Johnny Myers, 2808-30th Ave. South, Minnespolis, Minn. PA 2-2347.

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 section. Infra-ray machine used for neat legible copy at very reasonable prices. Prano 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., Nova Scotia, Canada.

Halifax, Nova Scotia, Canada.

AT LIBERTY—Bass man, 29, neat, sober; read or fake, sing paris, also double trombone; jazz, Latin and hotel experience. Prefer small enertaining or novelty group; will travel, prefer Florida and Gulf Coast; available April 1st. Pa Cooke, P. O. Box 1119, Fairhope, Ala. WAverly 8-92011.

8-3201.

AT LIBERTY—Bass player, fake and read, young, can sing. George Plaies, 643 West 172nd St., New York 32, N. Y. Phone: LO 8-9051.

AT LIBERTY—Pianist, playing Bach to Boogle; will travel, single or combo. Free after Mardi Gras, March 6. Moody Mandy, Crescent Hotel, New Orleans 12, La. Phone: MA 9283.

AT LIBERTY—Concert pianist, fine accompanist, expert reader, can fake some. Five years on tour with Caledonian Male Quartet, two years with Messich's Musical Belli; will travel. James Emerson, 18 West Ontario, Chicago 10, 111.

T LIBERTY—Arranger, experienced all styles; will also work as copyist for other arrangers; agwriters service. Co2 Sincere, 50 Felch Road, atich, Man.

Natich, Mass.

AT LIBERTY—Arranger-Composer. Credits: RCA
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AT LIBERTY—Man and wife team, trombone and accordion, vocals; will travel anywhere. Prefer work as small dance combo; Local 668 and 99 cards. Ken Richards, 706 Laurel, Kelso, Wash. Phone: GA 3-9474.

Prone: Ga 3-9474.

AT LIBERTY — Experienced piano accordionist, age 25, sober, male. Plays hill-billy, folk, western; can double guitar; also play comedian; experienced show and dance work; will travel, will audition. Joe Johnson, 1695 Avenue C, Beaumont, Teas. Call collect: TE 2-7616.

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POR SALE—New double horn, Super Kali-latest model. DeBerardinis, 1137 East 14th Brooklyn 30, N. Y. CLoverdale 8-2455.

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FOR SALE—Selmer Eb alto sax: gold lacquer finish, and action in top condition; with Chester-field tri-pak case, \$265.00. Ed Laisy, 722 Perry St., Plint 4, Mich. Phone CE 2-8570. 2-3-4

FOR SALE—Premier 88 amplifier: 8 tubes, 12 inch speaker, 4 inputs for instruments, contact or voice mikes. Call Fl. 3-6198 after 5:00 P. M. Ludwig Wesss, 19-03 147th St., Whitestone, L. 1.

Ludwig Wess, 19-03 147th St., Whitestone, L. L.
FOR SALE—Alexander French horn, gold brass, excellent condition; low resistance, professional instrument. Ralph Part, 94-16 40th Road, Queens, L. L., N. Y. HAwermeyer 4-8875.
FOR SALE—Two Selmer Albert system Be clarinets, one full ring, 895.00; other partial ring, 855.00. Used with Jimmy Dursey Orchestra. Also Bh Buffet Albert system bass clarinet, no crack, \$100.00. Frank Langone. 6416 La Mirada Ave., Hollswood 38. Calif.

38, Calif. Hollywood 38, Calif.

FOR SALE—Kay bass (concert model), ½ roundback with cover and bows: or swap for Gibson
L-5 guitar (acoustic). Write A. Berlingiers, 221
Avenue V, Brooklyn 23, N. Y. FOR SALE — Hammond organ, model C-2, (church model), with Leslie-Vibratone speaker, both in perfect condition, four years old, price \$1,500.00. A. Mosca, Box 605, Somerville, N. J. Phone: RAndolph 5-3221.
FOR SALE—Used trumpets, U. S. and French makes, reconditioned, reasonable. Traded in on BENGE custom built TRUMPET. Write Elden E. Benge, 1122 West Burbank Blvd., Burbank, Calif.

FOR SALE—Vibes, Deagan, 3½ octave, practically brand new, \$300.00 cash. F. J. Daulong, 212 l4th St., Brooklyn, N. Y. SOuth 8-2886.

POR SALE — Commercial library for trumpet, tenor, trombone, rhythm. Write for list of tunes and price. Also tenor band arrangements.

Bill Pierson, Ridgway Apis., 402 Byers, Joplin, Mo. FOR SALE—Dave Pell styled arrangements for trumpet, trombone, tenor sax, alto-doublin baritone sax, pano, bass and drums. Bob Ebe hart, P. O. Box 323, East Lansing, Mich.

hart, P. O. Box 323, East Lansing, Mich. POR SALE—Rickenbacker triple neck steel guitar with chord changer pedals, \$450.00: will con-sider reasonable offers; in new condition. Charles F, Drake, Jr., 1003 N. W. Ninth, Oklahoma City,

Okla.

PUR SALE — Mcha Besson trumpet No. 91056.

Completely overhauled and silverplated, superbinatrument in performance and appearance; brilliant sound and free blowing, \$300.00. H. Yaguda, 1091 Sheridan Ave., Elizabeth, N. J. EL 5-9366.

POR SALE—Organ, Lowery spinet, modern model, mahogany finish, four months old, \$1,250.00.

Still under the guarantee. Richard Coram, 2245 South "B" St., Richmond, Ind.

AT LIBERTY-Violinist, can play dance and classical; willing to join any combo; can fake old and pop tunes. Don Gerard, 7612 16th Ave., Brooklyn, N. Y. Phone: TE 7-3032.

AT LIBERTY—Arranger, name experience, wants any sort of work by correspondence. Don Stewart, 430 East Second St., Bloomington, Ind.

AT LIBERTY—Versatile musician; play clarinet, alto san (also tenor and bari.), flute, and can fake piano. Prefers jazz; available from June 25 to August 5: experience in college bands. Richard C. Milhon, 612 West 12th 5t., Emporia, Kan.

C. Milhon, 612 West 12th St., Emporia, Kan.

AT LIBERTY — Vibe man, double drums, interested in joining outfit to work in Newark
area or Florida. Prefer jazz but will play commercial. Local 77 card. John Bissey, 76 Trailer
Harbor, Box 301, Metuchen, N. J. Liberty 8-0245.

AT LIBERTY—Drummer, Local 802 card. I, Gene
Herbert, am available for weekends. 47-21 41st
St., Sunnyside 4, L., L., N. Y. Day: Fleldstone
7-5100—Ever. AXEL 7-0714.

AT LIBERTY—Planist, composer, arranger. Very experienced, show, dance: fast sight reader, transposer; large repertoire: arrange any style, including choral. Work around N. 1. C. Phil Foote, 705 Carnegue Hall. New York 19, N. 1.

JUdson 6-3043.

AT LIBERTY—Commercial lead, alto or tenor, double flute on Latin; ad lib clarinet, bass clarinet; read shows well. Consider combo or hotel work only. Write or wire Eddie Beau, Taychee-

AT LIBERTY—Swing drummer, experienced in working with Hammond organ, also dance bands. Prefer hotel or club work, steady. State salary, Local 22 card. Glenn Holliday, Bunce-

ton, Mo.

AT LIBERTY—Colored organist; Local 802 card: have organ, plays all music, all organs, electronic and pipe. Prefer spot in lounge, dining room, theatre. Reginald Smith, Box 978, Grand Central Station, New York 17, N. Y. Phone.

AT LIBERTY—Tenor sax man; clarinet, vocals, can fake; read all phases popular, Latin, cut shows. Experience and music to handle all type jobs, i. e. Italian, Freuch, German, Irish, etc. Young, reliable, car; available weekends New York year. Frok TV 2780. jobs, i. c. Italian, French, German, Irish, etc. Young, reliable, car; a variable weekends New York area. Frank, TV 2-3789.

AT LIBERTY—All-around planist and accordion.

AT LIBERTY—All-around pranist and accordionin, open for steady or single engagements; cut
thows. A. Hardt, 41-23 67th St., Woodside 77,
L.L. N. Y. Phone: DE 5-3395.

AT LIBERTY — Conductor, soloist, educator.
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