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Local 240, Rockford, Ill.—Acting Secretary, Morry Hill, 608 Central Bank Bldg.

Local 278, South Bend, Ind.—Secretary, Gene Crouse, 131 North Main St., Room 207, South Bend 7, Ind. Phone: 3-8111.

Local 511, Spartanburg, S. C.—Acting Secretary, Woodrow Taylor, 576 Cecil Court.

Local 522, Gastonia, N. C.—Secretary, Lewis Cathey, 207 West Fourth St. Phone: 5-3924.

Local 551, Muscatine, Iowa—President, Richard McColl, 1110 Iowa Ave.

Local 636, Wallace, Idaho—President, Chris Winkle, 215 East Market St., Kellogg, Idaho. Phone: 473-W.

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Don Bolts, formerly of Local 345, Eau Claire, Wis.

Chic Carter, former member of Local 589, Columbus, Ohio.

Sergeant Raphael Hendricks.

Tal Henry, formerly of Greensboro, N. C.

Paul Leu, formerly of Local 86, Youngstown, Ohio.

Pete Segundo Lopez.

William McCoy, formerly of Columbus, Ga.

Leroy Moyer, bass and guitar.

Phillips, Tommy, former member Local 802, New York, N. Y.

Anyone having any information as to the whereabouts of the above are asked to communicate with Leo Cluesmann, Secretary, A. F. of M., 220 Mt. Pleasant Ave., Newark, N. J.

Virginia (Ginnie) Wolfe, drummer, member of Local 136.

Anyone knowing the address of the above please notify R. Blumberg, Secretary, Local 136, 701 1/2 Lee St., Charleston, W. Va.

Anyone knowing the whereabouts of Robert C. Anspach (Bob Anson) is requested to advise Milton R. Foster, Secretary, Local 687, A. F. of M., 408 West Fourth St., Santa Ana, Calif.

(Continued on page thirty-seven)

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# Affairs of the Federation

## IMPORTANT NOTICE TO MEMBERS.

The following are changes in prices and conditions since the last Convention, which are at present in effect. They do not appear in the 1950 Constitution and By-laws and replace or supplement those contained therein.

In Section 8 of Article 20 on Page 127, after paragraph D, add:

E—Daily performances are to be governed by the Class C Vaudeville rates in Section 4 of this article. However, the daily rates apply only to the point where they will not exceed the weekly rate.

Change Section 4 of Article 20 on Page 123 to read:

A—Per day of four performances or less:	
Per Man .....	\$21.00
Leader .....	\$29.00
B—Extra performance:	
Per Man .....	\$ 5.50
Leader .....	\$ 7.00

Strike out line "C."

In Section 8 of Article 20 on Page 129 strike out the words "and Ballet."

Insert on Page 130, as Section 9, the following:

### Section 9. Ballet.

A—Where the price of choicest seats exceeds \$4.00 (exclusive of box seats), for seven performances per week .....		Per Man \$192.50
B—Stage Band for same conditions .....		Per Man \$165.00

C—Orchestra work can be done by members of Stage Band at the rate of \$26.40 per man, per performance, in addition to weekly salary. Same price applies to member of orchestra doing stage work.

D—Where the price of choicest seats does not exceed \$4.00 .....

E—Where they do not exceed \$3.00 .....

F—Where they do not exceed \$2.00 .....

G—All of the above prices are for seven performances or less per week.

H—Additional performances during week shall be paid pro rata.

I—Leader and Conductor Scale shall be double that of the sidemen.

J—Performances exceeding four hours from the beginning of the overture shall pay overtime charges as follows:

Under Paragraphs A, B and D, for each hour of less .....

Under Paragraphs E and F, for each hour or less .....

K—Day Rehearsals before the season begins, three hours or less .....

Night Rehearsals .....

Overtime on Day Rehearsals—

Per half-hour or less .....

Overtime on Night Rehearsals—

Per half-hour or less .....

L—Day Rehearsals during the season,

per hour .....

Overtime on Rehearsals, \$2.20 per man for each one-half hour or less.

M—Members shall be given a fifteen-minute intermission after the second hour of the rehearsal, without pay.

N—Extra Night Rehearsals during the season, four hours limit, the price of a performance shall be paid.

O—A rehearsal may be substituted in lieu of a performance.

P—An engagement started under one scale cannot be reduced during the season because price of seats were reduced. If price of seats are increased the scale applicable to such price shall apply.

Q—Where local scale is higher the local scale prevails.

Insert as Section 4 of Article 23 under "Rules for Radio," on Page 138, the following:

SECTION 4. Members of traveling orchestras playing transcontinental commercial radio broadcasts shall receive \$33.00 per man for a broadcast of thirty minutes or less, including rehearsal of two hours or less, leader and/or contractor 50 per cent in addition to sideman scale. One hour broadcast, including rehearsal of four hours or less, \$53.00 per man, leader and/or contractor 50 per cent in addition to sideman scale. Overtime for rehearsal \$3.75 per man per half-hour or fraction thereof. If the scale of the local where the broadcast originates is higher, then the higher scale prevails.

The above action will be effective from September 15, 1950, to January 31, 1951, inasmuch as the Federation is not approving any contracts after that date.

## Changes in Social Security Act to Cover Non-Profit Organizations

THE attention of Federation members employed by non-profit organizations, such as symphony orchestras, is directed to the provisions of Section 204 (L) of the Social Security Act amendments, recently signed into law by President Truman. This section extends the coverage of the Social Security Act to employees of such organizations, but on a voluntary rather than a compulsory basis. This means that in most instances the employees will have to take the initiative and negotiate with the employer so that there may be the required mutual consent to the application of the act. In this connection, several requirements of the new law must be kept in mind:

(1) If the employer does not agree to pay his share of the Social Security contributions, the employees cannot be covered. It is the employer's privilege under the new law to agree or to refuse to file a certificate stating that it desires to have the old age and survivors' insurance system extended to its employees. Thus it is vital that Federation members employed by non-profit organizations use their collective power to convince their employers of their need and desire for Social Security benefits.

(2) Even if the employer agrees to pay his share, none of the employees can be covered

unless two-thirds of them voluntarily accept coverage. In other words, the certificate filed by the employer must not only indicate the employer's willingness to pay its burden of Social Security taxes but also must certify that at least two-thirds of its employees concur in the filing of the certificate. Moreover, the certificate must be accompanied by a list containing the signature, address and Social Security account number (if any) of each employee who concurs in the filing of the certificate. Such list may be amended from time to time to include additional employees who concur in the filing. Federation members seeking to negotiate with a non-profit organization on this matter of coverage should accordingly be armed with the previously acquired consent of two-thirds of the employees to coverage under the Social Security Act.

### Scope of Coverage

(3) If two-thirds or more of the employees accept coverage, those who do so, plus any employees hired in the future, will be covered. Those who do not consent are excluded from coverage, though they may at any time change their minds, indicate their willingness, have their names certified by the employer, and thereafter become covered by the Social Security

Act. Those who are employed subsequent to the original filing of the certificate are covered on a compulsory basis, regardless of their individual wishes. An individual who was employed on the day the certificate was filed and who later leaves his job, only to re-enter on a subsequent date the employ of the same non-profit organization, is automatically covered on and after the date of such re-entry, regardless of whether he concurred in the filing of the certificate when he was previously employed.

(4) Coverage under the foregoing form of mutual consent must be for an initial period of at least eight years, and two years' advance notice must be given by the employer before coverage can be terminated. Thus the minimum period of coverage is ten years. If no notice of termination is given by the employer, coverage under the Social Security Act continues indefinitely. But once the employer does terminate the coverage, the action is final so far as the present law is concerned. The employer may not thereafter file another certificate invoking coverage for his employees. Federation members who take advantage of this new law must thus see to it that the employer does not change his mind at or after the end of eight years of voluntary coverage.



# It's Your Country — It's Your Vote

**T**HE American Federation of Labor has been carrying on an intensive educational campaign among its members to emphasize the importance of members of the Federation exercising their right of franchise in whatever elections they may have the right to vote.

Many locals have supplemented the efforts of Labor's League for Political Education by including in their monthly journals notices urging their members to make use of their privileges as American citizens, the first operation of which is to register. As an example of what can be done by a local in this direction, we include an excerpt from the July, 1950, issue of *Pitch*, which is the official journal of Local 586, Phoenix, Arizona:

## A Big Election Year for Arizona

Citizens of Arizona will elect 458 public officials at this year's election. Candidates for the 458 offices will be nominated at the primary election on September 12. It is expected that the total of Democratic and Republican party aspirants will approximate 1,000.

In addition to the public offices to be filled, there will be about 1,000 Democratic and Republican party precinct committeemen to be elected at the primary.

## By Leo Cluesmann

A breakdown of the offices to be filled reads as follows: Justices of the peace, 97; constables, 97; Superior Court judges, 19; Arizona House of Representatives, 72; State Senate, 19; County Boards of Supervisors, 42; and for State offices—Governor, Secretary of State, Auditor, Treasurer, Attorney General, Superintendent of Public Instruction, Mine Inspector, Corporation Commissioner, Tax Commissioner, and Supreme Court Justice.

In each county a county sheriff, county attorney, treasurer, school superintendent, recorder, clerk of the Superior Court and assessor must be elected.

On the national level we will have the opportunity of electing two members of the United States House of Representatives and one United States Senator.

Never before have we had such an opportunity to elect people of our choice and, if Arizona goes as usual, the primary is tantamount to election in the November elections because of the predominance of Democratic party members. Don't miss this chance. Register and vote in the September 12 primaries. Congressmen Murdock and Patten are definitely on the liberal side and have voted right on

most national legislation as we see it. Senator Carl Hayden most likely will run for reelection. We have no quarrel with him.

This year approximately 404,000 citizens of Arizona are eligible to vote. How many will do so? Will there again be only a 32 per cent turnout? Will you be one of those indifferent persons who are not interested in preserving our American way of life? This year has been termed as the crucial election year as far as organized labor is concerned. If we vote the Representatives and Senators into office who we know will eliminate such laws as Taft-Hartley, we will survive and again become a force to be reckoned with. But if we permit our opponents to elect their candidates we can expect to have to continue our uphill battle against heavy and very uneven odds.

The decision is yours!

If the members of Organized Labor would only realize the vast influence of their voting power which, if used properly, would make it possible to improve their own conditions as well as those of the unorganized workers, the members of Congress would realize that they must legislate not only for the benefit of the vested interests but also have consideration for the ordinary working people who make up the majority of the citizens of the country.

## Man's Life Is a Giant Symphony

*At the suggestion of President Petrillo, we are reprinting from The Houston Press of September 23, 1950, the following "Favorite Sermon" of Rabbi Robert I. Kahn of Temple Emanuel of that city.*

**L**ISTENING to a symphony orchestra is a great experience. It is remarkable to watch a group of eighty or ninety men and women play some twenty different instruments and, together, produce beautiful music.

It has always seemed to me that a symphony orchestra is like a miniature world of mankind, and can teach us a great deal about how we can learn to play together the greatest symphony of life.

For we are, we human beings, very much like members of an orchestra. We do not all play the same instruments. We are born with different gifts and abilities, with varying color, with different faiths. And yet each of us has a contribution to make to the great music of humanity. Nor should we want to be all alike.

An orchestra of drums alone would be loud, but not very beautiful. And an orchestra without any drums at all would lack something. We need to accept, as musicians accept, the fact that we cannot all be soloists, we cannot all have large parts written for us. But each of us is important to the music of the whole, and our task is to play our part well.

If we are to play the symphony of life, our first task is to agree on the music we would play. An orchestra may be composed of the finest of musicians, but if one were playing the "Blue Danube," another the "Star-Spangled

Banner," and still another Beethoven's Fifth, the result would be musical chaos.

And so, in life, we must play the same composition. God has written some great music for us—music that has great melodies of justice, overtones of mercy, that sometimes goes into the minor keys of suffering, but always ends with chords of triumph. That is the music we must play together—the music of the brotherhood of man under the fatherhood of God.

After choosing our music, we must tune up. In music, tuning up sounds like a musical argument, but it is vitally important.

Men, too, do a good deal of tuning up. We hear that sort of discordant music during our elections, when the whole of the American people are deciding the key in which the music of American life will be played. Arguments and differences of opinion are not evidence of lack of harmony, they are the way in which we achieve harmony.

The important part of our symphony of life is not just that we play the same music, or that we play the same key—the important aspect is that we play together.

None of us has the right to quit playing because the music does not go to suit us. For the symphony of life will only be beautiful when all men, each playing the instrument for which he is suited, all playing the same music, and all tuned to the same key, will play together in real cooperation and produce the music that will make the life of man beautiful upon earth, and be more lovely than a prayer before the Lord in Heaven.

## In Memoriam



J. K. ("SPIKE") WALLACE

As the *International Musician* goes to press, word comes to this office of the death of J. K. Wallace, president of Local 47, Los Angeles, since 1940. "Spike," as he was affectionately called by his host of friends not only in the Southwest but throughout the country, was a topflight trombone player who had, in his time, also shown his versatility by playing such varied instruments as the tuba, the violin, string bass

(Please turn to page thirty-four)

# MUSIC IN A



**EASTER SUNRISE SERVICE IN THE GRAND CANYON**  
Dr. Eldon A. Ardrey conducts the sixty-voice choir

**T**HE THUNDER River roaring down the crevasses, the *chi-chi-chi* of the elf owl, the baying of the coyotes and the *clippety-clop* of the pony's hooves as it carries its cowboy rider down the canyon trail—these are music to the 700,000 residents of Arizona as well as to the 1,500,000 tourists who come annually to get their health and their spirits restored in the sun-soaked state. But there is man-made music, too, and it is curiously linked with the voices of Nature.

For instance, probably never has the music of man come so near merging with the music of the Spheres as in the Easter Sunrise Service at the Grand Canyon. For here the fingers of day forking across great chasms serve as baton, and the canyons serve as sounding board to a choir which hymns the resurrection of the new day. And through man's ingenuity this musical event reverberates throughout the whole world. It is an idea as stupendous as the Canyon itself.

The first Easter sunrise service was held at the Grand Canyon in 1902, with as only audience, a scattering of settlers, curious Indians and windworn cowhands. In 1935, when Dr. Eldon A. Ardrey began directing the service—he is head of the Music Department of Flagstaff College—he recruited singers for an *a cappella* choir—now called "Shrine of the Ages Choir," and searched for suitable music. A chance A. P. news item drew attention of New York

broadcasting officials to the event. Then no one knew whether the voices would carry over the air or whether they would be swallowed up in the deep void. But they decided to make the test. They were more than rewarded. That studio which ex-

Robert Lawrence



out the opening *Alleluia* when radio men throughout the world realized that acoustically this was perfection. The music seemed suspended in space. It filled the canyon. It *was* the canyon.

Thus it is little wonder that Arizonians see little sense in divorcing music from Nature. The strumming guitar supplements ranch life as saddle supplements horse. The barn dance and sing fest are a dead loss without it. Its lazy strumming is an integral part of out-of-door picnics and camp-fire get-togethers. Mexicans sit before their doors singing to the accompaniment of their guitars. The instrument fits exactly the mood of the sunbathers who head annually toward this State for rest, for health, for peace. "Throw away your watch! Throw away your calendar!" the pamphlets tell you. But be sure to keep music: the campfire serenade; the rodeo band; the song of the cowboy.

And then there's the square dancing! At hundreds of winter resorts scattered throughout the State, at myriads of ranches, at recreation halls in towns and cities, square dancing is the order of the day and night.

Take St. Johns, located in the heart of Eastern Arizona, the county seat of Apache County, its population almost equally divided between people of English and Spanish descent. This town believes in its square dance as it believes in the State's irrigation system which makes possible those dazzling gardens and those fields of rich crops. A bi-monthly Square Dance, held either in the recreation hall at the church or at the town pavilion, is directed by the Mutual Improvement Association. There are sometimes as many as fourteen sets or 112 people taking part at once in the dance. Hundreds attend and an old-time orchestra consisting of a violin, banjo, guitar and piano plays.

Old-time dances are also part of the annual St. Johns' Apache Fair held in early Autumn. Then on Pioneer Day, July 23rd and 24th, a

realistic presentation is offered of just what the pioneers faced. After the hard day—and they give a true picture of just how rigorous the old times were—they gather around campfires, strum the guitars and sing the old songs of lost gold mines, ghost-ridden mountain caves, small scurrying desert animals, the lonesome trail and the soul-searching sunsets.

Another of the smaller towns, Prescott, is the proud home of the Rodeo since this typically Western entertainment originated there in 1888. Here each year cowboy contestants still assemble during the Frontier Days celebration centered around the Fourth of July. Bands come out in all their regalia for the parade and later play the contestants onto the fields.

Barn dances and rodeo performers are supplemented in Nogales by La Fiesta de Las Flores (the festival of the flowers) celebrated annually with its sister city (also named Nogales) situated just over the Mexican border. Here music of guitars, tambourines and castanets serves as gay background to the gorgeous floats and laughing *senoritas*.

Music has helped make famous also the Fiesta de Los Vaqueros held in Tucson in February—"one of the biggest shows in Arizona." And bands are on call for shows at Yuma, Douglas, Safford, Holbrook, Globe, Williams, Kingman, Winslow, Flagstaff and a dozen other towns. The Indian Rodeo during the Pow Wow at Flagstaff—and in other towns—is a stimulating blend of Indian and cowboy music.

Phoenix, "miracle city of the West," has its "dress-up" period, too—the World's Championship Rodeo in April—when the old days of the West are relived and the whole town becomes part of a gigantic demonstration. Horses—the finest in the world—step daintily to the music of bands. Bronco busting goes forward to the roll of drums.

But music is more than an accompaniment to festivities in these cities. The Phoenix Symphony Orchestra with its seventy highly-trained members brings in its regular concert season Beethoven and Mozart and Wagner to the residents of this "Winter resort" city. Serge Koussevitzky who has his winter residence here has been a friend of the orchestra since its earliest days. Robert Lawrence, its conductor, is on the faculty of the Arizona State College at Tempe. The orchestra's new concert master, George Bennett (he replaces Sidney Tretick who re-

**THE PHOENIX SYMPHONY ORCHESTRA, ROBERT LAWRENCE, CONDUCTOR**



# IN ARIZONA

signed last Spring to devote his full time to concert and solo work) appeared with the orchestra of the National Orchestral Association of New York led by Leon Barzin. He made two state-wide tours as concert master of the North Carolina Symphony Orchestra, and played for two seasons with the National Symphony Orchestra under Hans Kindler.

Phoenix's A. F. of M. Local 586 is almost as old as the State itself, since it received its charter on April 30, 1912, just a little over two months after Arizona was admitted to the Union. Its history parallels that of the State, too. While the community has been growing from 15,000 residents in 1912 to a city of over 100,000 (winter population about 325,000) the local has grown to a membership of over 500. It serves about two-thirds of the State and represents all types of music. Fifty establishments are under contract in the winter for dance bands.

Two artist groups sponsor music in Phoenix: the Community Concerts Association, and the Linde Artist Series. Besides this, the high schools and colleges in and around Phoenix have splendid musical organizations. The Arizona State College at Tempe sponsors its own artists course for the benefit of the students. Also Tempe has the Sun Devil band of 125 musicians and the Symphonic Band of eighty members, directed by Felix McKernan. Harry Harelson is head of the Department of Music and Miles A. Dresskell its associate professor.

The R. and T. Fund of Local 586 provided in 1949 a total of twenty-one performances including eight projects for the veterans at Papago, five teen-age dances, three performances at the Golden Gate Settlement, a Labor Day concert at Glendale, one performance each at the State Hospital and the Crippled Children's Hospital, a dance for the entertainment of about 3,000 high school bandmen in connection with the Salad Bowl game and a Symphony of Youth concert at the high school auditorium. These projects provided 218 man days of employment. During this past summer band concerts sponsored by the Music Performance Trust Fund were presented in Coolidge, Tempe and Phoenix.

To speak about music in Phoenix—or for that matter in any city of Arizona—without speaking of music in the churches, is like talking of Beethoven's works without mentioning the Fifth Symphony. All the churches—and 130 of them are listed in the directory of Phoenix

and vicinity—make music an integral part of the service. There are seventy or eighty members in some of the choirs. And it is noteworthy that nowhere in the United States are the churches more crowded. People rush up the aisle to get seats near the front. Stoodees cluster at the back. Requests are made from the pulpit to those who come in the morning, please not to come back for the evening service—give others a chance! That's the way it is in the churches of Arizona.

Tucson whose Local 771 covers the southern part of the State points with pride to its symphony orchestra which in addition to public concerts presents four concerts for school children. The orchestra's membership varies between seventy and seventy-five players and the concerts are presented in the University of Arizona Auditorium. The orchestra is managed by a Board of Directors composed of townspeople and representatives of the University. Next

season, a one-act opera performance is planned with the Symphony providing the accompaniment. The opera will probably be "Bastien and Bastienna" by Mozart. The orchestra's conductor, Samuel S. Fain, is head of the Band and Orchestral Instruments department and Associate Professor of Music at the University of Arizona.

The Tucson Symphony Orchestra features music by an American composer on almost every program and makes a particular effort to encourage Arizona composers and composers who derive inspiration from the State. For instance, Ferde Grofé's "Grand Canyon Suite" found a place on a recent  
(Continued on p. 33)

Samuel S. Fain



THE TUCSON SYMPHONY ORCHESTRA, SAMUEL S. FAIN, CONDUCTOR



# Speaking of Music

**F**IRST major symphony orchestra to play a regular engagement in a movie-and-variety theater was the New York Philharmonic-Symphony. For two weeks, starting September 1st, the 104 men in the Philharmonic, under their musical director, Dimitri Mitropoulos, performed four times a day at the Roxy, one of the largest movie houses in the United States. On the opening day they played to capacity houses of 6,000 each—24,000 in all; attendance held up so well that at the end of the two-week period the Roxy asked them to stay on for another week—an invitation which the management of the Philharmonic felt obliged to decline, with regret.



Dimitri Mitropoulos

Dimitri Mitropoulos and the Philharmonic scored this signal success without lowering their standards, either of execution or programming. While music was good theater, it was yet made up of works from the standard symphonic repertory, played for the most part in their entirety, and interpreted by the conductor with the same precision and brilliance which he displays in Carnegie Hall.

The manager of the Roxy and Dimitri Mitropoulos are at least one conductor-manager combination that has been able to fuse practicability with idealism. The Roxy has given itself a very successful two weeks, and Mitropoulos, who says, "To me a conductor's aim is to spread the gospel of great music," has had his dearest wish realized. When we saw his face—inspired and radiant—as he turned it to the audience in acknowledgment of the applause, at that opening concert, we knew what it means to the missionary to have accomplished his mission.

Nor was it just the applause. It was the way they listened. Not just politely. Not just intently. They listened with that wondering air of those who have sampled a new dish and found it not only a taste sensation but a deeply satisfying food as well. This absorbed listening was the second most vivid memory we received of that afternoon.

The third was the performance itself—great works of Wagner, Mendelssohn, Prokofiev, presented as only great players can present them. Conductor and players alike quite clearly answered to the warm audience response. And their support of soprano Eileen Farrell when she sang in most moving manner Von Flotow's aria from "Martha." "The Last Rose of Summer," was restrained, excellently timed and phrased.

As a result of this successful pioneer venture, there are reports that other movie houses are considering using symphony orchestras as added attractions. One such engagement has materialized: the Dallas Symphony Orchestra, under the baton of Walter Hendl, will open its Golden Jubilee Season on the stage of the Palace Theater in Dallas, on November 10, 1950. This movie-house engagement will run for a week, preceding immediately the orchestra's regular season, which starts November 19th.

—S. E. H.

## *Turandot at City Center*

**T**HE New York City Opera Company opened its season at the City Center with a performance of Puccini's *Turandot* on September 21st. It was a brilliant production all round. Laszlo Halasz, artistic and music director for the company, conducted Puccini's difficult score in a way that made it seem easy and fluid, bringing out all its melodic grace. The scenery, costumes and lighting were colorful and exotic, hitting off with just the right stylized blend the mixture of Chinese design and eighteenth century Venetian maskers' fashions required by this

story, based on Gozzi's treatment of the old Oriental legend. The singing and acting alike were at a high level, while Charles Weidman's dancers set the rhythm and highlighted the action throughout. In short, the over-all effect was a synthesis of all the arts at their best, as they should be in operatic production which is truly modern, and which aims at good theater.

The principals showed good teamwork, and were without exception in fine voice. Dragica Martinis sang the title role of the cruel princess with dramatic authority. Dorothy MacNeill, as the slave girl Liu, made this pathetic role a most moving one, with her haunting, floating lyrical tones. Raffaele Arie, young Bulgarian baritone, now an Israeli citizen, who came to the City Center from La Scala in Milan, made his debut as Timur, Liu's aged father, and was received with warm applause. Giulio Gari, in the leading role of Prince Calaf, gave a sustained and even reading of the part. And those three Gilbertian court functionaries, Ping, Pang, and Pong, were represented with style and aplomb by Laurence Winters, Luigi Vellucci, and Nathaniel Sprinzena, who flounced and flaunted their way like dancing masters through the comic moments of this mainly tragic story.

—S. S. S.



**FRANZ ALLERS**, musical director for the road company of "South Pacific," conducts the overture for a performance in the San Francisco Civic Opera House. Half the local members of the orchestra are from the San Francisco Symphony, the rest are theater and radio musicians. The four traveling musicians in the group are David Sackson, concert master; Chauncey Brown, percussionist; Ruth Robinson, harpist; and Norman Weiner, trumpeter. When, shortly after this picture was taken, the "South Pacific" company's train was wrecked between San Francisco and Denver, Norman Weiner was injured; but in true trouping tradition he appeared for the opening in Denver the day after the wreck, and has not missed a performance since. (The picture above was taken by Madison Devlin, of Local 8.)

INTERNATIONAL MUSICIAN



# Music for Fighting Men

(EDITOR'S NOTE: The Federation's role in the fight against totalitarian aggression is, and has been, considerable and continuous. This, the second of two articles, deals with musicians' contributions to the armed forces and the veterans. An earlier article described how their services make it possible for the Voice of America, the Economic Cooperation Administration and other governmental agencies to wage "the truth war" on many foreign fronts.)

**W**ARS—cold or hot—are fought and won by men. No matter how these men are changed by what they undergo, they remain in large degree the desires and responses they express in normal living. Among other things, they want and respond to music.

The Voice of America, we saw in an earlier article in the *International Musician*, recognizes that no picture of the United States is complete without a place for the talents of musicians. The agencies concerned with the recruitment and well being of military manpower in wars past and present also recognize the importance of music in their field, and they have availed themselves of the voluntary contributions of the American Federation of Musicians, freely offered by President Petrillo. In fact, much of the recruiting and recreation activities sponsored by government defense agencies would be pale and weak without the services of union musicians.

## Music Aids Recruiting

Take the matter of recruitment of personnel. Even when the draft is operating the services are anxious for volunteers, and during most of the months before the Korean crisis voluntary enlistment was a major method of filling the ranks—especially in the case of the specialized branches. A very big part of the recruiting message was carried to the public wrapped in music *via* radio shows produced with the cooperation of the A. F. of M.

The Naval Air Reserve, for instance, produced a series of twenty-six quarter-hour shows during the record ban. The American Federation of Musicians, through its president, James C. Petrillo, gladly granted permission to its members to do the job, and the series was heard over some 950 stations for a total of 25,000 performances. In fact, throughout the ban on recording, government agencies and the armed forces were exempted from its provisions. It was a demonstration that the union was aiming only at those who unfairly exploit the musicians' product.

The Navy was granted other waivers of union regulations, as for a series of television shorts viewed over ninety-seven stations using the Navy Band for background music. Other recruiting programs were locally arranged—as when members of the Wheeling local made special transcriptions. The Marine Corps has placed particularly heavy emphasis on the transcribed series as a recruiting device and currently presents over a thousand stations the Jimmy Dorsey Show, the Red Nichols Show and the Jerry Gray Show, the first two for twenty-six weeks and the third for fourteen weeks. Just starting is the Les Brown Show, twenty-six weeks, on over a thousand stations.

The Army and Air Force Recruiting Service has not failed to recognize the value of this

medium. In addition to television spots, the service has featured the Hotel Astor Show (title changed during its last month to Hotel Waldorf), a thirty-minute weekly sustainer heard over the Mutual network most of last year. A similar program, Time for Music, was aired on the West Coast ABC network.

Ten years of cooperation with Army recruiting was marked recently when the Adjutant General's Office presented the American Federation of Musicians through President Petrillo with a certificate that mentions specifically the aid given the ten-year-old "Voice of the Army" program. This show is now heard over 1,600 stations weekly as "Stars on Parade."

In terms of quantity, in sheer numbers of instances of cooperation, the recreation aspect comes first. For six years, beginning during World War II, the musicians and Army Special Services produced the V-discs, distributed to the men of all branches overseas and in hospitals. As Major General Thomas W. Herren, Chief of Special Services, said in a letter to President Petrillo: "This was one of the most entertaining and successful of the many programs projected by Special Services, and we feel a deep sense of gratitude for the cooperation of your members in having made this type of entertainment possible."

The V-discs made available to the men in the armed forces the best and newest in popular music. They still enjoy a large measure of this through the Armed Forces Radio Service. The AFRS provides for hospitals and the men overseas on standard wave-lengths the best of American radio—and little of it possible without the

cooperation of the A. F. of M. A permission a month lets the AFRS record for re-broadcast the music of the best bands, as well as the music on special shows.

## Music for GIs in Korea

A recent article in a national magazine pointed out that the man in service today—even after the outbreak of the Korean war—receives few of the favors extended to him in World War II. Even the veterans' organizations concentrate their attentions on the man who is now out of uniform. But the musicians have not diminished their contributions, and they remain ready to do anything within reason asked of them.

This does not mean that their devotion to the veterans has declined as an earlier war is replaced by a new one. Union musicians are certainly aware of the extensive program carried on in veterans' hospitals under the lamented Recording and Transcription Fund (which sponsored a third of its 33,000 performances in installations of the Veterans Administration), and continued today under the Music Performance Trust Fund, the successor to the R. and T. Fund.

## Heard Over 2,500 Stations

Between them the V. A. and the A. F. of M. have been responsible for the most widely aired show in history, the "Here's to Veterans" program. It was started in 1946 over 700 stations and was a primary device in the V. A.'s drive to keep veterans informed. Now it is heard regularly for fifteen minutes a week over 2,500 stations—a record number. It features the music of A. F. of M. members as leading bands play popular music *via* transcription. For their part in making this possible, the American Federation of Musicians and President Petrillo have been honored with the V. A.'s Certificate of Appreciation "in recognition of outstanding service to U. S. war veterans."

This is a partial record of the contributions of the A. F. of M. to the struggle against Communism. It does not take into account many actions on the local level. It omits participation in the anti-red crusade by many individual musicians. In addition to the positive steps, it should be noted that since 1940 the union's by-laws have barred membership to Communists and Fascists, with proper protection for those accused, who are guaranteed adequate hearings and appeals to clear their names.

As a free American trade union, the American Federation of Musicians recognizes the threat to its own existence presented by the Communist way of life. It acts accordingly to preserve the system which assures its members the chance to live as human beings.

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**It May Be Later Than You Think!**

**Wake up!**



**VOTE  
NOV 7**

**YOUR FUTURE IS AT STAKE!**

# Tex Beneke's Musical Style

**I**F ANYONE deserves to be associated publicly with the late Major Glenn Miller's name, it is Tex Beneke, who is currently the center of musical attention by virtue of the infectious and imitable style of his orchestra—a style formerly peculiar *only* to the Miller-Beneke band. Tex, whose aggregation operates with the complete approval of Glenn Miller's widow (she also receives a share of the profits) and under the aegis of Miller's former AAF executive officer Don W. Haynes, recently changed his billing to read: "The Most Imitated Band in the Land. Tex Beneke And His Music in the Miller Mood."

## Secret of a Style

What is the Beneke "style" in which so many leaders are suddenly interested and which is so widely emulated? It is a formula simpler than the rudiments of Dixieland, less involved than be-bop, more pleasant than most dance music. Glenn Miller, in 1938, when he began recording for the Bluebird label, decided to voice his reed section using a clarinet, rather than an alto saxophone, as lead instrument. This basic device, coupled with precision dynamics, great use of trombone choir and muted trumpets, was the foundation for dancedom's most phenomenal rise to fame. During the years 1938-1944 Miller's asking price zoomed, his record sales and general popularity likewise.

The now familiar, almost piercing reed sound is best illustrated on the chorus of Glenn's recording of "Stardust." It is immediately distinguishable from the common sax section effect produced by the regular two-alto, two-tenor, baritone set-up. In addition to demanding consistently fine intonation, in-tune playing, and a sensible attitude from his men, Miller fed his arranging staff (Bill Finnegan, Jerry Gray) an abundance of ideas for material . . . mostly cute pops, original up-tempo instrumentals (which did *not* use the clarinet lead), or adaptations of near-classics. The tempo was always evident. Too much off-beat phrasing, behind-the-beat playing, wild solos, or tricks in general were taboo.

## Continuing Miller's Work

That's essentially the style willed to Beneke by Miller when the latter's plane vanished during a cross-Channel flight in 1944. Prior to his still unexplained disappearance, Glenn, with his mammoth air force band, had been entertaining troops in England. Tex Beneke was more than stunned at Glenn's death (it is generally conceded now that the leader is dead though no clue has been uncovered pertaining to the cause of the crash) . . . Beneke was lost. Earlier in his career with Miller, Tex had been offered a band of his own. Glenn wanted to back the tenorist's enterprise as he had previously helped Charlie Spivak, Claude Thornhill, and Hal McIntyre get started. Beneke refused, insisting that he would rather stay with the trombonist.

Tex idolized Miller. Glenn, in kind, responded by keeping Tex under contract, the only Miller

sideman so employed. Though Beneke had been reluctant to debut as a maestro he did so readily enough (after his discharge from the Navy) on the urging of Haynes and Mrs. Miller. Tex knew and knows that Miller's influence would always be the motivating factor in any band he might organize. About this he has no feeling of inferiority . . . no complex about living professionally (maybe forever) in the shadow of another man's image.

## Preserving the Miller Legacy

When Tex took over it was his plan to gradually wean audiences from the *specific* things Miller had played. It still is, though various Beneke innovations in the past haven't succeeded too well at the box office. One, the addition of sixteen strings, failed after a long try. Overhead wasn't in proportion to additional attention, if any, drawn by the move. More recently Tex has dealt deftly with a subtle introduction of be-bop, employing bop-minded sidemen, using scores tinged with same, softening the beat on occasion. Result: the people wanted more Miller and less fooling around the basic "style."

The story of how Tex has billed his group is a succinct history of his attempts to shed Miller's influence. The first Beneke band was called "Glen Miller's Orchestra, with Tex Beneke." The second: "Tex Beneke and the Glenn Miller Orchestra." Third: "Tex Beneke and His Orchestra." The fourth and current title is in our lead paragraph.

Tex has wanted to "progress" musically, à la Kenton, Herman, Barnet, et al, not with the concert hall in mind but always remembering to keep the people happy. He, like Glenn's "Chattanooga Choo-ho," is still on Track 29, playing some Miller things note for note, adapting the general Miller tricks to his own library (penned by Billy May, Hank Mancini, Eddie Gerlach, and Norman Layden). Beneke rivals Jerry Gray, Ray Anthony, and Ralph Flanagan have enjoyed notable success by borrowing Glenn's style, incidentally.

Beneke doesn't play everything associated with Miller (recently he was asked for "Papa Nicolini," a 1941 pop but now as dead as yesterday), though he does sport impressive hallmarks of Millerian authenticity, such as the complete Miller book, Glenn's aluminum music stands (dug out of a Long Island warehouse recently), and a trombonist, Paul Tanner, a Miller alumnus.



Tex, and a lot of other musicians, thought public taste would move from style to style through the decade beginning in 1940. They now realize (unfortunately for creative art in modern music) that they were mistaken. It seems as though the purse-strings on John Q's pocketbook were being held by a nostalgic group of dancers waiting only for the easily identifiable notes of Artie Shaw's "Begin the Beguine," or Glenn Miller's "String of Pearls" to be revived. Certainly the music Tex Beneke plays today is (excluding pops) not new either in style or melody-wise. But it is pleasing the people, netting shekels for Tex, and maintaining his popularity.

The only trouble with Tex's current campaign is that, while he is scoring so heavily with old Miller instrumentals ("American Patrol," etc.), he is finding it difficult for modern arrangers to write as Bill Finnegan, Gray, May and Miller did in the beginning. Popular music has moved ahead, has been strongly colored by bop, is no longer (even for such dance orchestras as Ray McKinley, Gene Krupa, Les Brown, etc.) as uncomplex an art as it was when Tex joined Glenn. Ballads, however, old or new, don't offer this problem to Beneke. But by the same token they don't stop Tex's competitors, who grind out clarinet-lead arrangements of current Tin Pan Alley favorites limitlessly. Beneke is maintaining his lead in the Miller field via instrumentals. He is mulling how best to extend his library in this direction.

The ghost of Glenn Miller (if he actually is dead) dominates Beneke's band. As Manager Don Haynes says: "Though he never wrote a tune to be remembered by, he nevertheless created a style that will live forever. What we miss is the editing of our arrangements. Glenn would take the score . . . delete here . . . add notes or bars there . . . repeat another portion . . . cut the introduction four or eight bars. He had the knack of making scores commercial. He cut parts that meant nothing, adding little tricks that his arranging staff couldn't, and his records sold and sold . . . and are still selling."

## In Person

Right now Tex is doing better than ever. In 1950, his fifth year as a maestro, he'll play L. A.'s Palladium for the fifth time. He boasts a complete new vocal staff: Phi Beta Kappa (University of Alabama) Helen Lee and ex-Frankie Carle warbler Gregg Lawrence. Even more important than these things, to Tex anyway, he has been granted his amateur radio operator's license by the FCC. Beneke (W2CKD) operates a 10 meter rig from his car while on the road. That Tex Beneke is anything but a "ham," except to his radio friends, is obvious. Anyone who could wage the "friendly battle" Tex is fighting without losing friends or making enemies must be diplomat and gentleman, both of which Mr. B. is, following again the great tradition of Glenn Miller. —T H.



# With the Concert Bands



**A**SBURY PARK Municipal Band, Asbury Park, New Jersey, has completed its fourth season of concerts at the Eighth Avenue Band Pavilion on the boardwalk at Asbury Park. Frank Bryan is conductor of the twenty-six-piece band which has some outstanding musicians in its membership. Some of the soloists with the band are: Simone Mantia, euphonium; William Bell, tuba; Armando Ghitalla, trumpet; Walter Bowne, trombone, and Roy Gardner, bass trombone.

The band is made up of a nucleus of Local 399 musicians and augmented with musicians from the various symphony orchestras of our country. Some of the popular features of the Asbury Park Municipal Band are a German band and a Dixieland band which Conductor Bryan organized within the larger group.

The city of Asbury Park pays for these concerts which are held five times a week for a season of ten weeks. Next year, the city hopes to have six or seven concerts a week for a season of ten or more weeks.

Conductor Frank Bryan is also director of A. F. of M. Local 399 Concert Band, American Legion Bob Eberle, Jr. Memorial Band of Asbury Park Post No. 24, and director of instrumental music in the Asbury Park Public Schools. Frank Bryan is assisted by his brother William Bryan who is manager of the band.

**S**IOUX FALLS Municipal Band, of Sioux Falls, South Dakota, wound up its thirty-first summer season the evening of September 3rd with a most successful concert in Terrace Park, attended by a record crowd of ten thousand. At this final concert there were many calls for request numbers, and the Band obliged with the William Tell Overture, especially scored with solo

passages for the bassoon, rendered by Charles Knutson, for the flute played by O. W. Palmer, and for the oboe interpreted by Ardeen Foss; after this came the "Symphonic Series of Sacred Songs," and such marches as Lavalle's "Band of America," Karl King's "Trombone King," and a descriptive piece, "Under the Big Top,"—the last by Vernon H. Alger, assistant conductor and bass drummer with the Band. The program also included a potpourri from "South Pacific," arranged by Leidzen, and a trio, "Trifolium," played by Donald Lias, Robert Griffith, and Leon Meller. The grand finale was a medley, "Circus Day," complete with fireworks and background music by the band.

This season was the sixteenth during which the Sioux Falls organization has enjoyed the leadership of Russ D. Henegar, former cornetist with Sousa, and long-time member of the American Bandmasters Association. At this final concert, by the way, Mr. Henegar was assisted by guest conductors Joseph P. Tschetter of Local 773, Mitchell, South Dakota, and Paul Christensen of Local 693, Huron, South Dakota.

The Sioux Falls Municipal Band has had exceptionally strong support from the municipality, which appropriates an annual tax levy of \$12,500 for its concerts—money which Mayor Saure and Commissioners Browning and Yeager, consider yields one of the best values per tax dollar spent of all their outlays. They find that the Band not only stimulates civic pride in its fine music, but that it has helped put the city of Sioux Falls far out front in its area.

**W**ATERTOWN, New York has heard a good many concerts during this year from the Veterans of Foreign Wars Band of Barben-Jones Post 1400, who have played under the auspices of the Music Per-

formance Trust Fund. The V. F. W. Band, made up wholly of members of Local 734, in Watertown, has also played, this year, at the New York State Fair in Syracuse. Musical Director of the band, for the past eleven years, has been Perl B. Johnson, while Robert H. Payne is the manager.

**D**AYTONA BEACH Municipal Band on Labor Day wound up a very successful season of concerts which began on June 25th, and continued four nights a week throughout the summer. These concerts were held in the Boardwalk Bandshell and Open-air Theater which overlooks the Atlantic at the head of the famous Daytona Beach flat-sand race track on which auto speed records have been established. This structure, famous for its acoustic excellence, is built of coquina shell-rock; it is claimed by Floridians to be the largest bandshell in the world. Here the Daytona Beach Band has drawn capacity crowds all summer long.

Under Director Dr. Everett A. Moses, the band has offered programs of marches, popular tunes, operetta tunes, and band arrangements of symphonic works. This year the band was once more up to full strength, with thirty-one players, including five who were new: Henry Blake, E flat clarinet; Jean Cochran, bassoon; Merle Kelly, French horn; Edna Hulbert, bass clarinet; and Graham Selick, flute.

Among the season's events at which the band performed was the three-day Fourth of July celebration, which featured a Miss Dixie Contest.

For winter appearances, the Municipal Band has another setting: the notable new \$750,000 Daytona Beach municipal auditorium, built in a modern style of architecture, and beautifully decorated in deep Richmond rose and rich green colors.



# With the Dance Bands

**EAST.** O'Brien and Evans duo at the Embassy Club, New Brighton, Pa. . . . Ralph Roselle ork spotting warbler Al Costello . . . New ops of Childs Paramount Restaurant, NYC, now using cocktail organist Hal Atkinson . . . Whitey Work band at Holiday Inn, Flushing, N. Y., indefinitely . . . Oldtime pit pianist Paul McGrane scoring with his "Peddler's Serenade" . . . Elliot Lawrence now with ABC . . . Norman Granz' Jazz at the Philharmonic booked for six weeks in Europe, starting March 2 in Copenhagen . . . Cornetist Bobby Hackett inked by Columbia.

Toddy Pictures releasing ten-minute flick of Dizzy Gillespie's crew . . . New discery, Triumph Records, and pubbery, Triumph Music, headed by Gus Grant, featuring tenorman Al Cohn . . . Pianist Joe Bushkin's new string group slicing Alan Shulman originals for Columbia . . . Budd Johnson, arranger and saxist, new music director for Atlantic Records . . . Pianist Eddie Heywood recording for Columbia and actively singling . . . Lawrence Welk group slated for Manhattan's Capitol Theater in mid-October, followed by a week at Philly's Click Nov. 5, two weeks at Washington's Hotel Statler Nov. 15, four weeks at Chicago's Trianon Ballroom Dec. 25, and an opening at Hollywood's Palladium about March 15. Welk's ABC seg for a beer sponsor also set for Wednesdays, 9 P. M. CST . . . Larri Maddi new musical director for Crown Records . . . Johnny Austin now fronting a quintet . . . Buddy Morrow being plugged by RCA Victor, signed by Willard Alexander . . . Vibist Terry Gibbs ankleed TD to form his own combo.

Artie Shaw working with a sextet handled by Willard Alexander . . . Click, Philadelphia, continues to use names . . . Shep Fields preemed a new book and outfit which Mike Levin called "the best commercial dance band in the country" . . . Xavier Cugat's 60 concert dates start Oct. 25. Cugat may tour South America again during February . . . Victor building Bob Dewey (Dewey Bergman) ork . . . Ted Steele formed his own pubbery, Plaza Music . . . Arranger Clark McClellan building a band around trum-

peter Jimmy Roma, using eight brass and one reed . . . Tommy Dorsey switched to Decca, signing a three-year pact.

New bistro, the 400 Casino, Albany, N. Y., operated by Herman Halpern and wife, Sydelle, seats 600 and uses names . . . Victor shifted maestro Perez Prado from Latin-American to pops . . . Frank Dailey's Meadowbrook, Cedar Grove, N. J., using names . . . Ritz Ballroom, Bridgeport, Conn., using names Sundays and holidays; territory bands week-nights . . . Willard Alexander signed Don McGrane's band . . . Lee Guber using old-time and two-beat at his Rendezvous (Philly) nightery. Sidney Bechet in soon . . . Duke's son, Mercer Ellington, launched Mercer Records . . . Charlie Ventura's new crew plays dance music—waltzes, rhumbas, pops, etc.

Dizzy Gillespie won't form another big band. He'll work with a small combo, with eventual hopes to tour with Charlie Parker, strings, and woodwinds . . . Erskine Hawkins jumped to the Coral label . . . Muggsy Spanier pacted for one year by Mercury . . . Larry Clinton authored two fiction pieces for *Saturday Evening Post* . . . Savoy Records pacted pianist Dodo Marmarosa . . . Earle Theater, Philadelphia, returned to stage shows . . . Harry James tours through Oct. 25 . . . Philly op Sy Kaliner planning a new club; Mort Casway bought an interest in Club Shaguire; Louis Greenberg took over Club 421 . . . Rajah Theater, Reading, Pa., dropped flesh . . . Count Basie keeping a combo through early November. He's at the Hi-Hat, Boston, until Nov. 2, followed by a possible NYC date . . . Mercury Records signed Alfred Newman to conduct pop dates . . . Shep Fields to play Manhattan's Capitol Theater in November, with a date at that city's Hotel Statler mulled for spring. Fields also dickering for a new label.

**NEW YORK CITY.** Iceland Restaurant using names . . . Freddy Martin set for a November Capitol Theater stint . . . Machito indefinitely at the Havana-Madrid . . . Milton Saunders in at Tavern-on-the-Green . . . Joe Bushkin

and strings at Cafe Society. He's angling for a TV shot . . . It's Guy Lombardo's 26th year at the Roosevelt Hotel . . . Clarinetist Sol Yaged at 52nd Street's Three Deuces . . . Pianist Cy Walter playing his fifth season at the Drake Room . . . Teddy Powell may return to the Roosevelt after Lombardo finishes next spring . . . Hickory House, Street nightery, restored live music . . . Bop City using floor shows, specially written for the spot. Fletcher Henderson's "The Jazz Train" led off last month . . . Rainbow Room, RCA roof spot, reopened this month using a trio for cocktail-hour work.

**SOUTH.** The Silhouettes at Dragon Grill, Corpus Christi, Texas . . . Daryl Harpa's band put new life (and biz) into Washington's Caribar Room (Wardman-Park Hotel). Ork is spotted on daily video shows via RCA's color TV and regular tele programs from NBC's WNBW . . . Miguelito Valdes returns to the Caribe Hilton Hotel, Puerto Rico, Feb. 1, for at least ten weeks . . . Fire damaged Houston's Sphinx Club to the tune of \$35,000 . . . Pianist Ray Rossi playing New Orleans' 500 Club (owned by Leon Prima) . . . Louis Jordan one-nighting through the Southeast during mid-Nov. . . . Murray Weinger and Ned Schuyler running Copa City and the Beachcomber, Miami Beach.

**MIDWEST.** Tommy Thompson, Hammond organist, held over at the Carlton Hotel, Rochester, Minn. . . . Ralph Zarnow jobbing in the area . . . Dick Averre at Hotel Sheraton-Gibson, Cincinnati, indefinitely . . . Albert Nye ork in its 20th month at Club Hollywood, Franklin Park, Ill. . . . Jimmy Featherstone at the Oh Henry Ballroom, Chicago, through Nov. 8 . . . Alhambra Tavern-Club, Cleveland, under new manager Larry Atkins using names, floor shows, and Hy Baron's band . . . Tower Records signed vet radio conductor Henry Russell . . . Two new Detroit discerys: Sweet Tone and Studio Records, both subsidis of the Grand Central Music Co. . . . Joe Kayser returned to MCA as talent scout. Henry Durst replaced him in the agency's one-nighter dept. . . . Tiny Hill

## ALONG TIN PAN ALLEY

ALL MY LOVE	Mills	I'LL ALWAYS LOVE YOU	Famous
AT BUNDOWN	Felst	LA VIE EN ROSE	Harms
BELOVED BE FAITHFUL	Pickwick	LET'S DO IT AGAIN	Robbins
BEWITCHED	Chappell	MONA LISA	Paramount
BONAPARTE'S RETREAT	Acuff-Rose	MY BLUE HEAVEN	Felst
CAN'T WE TALK IT OVER	Advanced	NEVERTHELESS	Chappell
CHERRY STONES	Robbins	OUR VERY OWN	H. Spitzer
COUNT EVERY STAR	Paxton	PLAY A SIMPLE MELODY	Berlin
CROSS MY FINGERS	United	SAM'S SONG	Sam Weiss
DADDY FROM GEORGIA	Life	SEEMS LIKE YESTERDAY	Harman
DON'T ROCK THE BOAT	E. H. Morris	SENTIMENTAL ME	Knickerbocker
DREAM A LITTLE DREAM OF ME	Words and Music	SOMETIME	Witmark
FRIENDLY STAR	Felst	YOU WONDERFUL YOU	Miller
GOLDEN SALES	Goday	YOU'RE NOT IN MY ARMS TONIGHT	Santly Joy
GOOD NIGHT IRENE	Spencer	WATCHING THE TRAINS GO BY	A B C
HONESTLY I LOVE YOU	Shapiro, Bernhtela		

re-signed with Mercury for three years. He plays Midwest theaters in November. Mercury also pacted polka orkster Joseph Lasicky . . . McConkey agency took over Ray Herbeck.

Bill Snyder finishes at the Edgewater Beach Hotel (Chicago) Oct. 26 (followed by Wayne King Oct. 27-Nov. 21), trekking east for a date at NYC's Paramount Theater in November. Snyder is TV-shopping . . . Pioneer Records bowed in Detroit featuring the Bobbie Stevenson trio . . . New ballroom, the Starlight, Carroll, Iowa, run by H. J. Smouse and Harold Boje . . . Bob Berkey ork released by McConkey . . . Cleveland deejay Sid Garris debuted a 14-piece band . . . Lots of bands touring Midwest area: Sammy Kaye through Nov 8; Jan Garber, through Nov.; Jimmy Dorsey, this month and Nov.; Ray Anthony, two weeks in Nov. . . . The Flame, St. Paul, Minn., destroyed by fire . . . Paul Spor now leasing the Trianon Ballroom, Toledo, Ohio . . . Possible switch to stage shows for the United Artists Theater, Detroit.

**CHICAGO.** McConkey's Dick Shelton to book the Glass Hat, Congress Hotel, using small society orks and combos . . . The southside Casino using bands through the fall . . . Russ Carlyle etching for Capitol . . . Aragon Ballroom using newie Tommy Reed Oct. 29-Nov. 25 . . . Drummer Alvin Burroughs died Aug. 1 of a heart attack . . . Sherman Hayes now has the Oriental Theater house band. Former house maestro Carl Sands will return to location work . . . Jan Garber at the Trianon Ballroom until Nov. 7. Jan is booked almost solid through Dec. 5 . . . New jazz bistro, the Apex Club, opened on N. Clark . . . George Shearing at the Blue Note through Nov. 3 . . . Mayfair Room, Blackstone Hotel, using just dinner music, likewise the Sherman's College Inn . . .

Dixie cornetist Sharkey Bonano into the Palmer House Dec. 28 . . . Martinique op Tony DeSantis carrying two different net wires nightly in an experiment to determine air shots' effect on biz.

**WEST.** Sal Carson at Hoberg's Desert Resort, Borrego Springs, Calif. . . . Mel Pleasant ork at Caruso's, San Francisco . . . Ernie Heckshire at the Fairmont Hotel's Venetian Room for the winter. Jack Ross holds in the Cirque Room, same hostel . . . Walt Nobriega at the Bay City's Palace Corner; the Kenny Burt trio in its third year at Normandy Rest, with Rusty Draper in his sixth at Will King's Koffee Cup . . . Eddie Murphy band in for the fall at the Riverside Club, Casper, Wyoming . . . Bill Stanton's "Gentlemen of Note" (Jack Kurtze agency) working Bakersfield, Calif., through Nov., followed by a southern tour this winter . . . Organist Bunny Maxey in her tenth month at the Hotel Orange, Ontario, Calif. . . . Jerry Gray and Frank Yankovic in a U-I featurette . . . Standard ET's Harry Bluestone owns half of Presto Music, new pubbery.

Pianist Andre Previn now on active duty with the California National Guard . . . Maynard Ferguson will stay with Stan Kenton; he's forsaken his own crew for the present . . . A few of the many stellar sidemen spotted at Hollywood's major studios now that the dust of re-shuffling has settled: MGM—Paul Nero, Jakob Gimpel, Gus Bivona, Don Lodice, Si Zentner, Frankie Carlson; 20th Century-Fox—Frank Beach, Abe Most; Universal-International—George Kast, Bruce Squires, Ralph Collier, Jr., Lyman Gandee, Willard Culley, Jr.; Paramount—Mahlon Clark, Bernie Mattinson; Warner Brothers—Dan Lube, Les Robinson, Hoyt Bohannon; Columbia—Harry Klee, Manny

Klein . . . MGM studio says it won't drop its record operation . . . Al Donahue at Mapes Hotel, Reno, until Oct. 26.

Harpist Bobby Maxwell recording soundtrack for 20th-Fox's "For Heaven's Sake" . . . Both MGM tubmen, Frankie Carlson and Mel Pedesky, were used (and only they) to track "King Solomon's Mines" . . . Pianists Urban Thielman and Ray Turner play as duo in "Stella" . . . Leith Stevens turns flick producer this fall . . . Bob Mosely trio (Sacramento) etched for Mars Records. Bob also has weekly KCRA shot . . . Sacramento leader Charlie Briggs preeming a 10-man crew . . . Local Dixie-ites, the Capitol City Jazz Band, rating raves . . . Capitol Records teaming Nat Cole and Stan Kenton on wax . . . Page Cavanaugh trio netted spot in flick "Lullaby of Broadway" . . . Spade Cooley to act in four Jack Swartz westerns. His band will handle underscore . . . Pianist Liberace set for role in RKO's "Footlight Varieties" . . . Nick Stuart holds at the Last Frontier, Las Vegas, until Dec. 1.

**LOS ANGELES.** Bobby Ramos into Club Zarape indefinitely . . . Louis Armstrong set for a Nov. 17 opening at the Oasis; Dizzy Gillespie closes at the club Oct. 29. Artie Shaw being wooed for the spot also . . . Jerry Gray planning to organize a second band to play one-nighters locally . . . Tommy Dorsey talking of re-opening his Casino Gardens, Ocean Park . . . Hollywood Canteen bought the Florentine Gardens for its future operations for servicemen . . . Palladium Ballroom, after Jerry Gray's success, looking for Glenn Miller-type bands. Ray Anthony, currently in, holds through Nov. 13, with Freddy Martin to follow for six weeks. Ralph Flanagan was slated for a January date.

(Continued on page thirty-three)

## BILL RICHMOND Chooses

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# Dance Bands that Made History

By Jack Ambicki

**M**OST of us are familiar with the "Dixieland Jazz" style of music that originated in New Orleans thirty or more years ago, but in the early twenties talented arrangers who had visions of the future began writing for a larger group by adding a section of three saxophones—one of which was the soprano saxophone—and later a brass section. The trend from small to larger bands resulted in many musical groups being organized.

Forgotten today are most of the dance bands that were popular during the period from 1925 to 1940. The bands of that era were fine musical organizations that travelled from coast to coast playing ballrooms, hotels and theaters. "One-nighters" were plentiful. Leaders, bookers and sidemen prospered. The arrangements and styles of these early bands and their ideas and experiments with instrumentation became standard in the orchestral world.

## Oldtimers in the East

During the season of 1927-1928, violinist Billy Lustig fronted the Scranton Sirens at the Folies Bergere in Atlantic City. Two of our famous leaders of today were sidemen with the Sirens, namely, Jimmy and Tommy Dorsey. "Fuzzy" Farrar was on trumpet in that fine band. Paul Tremaine and his Orchestra were broadcasting daily over the Columbia network from Lonely Acres on Broadway. Paul Wolfe Kahn and his Orchestra were recording. B. A. Rolfe was at the Palais D'or. Harry Reser had the Clicquot Club Eskimos, and Howard Lanin the Ipana Troubadours. The B. F. Goodrich Silvertown Cord Orchestra featured the Silver-Masked Tenor at Steel Pier, Atlantic City in 1928. You could hear the Instrumentalists over CBS daily. "Bunny" Berrigan and Jerry Colonna were members of this group, Colonna playing trombone and doing some comedy singing. Larry Funk and his Band of a Thousand Melodies were WJZ favorites. The Garber-Davis Orchestra was playing to packed ballrooms throughout the coal region cities of Pennsylvania.

Joe Nesbit's Pennsylvanians (1926-1932) were a very popular barnstorming band. Lou Lehman (Mills Music), Gene Kinsey, Joe McDade and "Charlie" Blake (Larry Clinton drummer) were Nesbit sidemen. Bert Lown with his theme song "You're the One I Care For" and "Bye Bye Blues" featured trombonist Al Philburn. Tom Truesdale and his Musical Aviators bedecked in flying uniforms were popular, as well as McDonald's Flying Squadron, who actually flew to all engagements by plane. Ross Gorman (ex Paul Whiteman sax) and his Orchestra featured Gorman playing forty instruments. "Al" Katz and his Kittens had Nate Kazebier and Dean Kincaid in his lineup. Kazebier later joined Jimmy Dorsey. Buddy Harrod and his Cardinals were at Yoeng's Chinese-American Restaurant on Broadway. Hal Kemp opened at the Hotel Manger (now the Hotel Taft) in New York City with his Collegiate Band from the University of North Caro-

lina. Years later this band, featuring Earl Geiger's sweet trumpet, made a name for itself. Others on Kemp's recording of his best seller "Got a Date With an Angel" were "Skinny" Ennis (drums), "Saxi" Dowell, Kenny LaBahn, John Scott Trotter (piano), and Janet Blair, vocalist. "Doc" Peyton had a smooth band at the New Kenmore Hotel in Albany. Some of the featured instrumentalists in that band were Pete Johns, Lyle Sisk, and Nelson Pressley.

## Road Bands of the Thirties

Tal Henry and his North Carolinians featured "Taz" Wolters, the hunch-back vocalist.



Isham Jones

Mike Riley

His rendition of "Carolina Moon" was the Carolinians' trade-mark. George Mathews' Carolina Night-Hawks were a good road band. Johnny Hamp and his Kentucky Serenaders, Archie Bleyer (Jack Arnold, Manager) Weede-meyer, Roger Wainright's Blue Band from Bucknell's campus and Red Nichols and his Five Pennies, with Tony Sacco, vocalist, were other good road bands. Nichols later augmented his group, taking over Billy Youngblood's larger band. This smooth band featured the tuba with its sustained bass notes. His theme, "Wail of the Winds," and vocals by guitarist Ernie Mathias were the features of the larger Nichols group. Harry Horlick and the A. and P. Gypsies were featured daily on the NBC network. Other bands worthy of mention during this period were "Blue" Steele's, Peck (Floyd) Mills and his Marylanders, Dan Gregory's Victor Recording Orchestra, Carl "Deacon" Moore's, Don Bestor's and Freddie Bergin's at Detroit's Graystone Ballroom. Bergin, now a roller rink operator, was active in music up until 1940 when he had his last engagement at the Trianon Ballroom in Cleveland, with an all Local 4 Cleveland band. Paul Whiteman, with the "Three T's" (Jack Teagarden, Charlie Teagarden, and Frankie Trumbauer) were doing "one-nighters" (1937). Louis Prima's small band was a popular radio group. His vocalizing was his trade-mark, and Frank Weingard

had one of the best bands around New York in 1930. The "Saturday Night Swing Session" over N.B.C., featured Charlie Barnett in 1937.

## Casa Loma

It was in 1927 when the members of Jean Goldkette's great band decided to go out on their own. They formed a corporation and adopted the name Casa Loma Orchestra. The original members of this group were Bobby Jones, "Hank" Biagini, and Joe Hostetter, trumpeter. Hostetter doubled on the French horn and did the vocalizing; "Pee Wee" Hunt and Billy Rausch were the trombonists. In the reed section were Pat Davis, Clarence Hutchen-riden, Glen (Gray) Hauffprecht, and Kenny Sargeant. Sargeant became one of the leading band vocalists of that time and will be remembered by his recording "For You." The rhythm section consisted of Joe Hall (piano), Stan Dennis (bass), Tony Briggia (drums), and Gene Gifford (guitar, arranger, and composer). Gifford was the writer of the Casa Loma series of tunes, such as "Casa Loma Stomp," "Black Jazz," "Blue Jazz," and "White Jazz." There was a vocal trio within the band. Mel Jensen (violin) was the leader. There were many replacements in years to follow. Musicians who at one time or other filled chairs in this great outfit were: Sonny Dunham, Grady Watts (trumpet), Walter Smith (trumpet) from George Hall's band, Johnny Collecchio (trumpet) from George Olsen's band, and Fritz Hummel (trombone and saxophone). The Casa Loma orchestra was one of the most successful organizations of its time. Its engagements and commercials netted each member a nice share of the band's earnings.

## Benny Goodman

Benny Goodman organized his great band in the early thirties. His first commercial was the Unceeda Biscuit program, "Let's Dance." This program was a three hour Saturday night broadcast, and it featured three bands; Xavier Cugat's, Lynn Murray's and B. G.'s, known for rumbas, sweet music, and swing respectively. Then Goodman took his band on a series of one-nighters. The band's first dance date was at Lakewood Park, Mahanoy City, Penn. Felix Ferdinando and his Orchestra were booked at Lakeside Park, the same city, the same night, and outdrew Benny Goodman by 1,500 to 450 paid admissions.

In this early Benny Goodman group were Ralph Muzzillo, Chris Griffin and Nate Kazebier, trumpets—the latter replaced Bunny Berrigan who remained in New York City. Others in this band were Allen Reus, guitar; Ray Hendricks, vocalist; Harry Goodman, bass; Hymie Shertzer, Art Rollini, and "Toots" Mondello, saxophones. Gene Krupa was on drums. Harry James and "Ziggy" Ellman were later replacements in the brass section. Soon afterwards, James branched out as a leader. The first group he assembled was the Ben Young Orchestra



from Detroit. James made numerous changes in the band soon afterwards, building a sweet, smooth, band around Claude Lakey, Mickey Scrima, Al Lerner, Johnny Mezay, Claude Bowen and Vido Musso, saxophonist from Tommy Dorsey's band.

#### The Dorseys and Their Offshoots

As early as 1930, the Dorsey brothers, Jimmy and Tommy, organized The Dorsey Brothers Orchestra, with Tommy fronting and Jimmy on first alto sax. "Hughie" Thow on lead trumpet, Ray McKinley on drums, "Skeets" Hurfurt on sax, and Bob Crosby as vocalist were the key men. This band remained intact for a few years until the Dorseys separated, each forming a band of his own. Soon Bob Crosby organized his own band too.

Tommy Dorsey built his new band around such instrumentalists as Johnny Mince (sax and clarinet), Ray Linn (lead trumpet), Ziggy Ellman, Buddy Rich (drums), and the "Sentimentalists" vocal group that featured Frank Sinatra. This vocal group (without Sinatra) left Tommy Dorsey and were known as the "Pied Pipers." They are still a top vocal trio. Bunny Berrigan joined Tommy Dorsey for a short period in 1940, and was featured on many of Tommy Dorsey's recordings, such as the hit "Marie." Berrigan then organized his own band under the managerial reins of Don Palmer. Ziggy Ellman also organized his own band after a short stint with Tommy Dorsey. Ellman showed great talent as a trumpeter as far back as 1928, when he played at the Blue Hour Club, Atlantic City, with a five-piece "combo."

#### Jones, Little, and Heidt

About 1929-1930, Isham Jones was breaking box office records around the country with his great band. Some of the members of Jones' band were "Saxi" Mansfield, Woody Herman, Joe Bishop, and Eddie Stone. Stone was the featured vocalist. His best numbers were the original compositions of Isham Jones, such as: "I Guess I'll Never Have to Dream Again," "If You Were Only Mine," "We Just Couldn't Say Good-Bye," "You've Got Me Crying Again," "I Just Can't Believe It's True," and "The Little Soldier and the China Doll."

Little Jack Little's band was in the same class. This group left Little to incorporate—with Mitchell Ayres, now a TV actor, fronting. Horace Heidt and his Brigadiers were on the air for Alemitte. Heidt featured the King Sisters, Alvino Rey and Ernie Passoja, trombonist, who is now with N.B.C. Chicago. Heidt's brass section (triple-tonguing trumpets) was his trade-mark.

#### One-Nighters

M.C.A. (Music Corporation of America) during the early thirties was booking its top bands on one-night stands through the Mid-West and East. Its New York office booked these ace attractions through the coal region circuit, especially in Pennsylvania, where the most popular parks and ballrooms were the following: Lakewood and Lakeside Park, Mahanoy City; West Side Park (Mrs. Racely, manager), Berwick; Frank Hobbs' Ritz Ballroom, Pottsville; the Assembly Club, Maysville Park, Shamokin; Hershey Park Ballroom, Hershey; the Reis Dance Boat, and Madrid Ballroom, Harrisburg; the Orondo Ballroom, Wilkes-Barre; the Trianon Ballroom, Scranton; the Valencia Ballroom,

York; and the Sunset Ballroom, Altoona. In the Mid-West leading spots were the Golden Pheasant Restaurant in Cleveland, Castle Farms in Cincinnati, and the Graystone Ballroom in Detroit. The college proms at Penn State, Bucknell, Cornell, Michigan State, and Indiana were good bookings. This network of one-night stands extended down through the South to the Baker Hotel (Dallas), then westward to Ellitch's Gardens (Denver) and to the Palladium in Los Angeles.

#### Chicago

In the late twenties and early thirties Chicago had an abundance of good dance bands. One can remember as far back as "Uncle Louie's Hungry Five," a German-styled radio band, coming over WGN. The late Herbie Kay had Dorothy Lamour as his vocalist. Coon-Sanders' original Night-Hawks were broadcasting nightly. Joe Sander's vocalizing of such popular tunes as "Here Comes My Ball And Chain," was a feature, also the reading of the telegram requests, which were numerous. This band had the Florsheim shoe program, one of the first band commercials. Earl Burtneck and orchestra had Doris Lee and Stanley Hickman as vocalists, Mike Riley and "Ed" Farley of



Art Kassel

Louie Prima

"Farley and Riley" fame, and Red Hodgson, comedian, on trumpet. Hodgson, who with Farley and Riley wrote "The Music Goes 'Round and 'Round," got his musical start at Penn State with the popular Campus Owls in 1927. The late Seymour Simon (composer of the hit "Honey") had a "schmalzy" combo, playing a society style of music. Danny Russo and his Orioles were a fixture at the Oriental Gardens. Charlie Agnew and his band were at the Edgewater Beach and Stevens Hotels and played the theaters, too.

Husk O'Hare, the genial gentleman of the air, had a smooth, Lombardo-styled outfit, as did Art Kassel and his Castles in the Air. Kassel composed the song hit, "Hells Bells." Frankie Trumbauer, after leaving Paul Whiteman, organized his own band in Chicago. He featured Hal Derwin and Hal Redus, vocalists, the Three Spooks vocal trio, and Herm Crone, pianist. Crone later joined Spike Jones for six years and at present is with Red Ingles' Comedy Crew. Frankie Masters, Harry Sosnick, Wayne King, Lowery Clarke, Gay Claridge, Mark Fisher, Deke Moffet, Carlos Molina, Louis Panico, Don Pedro, Henry Gendron, Richard Cole, Bobby Meeker, Ted Fiorito, Bernie Cummins, Tom Gentry and His Ambassadors, Willie Hamm's Collegians, Clyde Lucas and the California Dons—all were popular on the Chicago hotel circuit. Lucas is at present program director at WTVJ, Miami, Florida.

Ted Weems had one of his best bands at about the same time. Weems had Parker Gibbs, "Country" Washburn, Elmo Tanner, Red Ingles, Art Weems and others. It was an entertaining band. "Tweet" Hogan and Roger Pryor had commercial bands.

At the Chicago World's Fair, Ben Bernie and all the lads, Paul Ash, and Guy Lombardo held forth. Bernie had Dick Stabile, Colonel Manny Prager, and Little Jackie Heller. Jimmy Joy's was a popular road band. Cato's Vagabonds with Nedra Gardinier, vocalist, were "one-nighting." Gordon Kibbler disbanded to enter the band booking field. Charlie Straight and His Orchestra were kept busy around Chicago.

#### Cleveland

Many "name bands" were organized in Cleveland, and many leaders became famous in Cleveland's night spots. Guy Lombardo's first engagement was at the downtown Music Box Restaurant. Other leaders gaining recognition in music circles were Emerson Gill, Austin Wylie, and "Ace" Brigode. The Golden Pheasant, Mayfair Casino, Claremont Tent, Bamboo Gardens, New China Restaurant, the Crystal Slipper, and Graystone Ballroom kept Cleveland's bands busy.

Emerson Gill's remote broadcast from Bamboo Gardens (1920) over station WTAM was the first on record. Gill's music was aired a few hours ahead of station KDKA's similar attempt. The personnel of Gill's Band comprised Pinky Hunter (guitar and vocals), now program director at station WHK, Cleveland; Milan Hartz; Frank Devol, now a famous Hollywood radio orchestra director; Johnny Drake; Ernie White, now an NBC staff artist; "Andy" Picciano; "Heinie" Mack; Mendon Foy; Joe Conkley; and Marion Mann, vocalist. Marion Mann was featured on the Breakfast Club (Chicago) for ten years after leaving Gill's band. Emerson Gill at present is a buyer's representative in Jacksonville, Florida. Phil Spitalny was musical director at the Allen Theater, Maurice Spitalny in the same capacity at the RKO Palace in Cleveland. Later he became staff leader at KDKA, Pittsburgh. George Duffy had the band at Child's Ghingham Club. Dick Fiddler was at Lotus Gardens. The Joseph C. Smith Orchestra was at Euclid Beach Park and Larry Revel and His Revelers at Luna Park (1928).

Some of the Austin Wylie sidemen were: Artie Shaw, Grady Watts, Chet Rykes, and Pete Johns. Johns later joined "Doc" Peyton and Mal Hallett.

Freddie Carlone, with Perry Como as vocalist, was at the Crystal Slipper Ballroom. It was at the Cleveland Centennial exposition of 1936 that Carlone's and Myron Roman's Band were playing when Ted Weems obtained Como's contract from Carlone. Como became popular with Ted Weems while on the air with the "Beat the Band" Sunday night broadcasts. He went to Hollywood six years later—Weems having sold Como's contract to the movie magnates. At Charlie Horvath's Trianon (formerly the Crystal Slipper) Charlie Spivak "broke in" his first band. Ray McKinley rehearsed and formed his band at Lloyd Meyers' Aragon Ballroom. At Danceland, "Ace" Brigode and His Virginians were a success, just as they were throughout the coal region cities of Pennsylvania. Some of the members of Brigode's band were: Jess Hawkins, Paul Simms, and Little Joey Hart. "Ace"

is now managing the Chippewa Lake, Ohio, Ballroom.

Other popular Cleveland band leaders were: Gene Beecher, the Music Teacher and his Band at the Ambassador Club in 1936. "Doc" Perkins, Milo Stelt, Maurey Cross, Mike Speciale (Mayfair Casino Theatre Restaurant 1937), Harl Smith and "The Biggest Little Band in the Land" (Hotel Statler 1936); Sal Gummings (Danceland), Jack Miles, the "Fox Fur Trappers" at WTAM, Ed Day at Bedford Glens, George Williams with Frenchy Devereaux at the New China Restaurant (1926-1933), Charles Stenross and Bob Millar. Kay Kyser had a successful run at the Winton (now Hotel Carter), and later at the Golden Pheasant Restaurant in 1933.

#### Philadelphia

Band leaders who were favorites in the Philadelphia and New Jersey area were: Freddie Nagel, Frankie Hayes, Charlie Kerr, Charlie Frye, Jan Savitt, Oliver Naylor, Ben Cutler, Paul Specht and Frank Dailey. Howard Dulaney was Dailey's featured vocalist. Dailey, after several years on the road, disbanded his commercial band to form his "Stop and Go" music. Soon he dropped this style and went out of the music business to manage his own Meadowbrook Club—Cedar Grove, New Jersey. Semi-name bands in this territory were: Nelson Maples, Wally Stoeffler and Harvey Marburger.

#### Canada

Jack Denny held forth at the Mount Royal Hotel in Montreal. Other fine bands in the principal cities were: Bert Niosi; Luigi Romanelli at the King Edward Hotel, Toronto;

Billy Bissett; Gene Fogarty; Carl Einsberger; Charlie Dornberger; Stan Wood; Lloyd Huntley and the Isle of Blues Orchestra, and Dewey Bergman.

#### New York

The most popular band leaders around New York in the thirties were: Abe Lyman, Hudson-Delange, Charlie Boulanger, Joe Haymes, Don



Henry Busse

Jimmy Dorsey

Vorhees, Paul Martell, Angelo Ferdinando, Al Donahue, Vincent Lopez, Ray Welch, Emil Velasco, Ben Selvin, Pancho, Teddy Black, Ted Brewer, Joe Venuti, Carl Hoff, Art Jarrett, Tommy Christian, Sleepy Hall, Saxi Holtsworth, Happy Felton, Enoch Light, Val Ernie, Julian Woodworth, Jack Albin, Meyer Davis, Dave Harmon, Dave Rubinoff and his violin, Zinn Arthur, Smith Ballew, Enric Madriguera, Art Landry, Julie Wintz, Emil Pettie, Basil Fomeen, Ernie Holst, Dick Kuhn at the Hotel Astor, Clyde McCoy, Ayres LaMarr, Harold Stern (St. Moritz) and "Hellzapoppin" leader at the

Wintergarden Theater, Art Landry, Irving Aaronson and his Commanders, Larry Fotine, Paul Graham and his Crackers, Jack Pettis and his Pets, Del Lamp and his Candlelight music, Benny Barton at Club Abbey, Jay Freeman at Billy Rose's, and George Hall at the Hotel Taft. "Fritzie" White was Hall's vocalist, long before Dolly Dawn made a name for herself with the same leader. Don Bigelow's Orchestra used Kreisler's "Caprice Viennoise" as its theme. Paul Whiteman's Orchestra featured the Rhythm Boys: Bing Crosby, Harry Barris, Morton Downey, and Chauncey Gray, plus Louie Panico, Henry Busse, Goldie, Mike Pingatore, Fud Livingston, Jack Fulton, Al Galodoro, Frank Trumbauer, Roy Bargy, Ramona and later Hildegard, Henry Biagini and Ovie Alston's group alternated on the bandstand at the Roseland Ballroom in 1939.

#### New England

Boston and the New England section also produced many "names." Mal Hallett had a great band with Frankie Carle on piano, Joe Cabanero as bass, Gene Krupa on drums, and the famous "Toots" Mondello on sax. Frankie Carle, before joining Hallett, had his own trio at The Dells, Milford, Connecticut. He later joined Horace Heidt, with whom he stayed for several years, until he organized his own band. Edwin J. McEnelly (Cook's Butterfly Ballroom, Boston), had a first-rate band, not to forget Phil Emerton's Diamonds, with Leo Steele fronting. With the Diamonds were Tommy Suiters, Lige McElvy and Tony Zimmers. The latter became a Vincent Lopez side-man. Dan Murphy and his Musical Skippers, and Barney Rapp and his New Englanders were excellent

(Continued on page thirty-five)

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## CLOSING CHORD

E. N. Cox, who has been secretary-treasurer of Local 240, Rockford, Illinois, since 1937, passed away September 8th as the result of a heart attack. Previous to 1937 Mr. Cox held various other offices in the local and had been a member of the Federation for approximately fifty years.

On August 10th William B. Colby, secretary of Local 324, Gloucester, Massachusetts, from 1917 to 1943, passed away at the age of eighty-six. Born in Gloucester, Massachusetts, September 4, 1864, he was very active in military bands, was an expert player on the baritone horn. He attended three National Conventions.


George Henry Crumb, Sr. (clarinetist), passed away suddenly at his home in Charleston, West Virginia, August 8, 1950, at the age of fifty-five. He was born in Washington Court House, Ohio, in 1894, moved to Cincinnati, Ohio, with his parents, where as a young man he joined Local 1. He came to Charleston in 1916 to play in a local theater and began giving instruction on reed instruments at the Mason School of Music and Fine Arts. He served in the Army in the first World War and was assistant band master at Camp Lee, Virginia. After his return he became active in the local, serving as president and vice-president for many years. He was a member of the Executive Board at the time of his death. He was conductor of the Beni-Kedim, Shrine Gold Band for about fifteen years and was first chair clarinetist and assistant conductor of the Charleston Symphony Orchestra. He was also active in several local musical organizations. He was delegate to the A. F. of M. National Convention in Houston in 1950.

Frank E. Leeder, prominent musician of Springfield, Illinois, passed away on August 31st. For sixteen years Mr. Leeder served as president of Local 19 of that city, retiring in 1945. He was business manager of the Springfield Municipal Band for several years and served as delegate to the National Convention for sixteen years. For ten years he was a member of the Board of Directors of Local 19 and served six years as secretary.

A member of at least eight prominent bands, Mr. Leeder had also his own group, the Leeder Orchestra. In 1949 he was awarded a plaque commemorating his fiftieth year as a musician at the Illinois State Fair.

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# Transposition: Music's Double Somersault

Mr. Sigurd Rascher, who was of considerable aid to me in the preparation of this article, is a virtuoso on the saxophone, the instrument which



Sigurd Rascher

perhaps more than any other gains from the usages of transposition. In his performances as soloist with major symphony orchestras in this country and in Europe, it has been Mr. Rascher's aim to prove the high quality of this "transposing instrument." In the present article I have tried to present the subject of transposition in the simplest and clearest way possible. Of course its many ramifications —it is a most complicated process—cannot be considered in this limited space. I trust, however, that I have at least brought home the initial points necessary to its understanding.

—H. E. S.

THE SYMPHONY Orchestra of X . . . is about to begin its program. The conductor's baton is raised. It is Beethoven's "Egmont" Overture, and the opening phrase has all the instruments coming in on the same note, a mighty "F." But wait a minute. Just take a look over the conductor's shoulder. The clarinet part is written like "G"; one trumpet (cornet) part has "C" printed there and another trumpet has "D." Why at least half of those instruments sounding "F" are reading other notes on the staff! Musical pandemonium? Not at all! They are all playing in perfect unison. And the conductor is nodding his approval.

At intermission time, ask the men if they were transposing for that first number. No, they will insist, they were reading the notes just as they stood on the staff. And they will be telling the truth. They were no more transposing than the clock on the mantelpiece pointing Daylight Saving Time is rushing the sun. It is the other way around. *The notation is transposing the instrument.*

"Imagine two pianos in one room," is the way "The Oxford Companion to Music" puts it, "and a composer who has to write music so that the two may be played together. He finds that one piano is at the normal pitch but that the other is (say) two semitones below that pitch. In copying out his music for the players, he therefore notates the part for the first piano normally and the part for the second two semitones higher. The second piano has now become a "transposing instrument," i.e., what the composer has transposed on paper from (say) key C to key D it transposes back in sound, from key D to key C.

"If the composer had not transposed the second piano part up, the player would have had to do so, and this unless he were a very

accomplished performer, might have hampered him every time he played the piece in giving due attention to the technical and expressional features of the music. It is better, then, that the composer should do the work for him once for all."

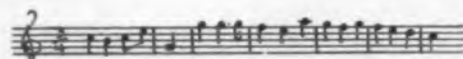
"But," you say, "why are those clarinets and those French horns and those trumpets, and the other 'transposing instruments' off pitch in the first place? What diabolical scheme makes half of the wind instruments give out sounds from one to five tones apart from the other half?" There's a real story behind this. Listen!

Take the clarinets. A long time ago there was just one type of clarinet, not eight or so as there are now. The players on this instrument read music on the staff—music that looked just as it sounded, as music should—and got used to connecting their finger-work with the notation. "All tone-holes covered," for instance, was synonymous with "G." "One tone-hole open" was "A." "Two tone-holes open" was "B"—and so on.

Then another clarinet was invented, longer and therefore deeper in tone, in fact, exactly one whole tone lower than the original clarinet. The inventor knew that, if he altered the tabs and holes that lined the instrument, clarinetists would never want to exchange their old familiar instrument for a new and strange one. So the inventor stuck to the same surface pattern—made his new clarinet look and finger like its higher-pitched predecessor. And, sure enough, once the Bob Joneses and Pete Smiths of that day heard they could run up the scale without altering their fingering, they went off to buy themselves one of those new clarinets. But remember, this clarinet's compass was one tone lower. So when Jones and Smith played the old songs with friend Brown who had hung on to his old clarinet, the three sounded like cats caterwauling on the back fence. They decided these new instruments were a dead loss in ensemble playing.

But they reckoned without the composers.

For composers liked those deeper clarinets—liked the sound and range of them. They made up their minds if the players couldn't adjust their fingerings, they, the composers, would adjust the notation. In other words, the scale, lowered a whole tone by the length of the instrument, would be jacked up again through notation. Thereafter a melody such as the following:



would appear in the clarinet part like this:

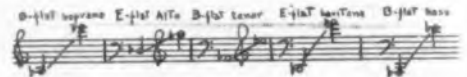


The clarinetist looked at that first note, "D," and used the fingering he had always used for "D" on the old instrument. But, since his present clarinet was a tone lower in pitch than the one he had always played, the note *sounded* was "C," just the note he was supposed to play.

In short, like turning gloves inside-out to wash them and then turning them back to wear them, two changes got everything in order again. Transposing *via* notation an instrument already transposed *via* structure brought that instrument into harmony with the orchestral ensemble. As for the clarinet player, he was as tickled as the man who thought he wasn't gaining weight any more—"See, I can get two fingers inside my belt"—when all the time his wife was thoughtfully taking out the pleats to keep pace with his increasing poundage!

Inventors with an eye to sales and composers with an eye to performance were just as resourceful when it came to subsequent models. The inventors built them similar in fingering patterns to the other two (thus throwing the sound certain intervals off), while the composers regained the needed intervals *via* notation. If this was only a musical stop-gap, it did, like that arbitrary adjustment of the clock, Daylight Saving Time, conserve the midnight oil (those hours saved in practice!) and it did, also like Daylight Saving Time, keep all concerned working together in harmony.

There was still another reason for going along with this improvisational trick. It aided when the players had to switch instruments frequently. Take the saxophone family for illustration. There are five members of this group in frequent use, with the following ranges:



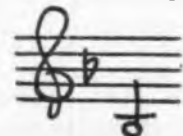
Each player switches around from one to another, sometimes once or twice in the course of a single composition. Consider what confusion there would be if he had to switch music, too—or think in other finger patterns. As it is, the notation for each of these instruments, from the high-voiced B-flat soprano to the low-voiced B-flat bass, is written so:



A player on any one of the instruments, looking at, say



presses down the left index finger, and looking at



presses down all eight fingers. No variation. No shifting of gears. No "transposing." The transposing is done through the notation itself.

This situation holds true of the trumpet, or the horn—of all "transposing instruments," in

(Continued on page thirty-five)





**EARLE STURGIS AND HIS ORCHESTRA**—(L. to r.) Owen Jesse, trumpet and guitar; Orville Lanham, drums; Earle Sturgis, piano, leader; Nick McCumber, tenor sax and vocalist. All are members of Joplin, Missouri, Local 620. They play Dixieland, sweet and swing, ballads and Latin music.



**ART WILBERT'S ORCHESTRA**—(Back row, l. to r.) Art Gundlach, bass; Joseph Clacker, drums; Walter Wibelman, trumpet; Arnold Levin, trumpet. (Front row, l. to r.) Jimmie Parker, trombone; Ollie Liptai and Art Wilbert, saxes; Beverly Robert, vocalist; Lloyd Robertson, pianist; Francis Schinsky, sax and vocalist.

**Joplin, Mo.** Minnie's and Milt's Club, Earle Sturgis and his Orchestra are starting their third consecutive year. Sturgis worked earlier with Skinnay Ennis' orchestra, the Bob Hope show, and with Abbott and Costello. Co-owner of the Club, Milt Fuller, was formerly a trombonist with Skinnay Ennis, and played the Bob Hope and Abbott and Costello shows with Sturgis. Minnie's and Milt's Club is famous not only for Earle's music, but for fine Chinese and American cooking.

**St. Louis, Mo.** At the Skylark Ballroom, Art Wilbert's Orchestra has played off and on for the past eleven years, alternating with summer engagements at such spots as the Coliseum Ballroom in Benld, Illinois. They're strong on novelty numbers.

**Phoenix, Ariz.** At the Silver Spur you'll find the Chansonaire, an instrumental trio who specialize also in vocal harmonies. They go back to Phoenix for the winter season, after summering this year at the Dragon Grill in Corpus Christi, Texas, and playing during the fall at the Broadmoor, Colorado Springs, Colorado.

**FRANK STACHOWSKI'S POLKA BAND**—(L. to r.) Joe Rozniak, drums; Frank Van-Orschot, sax and violin; Taffy Kaczynski, accordion; Frank Stachowski, piano and leader.



## Traveler's Guide to Live Music



**CHANSONAIRES** are visited by Hoagy Carmichael—(L. to r.) Bud Doll, guitar; Phil Stewart, piano and Hammond organ; Hoagy Carmichael; and Ab Tagge, accordion.

**Bay City, Mich.** At the Club Shamrock, Frank Stachowski's Polka Band plays every Friday night and Sunday afternoon. They've been at this spot for the last three-and-a-half years. They play not only polkas, mazurkas and other old-time styles, but modern dance-band material as well. They're much in demand for weddings and club dances. Frank Van-Orschot, the saxophonist, has been with Frank Stachowski for twenty years.

**Victoria, B. C., Can.** At the Empress, the famous Canadian Pacific Hotel, William Tickle's Empress Trio has played daily for the past twenty-two years. (Isn't this some kind of record?) Violinist William Tickle, the leader, came in 1929 to the Empress from the Crystal Garden, where he conducted the dance orchestra. Pianist Malcolm More had also played at the Crystal Garden, and accompanied the leader to the new location in February, 1929. Cellist Frank Balagno received his musical education on Vancouver Island, and played in various theaters in the area until the advent of the talkies, when he shifted to salon music.

**WILLIAM TICKLE'S EMPRESS TRIO**—(L. to r.) William Tickle, violin; Malcolm M. More, piano; Frank Balagno, cello. They've played twenty-two years in the Empress Hotel, Victoria, B. C., Canada.



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Views and Reviews

By SOL BABITZ

PROBLEMS OF PHRASING IN THE PERFORMANCE OF W. A. MOZART

"Thus a violinist will make Bloch's 'Nigun' a soulfully expressive piece, whereas he'll saw through a Mozart Vivace as if it were just an exercise to show how fast he can go. Gaiety and delight are just as much emotions as melancholy and despair."

—Ross Parmenter, in the *New York Times*.

About fifty years ago, in the last years of the Romantic era, it was not unusual to hear a performer play Mozart with such exaggerated expression as to change the actual value of certain notes. Music written as in column A would sound as though it were written B.

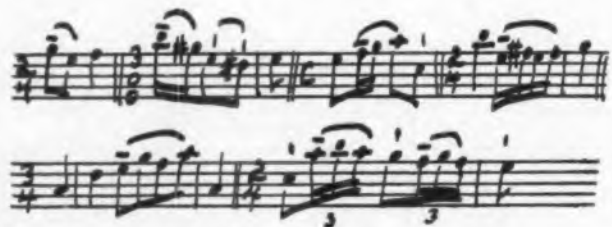


The twentieth century has witnessed a reaction against this distorted phrasing; but this reaction has gone to the opposite extreme. The vogue is now to play Mozart with very mechanical phrasing, dividing each bar into mathematically perfect parts. It is not unusual to hear a performer praised because his phrasing is rigid and "absolutely even."

It is illuminating to read what Leopold Mozart, father and teacher of the composer, has to say on this subject. His point of view, as expressed in his book on violin playing,<sup>o</sup> is a very sensible one, as it takes a middle road between the exaggerated romantic phrasing and the mechanical modern phrasing.

On page 130 of the English translation we read: "The first of two, three, four or even more notes, slurred together, must at all times be stressed more strongly and sustained a little longer; but those following must diminish in tone and be slurred on somewhat later. This must be carried out with such good judgment that the bar length is not altered in the smallest degree. The slight sustaining of the first note must not only be made agreeable to the ear by a nice apportioning of the slightly hurried notes slurred on to it, but must even be made truly pleasant to the listener.

"In such a fashion are to be played the following examples":

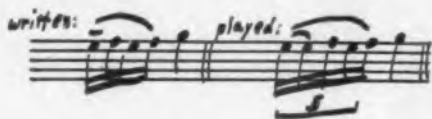


Only a few of the examples are quoted here, but enough to show the wide applicability of this type of rhythmic expression. Short hori-

<sup>o</sup>A Treatise on the Fundamental Principles of Violin Playing by Leopold Mozart (1756). Translated by Editha Knocker. Oxford University Press (1948).

INTERNATIONAL MUSICIAN

zontal lines (not in the original) have been added to show more clearly which notes are to be held slightly, while the remainder of the notes under the slur are slightly hurried. The following example gives some idea of how this type of slightly sustained note might look in modern notation:



It is interesting to read the following additional remarks of L. Mozart on this subject: "... if several notes follow each other, over which two by two a slur be placed, then the accent falls on the first of the two, and it is not only played somewhat louder, but it is sustained rather longer, while the second is slurred on to it quite smoothly and quietly and somewhat late."



A final word from Leopold Mozart (page 224) on freedom in phrasing is well worth remembering.

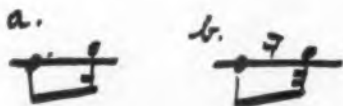
He speaks of would-be virtuosi "who are not able to execute in correct time even that which they learn by heart," so that the accompanist has to leave out as much as an entire half-bar in order to keep up with them, "and rescue them from public disgrace." But when a true virtuoso who is worthy of the title is to be accompanied, then one must not allow oneself to be beguiled by the postponing or anticipating of the notes, which he knows how to shape (phrase) so adroitly and touchingly, into hesitating or hurrying, but must continue to play throughout in the same manner (tempo); else the effect which the performer desired to build up would be demolished by the accompaniment. A clever accompanist must also be able to estimate a concert performer. To a sound virtuoso he certainly must not yield, for he would then spoil his tempo rubato. What this 'stolen tempo' is is more easily shown than described."

From this eloquent description of free expression we can realize how important it was in Mozart's day, and that present-day players who resort to mechanical time-beating are barring themselves from achieving a good Mozart style.

TRIO SONATA IN C MAJOR, for two violins, cello and continuo.  
J. S. Bach. Edited by C. Dobereiner. (Schott.)

Here is an admirable edition of the sonata from Volume Nine of the Collected Works. Whatever one may think of the keyboard figure bass realization (it is a little tame), the original figures have been left in the part so that the performer may make changes without groping in the dark. I doubt if a single American edition of figured bass music has the figures along with the realization. Also there is no doubt as to which bowings are Bach's and which are by the editor—this also is somewhat new to American publishers.

The working out of ornaments is fairly good, but the editor seems to be unaware of the fact that in Bach *a* must be played as *b*.



However, he deserves unstinted praise for daring to insert a few ornaments where there are none in the original. These are well placed and might have been done by a player in Bach's time.

TRIO SONATA IN D MAJOR for violin (or flute), gamba (or 'cello), and keyboard. J. M. Leclair. Edited by C. Dobereiner. (Schott.)

Excellent music, well edited. A good closing cadenza has been added to the first movement. Unfortunately, the figures have been removed from the figured bass part.

OCTOBER, 1950

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## Of Interest to Members

A composition by Alfred P. Zambarano, resident of Providence, Rhode Island, and an active member of Local 198 of that city for forty-seven years, has been chosen as the Washington, D. C., "Birthday Theme." It is called "The Sesquicentennial March," and the National Capital Sesquicentennial Commission has informed Mr. Zambarano that the work will be published on November 22nd by a nationally-known music publishing house.

**Correction:** In the article on music in Alberta, Canada, which appeared in the September issue, it was incorrectly stated that Kathleen Parlow was a pupil of A. L. C. Augade, musical pioneer of Alberta.

In connection with this statement she writes us, "My mother took me to San Francisco to live in February or March, 1895, and she gave me my first violin lessons the following year, after which I had the luck to be able to study with Henry Holmes, pupil of Spohr and former professor at the Royal College in London. After some years with him I went abroad and played in London, and then was sent to St. Petersburg to be under Leopold Auer. Those were my teachers—and very great ones, too. Now, after having played all over Europe, America and the Orient, I have returned to Canada. I am at the Royal Conservatory here in Toronto, and doing my best to continue that marvelous tradition in which I had the privilege of being trained."

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## Modern Harmony

By OTTO CESANA

### REMARKS

WE CONTINUE with the suspensions. Incidentally, in the search for new harmonies the modern composer can very well look into the harmonic effects created by single and multiple suspensions, particularly the latter. While basic chords are very well known and if anything over-familiar to the contemporary ear, the harmonic effects created by the introduction of suspensions can be startlingly new, refreshing and exciting. Particularly is this true when the suspensions resolve unexpectedly.

These suspension chords, as they may rightfully be termed, can also be considered as basic harmonies over which a melodic pattern may be created. In fact, it is advisable that the student select some of the more unusual combinations and create melodic ideas around not only the suspension chord but the resolution chord as well. In this way he will be creating material which is unquestionably new, material which will eventually inject itself in his next composition or which may itself expand into a composition.

### LESSON NO. 27

#### Two Suspensions Introduced Simultaneously

Using contrary and parallel motion. (A few possibilities.)

MAJOR TRIAD

4 3 4 3 4 5 6 5 2 3 4 3  
4 5 6 5 2 1 2 1 2 1 2 1

*Exercise*—Write two suspensions as in the above examples on all the chords as you did the single suspensions.

Use either small, large or augmented 2nds, but arrange to make the combinations sound as agreeable as possible. Do them at the piano.

Suspensions can be mixed, that is, small, large and augmented 2nds may appear at the same time.

When suspending on 7th chords, hold 1 and 3, 3 and 5, 5 and 7. Suspend on the remaining notes.

When suspending on 9th chords, hold 1-3-5, 3-5-7, 5-7-9. Suspend on the remaining notes.

### LESSON NO. 28

#### Three Suspensions Introduced Simultaneously

Using contrary and parallel motion. (A few possibilities.)

MAJOR TRIAD

4 3 2 3 1 2 3 1 2 3 1 2 3 1

*Exercise*—Write three suspensions as in the above example on all the chords as you did the two suspensions.

Choose the combinations that sound most agreeable.

When suspending on 7th chords, hold 1, 3, 5 and 7. Suspend on the remaining notes.

When suspending on 9th chords, hold 1 and 3, 3 and 5, 5 and 7, 7 and 9. Suspend on the remaining notes.

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INTERNATIONAL MUSICIAN





# Over Federation Field

By CHAUNCEY A. WEAVER

## AUTUMN IN IOWA

*The crisp air is sweet with the breath of September.*

*The calm dreaming fields are a soft purple hue,*

*A flock of wild geese in a black line is flying.*

*Across the far hills, where the distance is blue.*

*The bitter-sweet berries that hang by the roadside*

*Reflect the red sunset that glows in the sky,*

*The cornstalks are whispering the secrets of summer,*

*To the little gray brook that goes listening by.*

*Here on the hillside, amid the leaves falling,*

*Like bits of gold sunlight, that flutter and cling,*

*I feel the soft pulse of the earth in its breathing,*

*I hear the swift beat of an immortal wing.*

—GLADYS MINER, Cedar Rapids.

Upon receipt of wire announcing the passing of our long-time friend, Tom F. Gamble, we immediately wrote Secretary Edward J. Gahan of Local 216, Fall River, Mass., for

incidental data relating to the event. By return mail we received newspaper clippings and full information. We mention this fact as a long-distance gesture of helpfulness in dealing with an event of wide concern.

A weather idiosyncrasy — rainy days during a State Fair period.

It is taking a long time to lick Northern Korea, but all our other wars have been closer to home.

The next National A. F. of M. Convention will be held in Greater New York. We hope New York will notice the crowd.

The next Presidential election is still one year away—but that will not be long.

The Pacific Coast delegates will have a nice aeroplane ride.

The next National Convention will not seem just the same without Tom Gamble.

## News Nuggets

### George M. Bundy

The October, 1949, issue of International Musician contained an article, "Forty Years of Pioneering in Music," which related the lengthy association of George M. Bundy with the firm of H. & A. Selmer, Inc., of which he is now chairman of the board. Mention was made in the article of Mr. Bundy's partial loss of eyesight the previous spring due to a rupture of tiny blood vessels in the eye.

His many friends in the A. F. of M. (of which Mr. Bundy has been a member for over two-score years) will be glad to hear that after two very delicate and painful operations by specialists in New York and San Francisco, Mr. Bundy's eyesight now has been almost completely restored. He has to wear special glasses, but his doctors say his recovery is permanent with proper care and avoidance of excessive eyestrain.

On August 25, Mr. Bundy and his wife, accompanied by Mr. and Mrs. Tony Sarli, sailed for Europe aboard the new French liner "Liberte" on her maiden trip to Europe. This is the twenty-third European trip made by Mr. Bundy during his forty-one-year association with Sel-

mer, and with his newly regained vision, it should be one of his happiest.

A new coat of paint for a church — this was the purpose of a concert recently presented, at the church itself, by Susanne Bloch. The lucky recipient was the old church at South Wardsboro, Vermont. The concert, at which Miss Bloch sang and played the lute and virginals, was given by the light of kerosene lamps. Next year she will give another concert to raise funds for plumbing and the repair of the stairs in the church.

The American University in Washington, D. C., announces the second season of its Chamber Music Society directed by Emerson Meyers. These concerts, presented in Clendenen Hall, are made possible through the courtesy of The Music Performance Trust Fund.

The fifteenth season of chamber music by the New Friends of Music in New York, to begin November 5th, will be devoted to Schubert, Bach, Haydn and string quartets of six contemporary American composers.

OCTOBER, 1950

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# OFFICIAL PROCEEDINGS

Of the Fifty-third Annual Convention of the  
American Federation of Musicians

**SECOND DAY**

**COLISEUM — HOUSTON, TEXAS**

James C. Petrillo, President  
American Federation of Musicians  
Convention Hall, Houston, Texas.

Our sincere cordial greetings to you and the officers and delegates. Our thoughts are with you. May this be the most successful Convention ever held.

**THE SARTELLS.**

James C. Petrillo, President  
American Federation of Musicians  
Convention Hall, Houston, Texas

Best wishes for a successful Convention.

**GEORGE H. REESE,**  
Former Secretary, No. 331.

E. E. Stokes, Secretary Local 65  
American Federation of Musicians  
530 Kress Bldg., Houston, Texas

Dear Joe:

To know that you and my many friends assembled at the Convention are thinking of me is heart-warming. I sincerely regret my illness made it impossible for me to be with you, as I would like nothing better than to be able to greet and shake the hands of all my well-wishers. Please convey to the Convention at large my sincere best wishes for a successful meeting, and to you, personally, let me add I never had a better friend.

With regards from Mrs. Wallace and myself.

**J. K. SPIKE WALLACE,**  
President, Local 47,  
A. F. of M.

James C. Petrillo, President  
Hotel Shamrock, Houston, Texas

As a member of the Federation en route from my post as orchestra manager at Paramount Studio in Los Angeles to New Orleans, I stopped today in Houston to attend opening session of Convention and heard your inspiring speech. Wish your message could have been heard by every member of the Federation. Your sincerity and devotion to the cause of musicians and your sound advice under present economic and political conditions are an expression of real leadership which should make every American musician grateful. Your efforts and results for the good of the cause assure you of a secure place in the everlasting annals and the deepest respect of music and of musicians on this continent.

**PHIL KAHDAN,**  
Orchestra Manager,  
Paramount Studio,  
Hollywood, Calif.

Executive Officer Parks requests the privilege of the floor and humorously answers the Mayor of Houston regarding the supposed superiority of Houston over the city of Dallas. He points out certain advantages of Dallas over Houston. Delegate Stokes of Houston states that due to the fact that he represents the

host local he will not embarrass Brother Parks on the principle that the customer is always right.

Delegate Curry of Local 62, Trenton, N. J., makes a motion that flowers and best wishes for a speedy recovery be sent to former Delegate Frank E. Leeder of Springfield, Ill., who is confined to a hospital due to a serious operation. The motion is passed.

**Announcements.**

The Committee on Credentials submits the following supplementary report.

The Committee on Credentials recommends that the delegates from Locals No. 305 and No. 535 be seated.

**PAULA DAY, Chairman,  
BERT NICKERSON,  
R. C. LIGHT,  
JEROME D. EDIE,  
LEON KNAPP,  
JAMES PERRI,  
BEN BULLOUGH,  
JAMES R. HURLEY,  
MADEA CELLA,  
DONALD A. MacLUSKIE,  
GEORGE E. GALLAGHER,  
THEODORE F. PATNOE,  
CARL S. SCHNIPP,  
FRANCIS CAFFALLI,  
RAMSAY EVERSOLL,  
WM. J. RIESER,  
R. T. PAYNE,  
ERNEST W. HORNER,  
H. KENNETH WATSON,  
EDW. B. WHEELER,  
HARRY A. POLLOCK,  
HARRY J. JACKSON,  
ELVAH E. SHIRLEY,**

The report of the committee is adopted.

President Petrillo mentions the flood conditions at Winnipeg, Man., Canada, and asks Executive Officer Murdoch to describe the situation. Brother Murdoch tells of the damage and suffering of the people. He mentions that the Federation, through President Petrillo, donated \$5,000.00 to Local 190, Winnipeg, for the purpose of relief. He tells of the benefit concert given in Toronto, Ont., at which the Toronto Symphony Orchestra, Fred Waring's Pennsylvanians and numerous other artists appeared. The delegates applaud.

Delegate Kadrie of Local 30, St. Paul, Minn., calls attention to the form of certain campaign literature being distributed at the Convention. The matter is discussed by Delegates Repp of Local 4, Cleveland, Ohio; Apple of Local 40, Baltimore, Md.; Wright of Local 378, Newburyport, Mass., and Bufalino of Local 43, Buffalo, N. Y.

President Petrillo makes a thorough explanation of existing conditions in labor circles.

President Petrillo announces that  
**INTERNATIONAL MUSICIAN**

Secretary of Labor Tobin will address the Convention on Thursday. He now introduces his son, James J. Petrillo, who is financial-secretary of Local 10, Chicago, Ill., and has been a delegate to our Conventions for several years.

#### MEMORIAL SERVICE

The service is conducted by Vice-President Bagley.

There is a double string quartet and bass composed of members of Local 65:

Violinists—Raphael Fliegel, Ernest Cassel, Irving Wadler, Benito Alvarado.

Viola—Shelley McIntyre, Doris Miller.

Cellists—Alfred Urbach, Harry Lantz.

Bass—Keith Robinson.  
Music—"Larghetto," Handel.

The general eulogy by Honorary Executive Officer Chauncey A. Weaver.

The opening day of an annual convention of the American Federation of Musicians is invariably an occasion of joyous acclaim. Familiar faces come into view. Fervent handclaps signify speedy recognition. "How have you been?" is a familiar salutation.

But before the week is far advanced—a special day is set apart in which cordial greetings are subdued and rippling laughter has become stilled. And the query is sounded—"Where are those who were so regular in their coming; and whose voices were often heard in the animated currents of debate?"

This hour is set apart that the answer in part may be given.

Chairman Bagley has cited a list of twenty-four names of those who once occupied seats in this assemblage—whose voices are now hushed in the eternal earthly silence. There are a few in whose behalf we are able to speak.

For example, Henry Pfizenmayer of Local No. 4, of Cleveland, was among first names mentioned. How familiar was his personality in a former time! A thorough musician, he played his part, grew old like the rest of us are doing, always genial in spirits, but one day the call came and he was no more.

W. A. Barrington-Sargent was a bandmaster the better part of his life. He was a conspicuous figure in Boston Local 9, and New England was proud to claim him as her own. He could compose, he could direct, and he could play. And he did not cease until the clock of time suggested that it was time to cease playing and lay his familiar baton upon the shelf.

We have had high-class Federation members who have had marked records for efficiency in their home jurisdictions, but who have hesitated about being heard from on the floor of a National Convention. For example, George Burger, of

Local 13 of Troy, N. Y., for years a member herein, he was, in connection with his home duties, a member of the Tri-City Symphony Orchestra, staff member of the Radio Station Orchestra, member in Noller's Band at Saratoga, member of the Oriental Shrine Band at Troy, and president of the Local No. 13 organization. He passed away on board an omnibus en route to his own home after the rendition of musical service. We counted him an esteemed friend for many years.

And here is a name which will recall memories with some of you from long past years, Joe Winkler of Chicago. He was at one time president of Local No. 10. He also served on the International Executive Board of the American Federation of Musicians during the years 1921-22-23-24. He had been in poor health for some time. He recently passed away.

In a recent issue of the *International Musician* we sought to pay tribute to the memory of Vincent Castronovo—for twenty-six years president of Local 198 of Providence, Rhode Island. For something like a quarter of a century he had been identified with the proceedings of our National Conventions. His home standing was symbolized by the more than quarter of a century he had served as president of his home local. On the threshold of his call to a position on the official staff of President James C. Petrillo, he suddenly passed into that dreamless sleep which knows no earthly awakening.

In the very recent past—the query in words, or in other expressions of sentiment has come home to us—"O Death, where is thy sting!"

If it comes when infancy is in its fair flowering—reconciliation may be possible. If it comes when the stately human oak bends low to the ground—we become more easily reconciled.

Our valued friend Oscar F. Hild answered the call at 49.

Who shall say that his work was not finished?

For sixteen years he was managing director of the Cincinnati Summer Opera Association.

For nineteen years he was president of Local 1 of the American Federation of Musicians.

Last year he received presidential appointment to the European convocation of the United Nations Educational, Scientific and Cultural Organization.

The report of Oscar's funeral revealed a mighty tribute of respect and esteem. It is reported that there were hundreds who appeared at the funeral home on the day preceding actual services.

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(Continued on page thirty-four)



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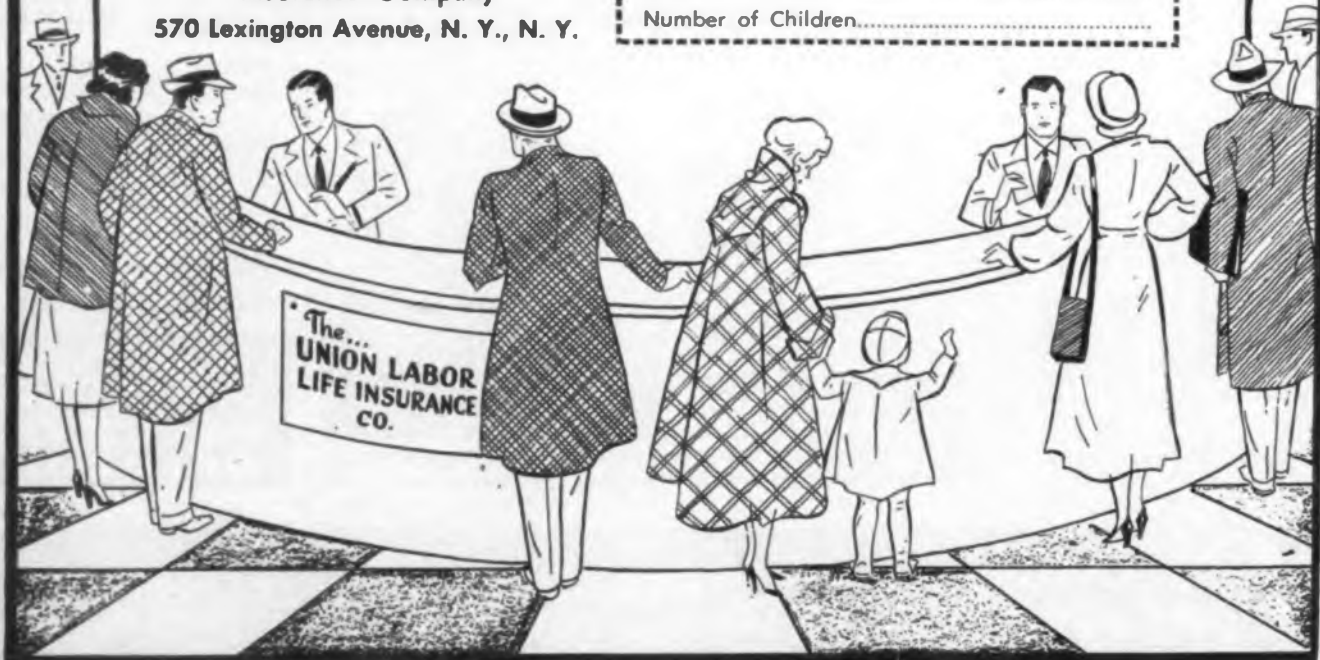
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## WITH THE DANCE BANDS

(Continued from page eighteen)

Manager Earl Vollmer also offered a 50-50 deal to Paul Weston, Phil Harris, Frank DeVol, Axel Stordahl, Bob Crosby, and Gordon Jenkins to form bands for Palladium stints.

**CANADA.** Norman Granz' Jazz at the Philharmonic to play Vancouver, B. C., Nov. 4 . . . Stan Bankley ork at the Canadian Legion Auditorium, Verdun, P. Q. . . . Fred Evis ork at the Club Kingsway, Toronto. Maestro Evis doubles as physician and attorney. Evis, who uses 12 men, also arranges.

**RADIO and TELEVISION.** Ciggie sponsor bought Vaughn Monroe for 9-9:30 P. M. CBS-TV opus, Tuesdays . . . Eddy Howard disbanded to devote his time to a tele show. He may re-form to use his ork for backing . . . Paul Weston rumored to baton two good CBS sets this season.

George Shearing and Nat Cole signed to make

three-minute TV films for Lew Snader's Telecriptions, Inc., likewise Desi Arnaz . . . Bob Bain trio on KNBH series "The Lazy Boners," Sundays, 10-10:30 P. M., PST . . . Dick Peterson unit playing three video programs: KNBH "Club Celebrity," Tuesdays, 10:30-11 P. M., PST; KFI-TV "Rose Room," Wednesdays, 7:30-8 P. M., PST, and KFI-TV's "Everybody's Show," Saturdays, 10:30-11:30 P. M., PST . . . Andy Parker's Plainsmen spotted on the new KLAC-TV opus "Dude Ranch Varieties," Sundays, 9:30-10:30 P. M., PST . . . George Tibbals, pianist, accompanist on KLAC-TV's "Betty White Show," Sundays, 7-8 P. M., PST . . . Harpist Betsy Mills in KNBH series "Mr. Robin Nair and Robin," Thursdays, 8:30-9 P. M., PST.

Pianist Buddy Cole on ABC's Ginny Simms show . . . Defense Dept. signed Les Brown, Harry James, and Red Nichols to cut ET series for recruiting . . . Jerry Gray again conducting and arranging for CBS' "Club 15" . . . Axel Stordahl batoning again for Frank Sinatra's CBS-TV show and for The Voice's platter work

. . . Vet orkster B. A. Rolfe acting as talent scout during a half-hour Sunday show over Boston's WBZ-TV . . . NBC building a top house dance band, a la Toscanini, for road work and Victor etchings . . . Horace Heidt moves his talent show into video on CBS, Mondays, 9-9:30 P. M., EST . . . Pianist Howard Smith expanded his band for the Wednesday night CBS-TV Garry Moore show. He's using, among others, trumpeter Yank Lausen, altoist Ernie Caceres, tenorman Wolfe Tanenbaum, guitarist Carl Kress, bassist Trigger Alpert, and drummer Morey Feld.

**MISCELLANEOUS DATES.** Stomp Gordon, Zanzibar Club, NYC, out Nov. 14 . . . Victor Lombardo, Deshler-Wallick Hotel, Columbus, Ohio, out Oct. 31.

Send all information concerning dates at least two months in advance of engagements to Ted Hallock, *The International Musician*, 39 Division Street, Newark 2, New Jersey.

—TED HALLOCK.

## MUSIC IN ARIZONA

(Continued from page eleven)

all request program. Of the five sections, "Sunrise" depicts the awakening of the day; "On the Trail" the tortuous trip down into the canyon on muleback; "Painted Desert" the gorgeous colors of Nature's palette here; "Sunset" the quiet, radiant sky as the sun descends; "Cloudburst" the hushed silence before the storm, then the downpour itself—with the cowboy song still sounding.

Arthur Olaf Andersen, dean of the College of Fine Arts of the University of Arizona, was represented on another of the programs by "Long, Long Ago," first movement of his "Betrothal Suite."

Tucson boasts also composers Walter Melrose, Andrew Buchhauser, John L. Lowell, Ulysses Kay and Robert McBride. McBride, born in Tucson in 1911, has among his published works "Oboe Quintet," "Swing Stuff," "Wise Apple" and "Popover." Orchestral works of his have been performed by the New York Philharmonic and by the Philadelphia Orchestra.

Ulysses Kay, another Tucsonite (born there in 1917) had his "Of New Horizons" introduced by the New York Philharmonic under Thor Johnson in 1944—and subsequently won a \$500 prize for it. His "A Short Overture" won the George Gershwin Memorial Award. Other Arizona composers are Hazel Benner,

Veda Berkman, Sydney B. Brown, Gail Ridgway Brown, Amparo Carillo, Camil van Hulse, Gene Redewill, Sefton Schaffer, Sydney Tretick and Harry M. Woods.

The composer of the State Song, "Arizona's March Song," is Maurice Blumenthal; its words were written by Margaret Rowe Clifford.

No résumé of music of Arizona is complete without mentioning the music of the Indians\*, since within that State's boundaries live one-seventh of all Indians in the United States. In fact, one out of every ten persons in Arizona is an Indian. Basic, elemental, of the very earth, Indian music has come down to us from a period long before Europeans came to these shores. Complicated rhythms such as are never employed in "Western" music are the common recourse of the Indian. For instance, at the moment of the rising of the sun in the Hopi Snake Dance—this is heard in early autumn on the Reservation, its purpose to implore the gods for rain—as many as seven distinct rhythms can be distinguished. One hears throughout the melodies the "folky" five-tone scale merged

\* The Hopis are the pueblo dwellers whose mesas overlook the Painted Desert. The Havasupai Indians live in a small canyon that is part of the Grand Canyon. The Apaches live in the White Mountains and on a reservation near Globe. The Navajos live mostly in the vast Navajoland in Northeast Arizona. Other tribes are the Hualpai, Papago, Pima, Yavapai, Maricopa, Yaqui, Chemehuevi, Palute, Cocopah and Mohave. Of the desert Indians the largest tribe is the Papago whose reservation is not far from Tucson.

with wild chromatics suggesting quarter tones.

Their instruments? Drums, tom-toms, gourds, the rattling of whose seeds signifies impregnation of the earth. Since the dancers themselves are hung with clattering, clicking and tinkling instruments their every movement is orchestral. For instance, strings of tiny shells hung around neck and legs sound softly. Sleigh bells hung in ropes around their waists jangle furiously. Their bare feet executing the measures of the dance are like drums awakening the desert. And awake the desert they do!

Proof enough is the staid travelers' guide which contains wedged carefully in between historical data and biological items on the venom of snakes, a warning to tourists. It states: "There are no overnight accommodations available, and, although statistics are lacking as to the efficacy of this manner of prayer over the more conventional petitions of the white man, visitors will be wise to take heed lest they be marooned on the mesa by the deluge which usually follows the end of the ceremony."

So with the motif of magic thrown in, music in Arizona comes to us both sophisticated and earthy, both home-grown and imported, both mind stimulating and emotion arousing. But in every form, it carries in its refrain the message of the State: "Relish this moment while it lasts. Man's time is short, but one moment of beauty fully lived can be as long as eternity."

—Hope Stoddard.



Sheldon Gibbs and his Orchestra.



June Grant and her Orchestra in Rodeo Parade.

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## Official Proceedings

(Continued from page thirty-one)

of flowers—made their way to the funeral home.

Oscar was a native of Cincinnati. He left high school at the age of fifteen to work in a theater. For a while he was a student in the Cincinnati College of Medicine. After two years of medical study he abandoned that line of work and in 1931 became president of the Cincinnati Musicians Union.

Our brother's standing in the musical world was exemplified when the Cincinnati College of Music conferred upon him the honorary degree of Doctor of Music—the twelfth such degree conferred by the 71-year-old institution since 1925.

The wide and deep esteem in which Brother Hild was held was further exemplified by the presence at the final rites of twenty-four local officers ranging from New York to Minneapolis and from Atlanta to Tulsa, Okla.

The city in which our departed brother was born, where he was educated, and where his life work was expended, called forth the following editorial tribute from the Cincinnati Times-Star:

"Oscar Hild was one of the most colorful men who have lived in Cincinnati in a long time.

"As a human being he had warmth and individuality."

(Continued next month)

## Closing Chord

"SPIKE" WALLACE

(Continued from page nine)

(with Paul Whiteman), and the banjo. After a long and varied career as theater and salon musician, he became trombonist with the newly organized Los Angeles Philharmonic Orchestra, holding down that desk until 1938. Thereafter he was engaged by the motion picture studios, and he was only a short time in this work before he became president of Local 47.

During his tenure of office the Los Angeles local made great strides in membership, and last year completed its new, spacious headquarters.

From 1940 on "Spike" was a delegate to the national conventions, though he had to miss several because of ill health.

"Spike," who was 71, died at his home in Los Angeles at 11 P. M., September 25th. The funeral was held at the new union building in Hollywood on Friday, September 29th. He is survived by his wife Edith.

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## Transposition

(Continued from page twenty-four)

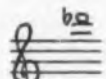
tact. In a sort of benign pact, inventor and composer have done all the transposing for the instrumentalist.

Thus the composer must take the following shifts into account:

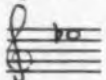
This note (C)  
written on the staff:



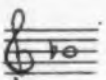
sounds, for the  
piccolo in D $\flat$ :



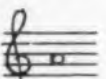
for the  
E $\flat$  clarinet:



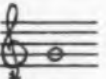
for the  
B $\flat$  clarinet;  
B $\flat$  soprano saxophone;  
B $\flat$  trumpet (cornet):



for the  
A clarinet;  
A trumpet (cornet):



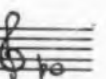
for the  
Alto flute in G:



for the  
English horn;  
French horn (in F):



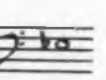
for the  
E $\flat$  alto clarinet;  
E $\flat$  alto saxophone;  
E $\flat$  alto horn or  
melophone:



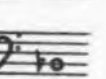
for the  
baritone;  
B $\flat$  tenor saxophone;  
B $\flat$  bass clarinet:



for the  
E $\flat$  baritone saxophone:



for the  
B $\flat$  bass saxophone:



There is one slight flaw, however, in this let-the-composer-do-it attitude. Music for clarinet or saxophone or trumpet or some other transposing instrument is not always available. A saxophonist may be called on to read from viola music; or a trumpet may be asked to read music from a piano part. Or a horn may get tangled up in untransposed editions of one kind or another. Then saxophonist or trumpet player or horn player must transpose *on the spot* all that notation—transpose often not just up the comfortable whole tone but up and down fourths or fifths!

The trumpet and horn seem to be the hardest hit in this regard. The trumpet, for instance, because it was a long time growing up, has oceans of music with which it has to contend, written for the simple one-scale bugle. Bach's and Handel's and Mozart's music is so scored. Even composers of recent times have written for trumpet as though it could play only one

scale. Some modernists have made near-chaos of this confusion by writing in several different ways for trumpet in a single composition. In such cases instrumentalists themselves have to take up the slack. Thus we have the paradox of the trumpet, perfectly adjusted in its whole two and a half-octave range, being called on at times to transpose:

a fourth down  
a full tone down  
a half tone down  
a half tone up  
a full tone up  
a minor third up  
a major third up  
a fourth up  
an augmented fourth up  
a fifth up  
a sixth up

Eleven different ways—often at the flick of a baton!

Of course, in the dance band there are the arrangers whose job it is to smooth the instrumentalist's path. In the larger concert bands, too, arrangers step into the breach, save the instrumentalists from the hazards of transposing. It is the smaller ensembles with limited budgets who suffer most. Or that lone accompanist who is asked by the nervous soprano to "Please play 'Kiss Me Again' down one semitone—I'm out of voice tonight!"

All instrumentalists, in short, whether accompanists, or members of small town or top-flight orchestras, have learned never to grow placid in the belief they need play only what is set before them. For sure as sure will come the day when a fevered conductor will lean over his stand and whisper hoarsely, "The Mayor of Oshkosh likes 'The Star-Spangled Banner' played in G. Just transpose it down a tone and a half. men!" —Hope Stoddard.

## Dance Bands - Ambicki

(Continued from page twenty-two)

bands. With Rapp were Sy Einhorn, Del Ferguson, Buddy Welcome, tenor sax, and "Fritzie" Miller, vocalist. Rapp now owns and manages his own club, "The Sign of The Drum," Cincinnati, Ohio.

Other popular bandleaders in this territory were: Leo Reisman, "Morey" Pearl, Jack Crawford—the Clown Prince of Jazz, Morry Brennan and the Casa Nova Orchestra, The "S.S. Leviathan" Band, Dick Coy and Racketeers, Norman Clothier, and Joe Rines and his Hotel Bradford Orchestra, Boston.

### The South (1934-1938)

Dean Hudson fronted The Florida Clubmen. Les Brown's Duke University "Blue Devils" were a hit on that campus, followed by Johnny Long, who led the band at Duke after Brown branched out professionally as an orchestra leader. Francis ("Near You") Craig was heard over WSM, Nashville, Tennessee.

Bobby Grayson (Geltman) was at the Madrid Ballroom in Louisville, Kentucky. With Grayson were George Troupe and Bram Courson (trombones), George Edmunds, Jim Melrose, and Frank Kruze. Ernie Palmquist was doing one-nighters through the South. Jelly Leftwich and "Bubbles" Becker had lengthy engagements at Tantilla Gardens, in Richmond, Virginia. Rudy Bundy, with his "Sizzling Clarinet," Hogan

Hancock, Beasley Smith, and Brandy's Singing Orchestra were doing "one-nighters" for M.C.A. in 1938.

### Stage Bands

Joey Ray and the Original California Night-Hawks were doing theatre dates (1926). Others in the stage field were: Benny Meroff, Frank and Milt Britton, the versatile Buddy Rogers, Henry Santry and Ted Lewis. Santry featured trumpeter Guy Rocky who later joined Spike Jones.

Waring's Pennsylvanians were one of the better stage attractions, with Johnny "Scat" Davis, who was featured on trumpet for eleven years; "Poley" McClintock, the frog-voiced drum-



Artie Shaw

Charlie Agnew

mer; "Babs" Ryan; Tom Waring, the McFarland Twins; the Lane Sisters, Priscilla and Rosemary, who later made a name for themselves in Hollywood.

Women orchestra leaders were Rita Rio, Ina Ray Hutton, Irene Vermillion, Ann Dupont, Florence Richardson, The Bricktops and Blanche Calloway. Of these, Rita Rio and the Bricktops were all-girl units, as was the Phil Spitalny Orchestra, a few years later.

"Name" colored bands besides the Duke and "Cab" were: Fess Williams, Chick Webb, McKinney's Cotton Pickers, Louie Armstrong, Don Redmond, Fletcher Henderson, Count Basie and Jimmy Lunceford. "Cy" Oliver, featured trumpet with Lunceford, started out with the Zach Whyte Orchestra. Andy Kirk and his Clouds of Joy, Tiny Bradshaw, and Earl "Father" Hines had fine bands.

### West Coast

Some of the more popular bandleaders of the late thirties located around Los Angeles were: Tom Coakley, Tom Gerun, Paul Pendarvis, Gus Arnheim, Don DeForest, Ben Pollack, Hal Grayson, Henry Busse, Pinky Tomlin, and Orville Knapp, "Vic" Myers, Ralph Bennett and his "7-11" orchestra.

### Styles

Many leaders and arrangers during this period experimented with styled music. Will Osborne, Ozzie Nelson, and Rudy Vallee in the early thirties had tenor bands, using strings as a background for their crooning. It was difficult to distinguish one from the other—musically or vocally. Osborne some years later tried his "Slide Music." Al Kavelin introduced his "Cascading Chords." Richard Himber his "Pyramid" style, and Bert Block his "Belltones." Sammy Kaye from Ohio University had his "Singing Song Titles." Kaye made a name for himself at Danceland, Willowick Country Club, and the Cabin Club, Cleveland. Some of Kaye's original members were: Al Golden (trum-







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(Continued from page seven)

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Louisville, Ky., Local 11—Wm. Cobb, Cyril Schneider.  
Memphis, Tenn., Local 71—Mor-

- gan S. Tally, R. L. "Spike" Lesem. Miami, Fla., Local 655—Louis M. Gould (Lou Gold).  
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Peoria, Ill., Local 26—Ernest C. Larimore.  
Pittsfield, Mass., Local 109—Leon Maston.  
Quincy, Ill., Local 265—LeRoy Bates.  
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(Continued on page forty-seven)

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This List is alphabetically arranged in States, Canada and Miscellaneous

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Montgomery, W. T.  
Perdue, Frank  
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Jones, Calvin B.  
Mahouf, Leroy B.  
Newberry, Woody, Mgr., and Owner, The Old Country Club  
Wayne's Midway Inn  
Willett, R. Paul  
Zanibar Club, and Lew Klein  
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**TUCSON:**  
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Mitchell, Jimmy  
Williams, Marshall  
**YUMA:**  
Buckner, Gray, Owner "345"  
Club, El Cajon

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**ELDOBRADO:**  
Shivers, Bob  
**ROY SPRING:**  
Hammon Oyster House, and Joe Jacobs  
Smith, Dewey  
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Mrs. Reccazon Price, Producer  
Stewart, J. H.  
Weeks, S. C.

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Conway, Stewart  
Cox, Richard  
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McIntosh, Paris  
**DIG BEAR LAKE:**  
Cressman, Harry E.  
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Corral, and J. B. McGowan  
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Johanson, Lloyd  
**FRESNO:**  
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Rich Art Records, Inc.

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Berg, Billy  
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Demaster, Ann  
Fiann, Jay, and Artists Personal Mgt., Ltd.  
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Kolb, Clarence  
Morros, Boris  
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Robitczek, Kurt  
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Western Recording Co. and Douglas Venable

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Lasley, Jack  
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Cotton Club, and Harold Amusement, Inc., and Harold Stanley

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Halfont, Nate  
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Miltone Recording Co., and War Perkins  
Moore, Cheve  
Morris, Joe, Operator  
Plantation Club  
Mosby, Curtis

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Royal Record Co.  
Ryan, Ted  
Tookins, Irvan "Van"  
Vanerson, Leonard  
Vogel, Mr.  
Williams, Cargile  
Williams, Earl  
Wilshire Bowl  
**LOS GATOS:**  
Fuller, Frank  
**MANTECA:**  
Kaiser, Fred  
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Moore, Harry  
Morkin, Roy  
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Frontier Club and Robert Moran  
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Rodgers, Edw. T.,  
Palm Grove Ballroom  
**OXNARD:**  
Hall, Donald H.  
McMillan, Tom, Owner  
Town House  
Tom-Tom Cafe (Mo-Mac Corp.) and Gene Gerston  
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McCaw, E. E., Owner,  
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Mitchell, John  
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Tricoli, Joseph, Oper.,  
Playland  
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and Paradise Club (formerly known as Silver Slipper Cafe)  
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Deasy, J. B.  
Fox, Eddie  
Miller, Eddie S.  
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Finishing School  
Robert & Chase Co.  
Shelton, Earl,  
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Gilsord, Lee  
Kraft, Ozzie  
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Kaplan, Yale  
Kay, Clarence (Kantrovitz)  
Russo, Joseph  
Shayne, Tony  
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Cabin Grill  
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Johnson, Henry  
Patton, Olin  
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**CLEARWATER BEACH:**  
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Edwards Hotel, and Julius Nathan, Jack  
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Haddon Hall Hotel  
Hume, Jack  
Island Club, and Sam Cohen, Owner-Manager  
Leshnick, Max  
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Miller, Irving  
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Cole, Elsie, Gen. Mgr., and Chicago Artists Bureau, License 468  
Colosimo's Theatre Restaurant, Inc., and Mrs. Ann Hughes, Owner  
Davies, Wayne

## INDIANA

Donaldson, Bill  
Eden Building Corporation  
Fine, Jack, Owner  
"Play Girls of 1938"  
Fine, Jack, Owner,  
"Victory Polies"  
Glen, Charlie  
Gluckman, E. M.  
Broadway on Parade  
Hale, Walter, Promoter  
Mackie, Robert, of Savoy Ballroom  
Majestic Record Co.  
Markee, Vince  
Mason, Leroy  
Mays, Chester  
Mickey Weinstein Theatrical Agency  
Monte Carlo Lounge, and Mrs. Ann Hughes, Owner  
Moore, H. B.  
Music Bowl (formerly China Doll), and A. D. Blumenthal  
Music Bowl and Jack Peretz and Louis Capanola, Employers  
Novaak, Sarge  
Patricia Stevens Models  
Finishing School  
Rose, Sam  
Stoner, Harlan T.  
Taffan, Mathew,  
"Platinum Blonde Revue"  
Taffan, Mathew,  
"Temptations of 1941"  
Teichner, Chas. A., of T.N.T. Productions  
Whiteides, J. Preston

**EAST ST. LOUIS**  
Davis, C. M.  
Plydium, and Stuart Tambor, employer, and Johnny Perkins, owner  
**EFFINGHAM:**  
Behl, Dan  
**KANKAKEE:**  
Havener, Mrs. Theresa, Prop., Dreamland  
**LA GRANGE:**  
Hager, Robert  
Klaan Club,  
LaGrange High School  
Viner, Joseph W.  
**MOLINE:**  
Antler's Inn, and Francis Weaver, Owner  
**MT. VERNON:**  
Plantation Club, Archie M. Haines, Owner  
**PEORIA:**  
Brydon, Ray Marsh  
Humane Animal Assn.  
Paul Streeter  
Rutledge, R. M.  
Thompson, Earl  
**POLO:**  
Clem, Howard A.  
**PRAIRIE VIEW:**  
Green Duck Tavern, and Mr. and Mrs. Stiller  
**QUINCY:**  
Hammond, W.  
**ROCKFORD:**  
Palmer House, Mr. Hall, Owner  
Troadero Theatre Lounge  
White Swan Corporation  
**SPRINGFIELD:**  
Stewart, Leon H., Manager,  
Club Congo  
Terra Plaza, and Elmer Bartolo, Employer  
**WASHINGTON-BLOOMINGTON:**  
Thompson, Earl  
**ZELIGER:**  
Zeigler Nite Club, and Dwight Allsup and Jason Wilkas, Owners

**INDIANA**  
**ANDERSON:**  
Lanane, Bob  
Lanane, George  
Levitt's Supper Club, and Roy D. Levitt, prop.  
**AUBURN:**  
Moore Lodge No. 566  
**EAST CHICAGO:**  
Barnes, Tiny Jim  
**ELWOOD:**  
Yankee Club, and Charles Sullivan, Mgr.  
**EVANSVILLE:**  
Adams, Jack C.  
Fox, Ben  
**GREENSBURG:**  
Club 46, Chas. Holzhouse, Owner and Operator  
**INDIANAPOLIS:**  
Benbow, William and His All-American Brownskin Model  
Dickerson, Maribeth  
Donaldson, Bill  
Entertainment Enterprises, Inc., and Frederick G. Schatz  
Harris, Rupert  
Patricia Stevens Models  
Finishing School  
Richardson, Vaughan,  
Pine Ridge Folies  
Wm. C. Powell Agency,  
Bookers' License No. 4150

**INTERNATIONAL MUSICIAN**



**MARION:**  
Horine, W. S.  
Idle Hour Recreation Club

**NEWCASTLE:**  
Harding, Stanley W.

**RICHMOND:**  
Newcomer, Charles  
Puckett, H. H.

**SPENCERVILLE:**  
Kelly, George M. (Marquis)

**SYRACUSE:**  
Waco Amusement Enterprises

### IOWA

**CLARION:**  
Miller, J. L.

**DENISON:**  
Larby Ballroom, and Curtis  
Larby, Operator

**DES MOINES:**  
Zimmer, Vickie (Lynch)

**HARLAN:**  
Gibson, C. Rex

**OTTUMWA:**  
Town House, and Harry  
Meier, Operator

**PAULINA:**  
American Legion, Homer A.  
Herron, and J. J. Robertson,  
employers

**SHENANDOAH:**  
Aspinwall, Hugh M.  
(Chick Martin)

**SIoux CITY:**  
Flame Room, and Dennis  
Malloy, Employer

### KANSAS

**BREWSTER:**  
Whirlwind Ballroom, G. M.  
Dinkel, Operator

**DODGE CITY:**  
Graham, Lyle

**KANSAS CITY:**  
White, J. Cordell

**LOGAN:**  
Graham, Lyle

**MANHATTAN:**  
Stuart, Ray

**NEWTOWN:**  
VFW Whitwell-Finnell Post 971

**PRATT:**  
Clements, C. J.  
Wibby, L. W.

**RUSSELL:**  
Russell Post 6240, VFW, Gus  
Zercher, Dance Manager

**SALINA:**  
Kern, John  
Rome, Al M.

**TOPEKA:**  
Mid-West Sportsmen Assn.

**WICHITA:**  
Nicholson, Elridge and Perkins  
Studio Club, and Art Holiday  
West Brothers Circus

### KENTUCKY

**BOWLING GREEN:**  
Taylor, Roy H.

**LEXINGTON:**  
Harper, A. C.

**LOUISVILLE:**  
Gavin, Weezer  
King, Victor

**OWENSBORO:**  
Cristil, Joe, Owner, Club 71

**PADUCAH:**  
Vickers, Jimmie,  
Bookers' License 2611

### LOUISIANA

**ALEXANDRIA:**  
Smith, Mrs. Lawrence, Prop.,  
Club Plantation  
Stars & Bars Club (also known  
as Brass Hats Club), A. R.  
Conley, Owner; Jack Tyson,  
Manager  
Well, R. L.

**BATON ROUGE:**  
Club Tropicana, and Camille  
Johns

**CROWLEY:**  
Young Men's Progressive Club  
and H. L. Buchanan,  
Employer

**LAKE CHARLES:**  
Veltin, Tony, Mgr., Palma Club

**MONROE:**  
Keith, Jessie  
Liberty Cafe and Nite Club,  
and Son Thompson

**NEW ORLEANS:**  
Parker, Rand  
Dog House, and Grace  
Martinez, Owner  
Gilbert, Julie  
Hyland, Chauncy A.  
The Hurricane and  
Percy Stovall

**OPELOUSAS:**  
Cedar Lane Club, and Milt  
Delmas, Employer

**SHREVEPORT:**  
Reeves, Harry A.  
Stewart, Willie

**MAINE**

**FORT FAIRFIELD:**  
Paul's Arena, Gibby Seaborne

**SANFORD:**  
Legere, E. L.

### MARYLAND

**BALTIMORE:**  
Byrd, Olive J.  
Cor, M. L., and Byrd, Olive J.  
Epstein, Henry  
Greber, Ben  
Weiss, Harry

**CHESAPEAKE BEACH:**  
Chesapeake Beach Park Ball-  
room, and Alfred Walters,  
Employer

**CUMBERLAND:**  
Wangold, Louis

**FENWICK:**  
Repsch, Albert

**FREDERICK:**  
Rev. H. B. Rittenhouse

**HAGERSTOWN:**  
Bauer, Harry A.

**OCEAN CITY:**  
Gay Nineties Club, Lou Belmont,  
Prop., Henry Epstein,  
Owner (of Baltimore, Md.)

**SALISBURY:**  
Twin Lantern,  
Elmer B. Dashiell, Operator

**TURNERS STATION:**  
Thomas, Dr. Joseph H.  
Edgewater Beach

Kosman, Hyman  
Latin Quarter, and Matthew B.  
Thomas

Papadimas, Bahis  
Patricia Stevens Models  
Finishing School

Pyle, Howard D., and Savoy  
Promotions  
San Diego Club,  
Nono Minando  
Schreiber, Raymond, Owner and  
Oper., Colonial Theatre

**FERNDALE:**  
Club Plantation, and Doc  
Washington

**GRAND RAPIDS:**  
Club Chez-Ami, Anthony  
Scalco, Prop.

**KAWKAWLIN:**  
Old Mill Dance Hall, Ernest  
Furtin, owner

**LANSING:**  
Norris, Elmer, Jr.  
Palomar Ballroom  
Tholen, Garry

**MIO:**  
Walker Hotel, and George  
Walker, Prop.

**PONTIAC:**  
Bob's Picnic Park, and Robert  
Amos, Owner and Operator  
Henry's Restaurant, and  
Charles Henry

**SISTER LAKES:**  
Rendezvous Bowl and Gordon  
J. Miller, Owner

**TRAVERSE CITY:**  
Lawson, Al

### MINNESOTA

**ALEXANDRIA:**  
Crest Club, Frank Gasmer

**BEMIDJI:**  
Foster, Floyd, Owner  
Merry Mixes' Tavern

**DETROIT LAKES:**  
Johnson, Allan V.

**FARIBAULT:**  
Melody Mill, Thomas Crosby,  
employer

**GAYLORD:**  
Green, O. M.

**MINNEAPOLIS:**  
Northwest Vaudeville Attrac-  
tions, and C. A. McEvoy  
Patricia Stevens Models  
Finishing School  
Rickey, Victor

**PIPESTONE:**  
Coopman, Marvin  
Stutzman, Mr.

**RED WING:**  
Red Wing Grill, Robert A.  
Nybo, Operator

**ST. PAUL:**  
Fox, S. M.

**SLAYTON:**  
Iverson, F. F.  
Iverson Manufacturing Co., Uel  
Iverson

**SPRINGFIELD:**  
Green, O. M.

### MISSISSIPPI

**BILOXI:**  
Joyce, Harry, Owner  
Pilot House Night Club

**GREENVILLE:**  
Pollard, Flenord

**JACKSON:**  
Carpenter, Bob  
Perry, T. G.  
Smith, C. C., Operator, Robbins  
Bros. Circus (of Pine Bluff,  
Ark.)

**MERIDIAN:**  
Bishop, James F.  
Britt, Marty

**NATCHEZ:**  
Colonial Club, and Ollie  
Koerber

**VICKSBURG:**  
Circle Night Club, George  
Abernathy, employer

### MISSOURI

**BOONEVILLE:**  
Williams, B. M.

**CAPE GIRARDEAU:**  
Gilkinson, Lorenc  
Moonglow Club

**CHILICOTHE:**  
Hawes, H. H.

**KANSAS CITY:**  
Rabbit, Wm. (Bill) H.  
Canton, L. R.  
Cox, Mrs. Evelyn  
Fajure Productions, Kenneth  
Yates, Bobby Henshaw  
Henshaw, Bobby  
Patricia Stevens Models  
Finishing School  
Thudium, H. C., Asst. Mgr.,  
Orpheum Theatre

**LEBANON:**  
Kay, Frank

**MACON:**  
Macon County Fair Association,  
and Mildred Sanford,  
Employer

**POPLAR BLUFFS:**  
Brown, Merle

**ST. LOUIS:**  
Caruth, James, Oper., Club  
Rhumboogies, Cafe Society,  
Brown Bomber Bar  
D'Agostino, Sam  
400 Club, and George Graff  
Markham, Doyle, and  
Tune Town Ballroom  
Patricia Stevens Models  
Finishing School  
Sun Theatre and Sam Nieberg

### MONTANA

**CONRAD:**  
Little America Tavern, and  
John B. McLean

**FORSYTH:**  
Allison, J.

**MEADEVILLE:**  
Club 45, Manila Murphy

**NEBRASKA**

**ALEXANDRIA:**  
Alexandria Volunteer Fire  
Dept., and Charles D. Davis

**COLUMBUS:**  
Moist, Don

**KEARNEY:**  
Field, H. E.

**OMAHA:**  
Troadero Club, and Ray  
Banbury

**PENDER:**  
Pender Post 55, American  
Legion, and John P. Kai,  
Dance Manager

### NEVADA

**ELY:**  
Folsom, Mrs. Ruby

**LAS VEGAS:**  
Gordon, Ruth  
Holsinger, Ruby  
Lawrence, Robert D.  
Ray's Cafe  
Schiller, Ale  
Stoney, Milo F.  
Warner, A. H.

**LAKE TAHOE:**  
Tahoe Biltmore Hotel, Nate  
Blumenfeld

**LOVELOCK:**  
Fischer, Harry

**RENO:**  
Blackman, Mrs. Mary

### NEW HAMPSHIRE

**DOVER:**  
American Legion, Dover  
Post No. 8

**FABYAN:**  
Zaka, James (also known as  
Zackers)

**JACKSON:**  
Gray's Inn, Eddy Nelson, Em-  
ployer, James Sheer, Mgr.

### NEW JERSEY

**ABSECON:**  
Hart, Charles, President, and  
Eastern Mardi Gras, Inc.

**ASBURY PARK:**  
Richardson, Harry  
White, William

**ATLANTIC CITY:**  
Atlantic City Art League  
Bobbins, Abe  
Casper, Joe  
Dantzier, George, Operator.  
Fassa's Morocco Restaurant  
Delaware Inn and Nathaniel  
C. Spencer, Prop.  
Fassa, George, Operator  
Fassa's Morocco Restaurant  
Grodleman, Charles  
Jones, J. Paul  
Lockman, Harvey  
Morocco Restaurant, Geo. Fassa  
and Geo. Dantzier, Oper.,  
Ocean Playhouse, Steel Pier,  
and Robert Courtney (New  
York City)

**BLOOMFIELD:**  
Thompson, Patt

**CAMDEN:**  
Embassy Ballroom, and Geo. E.  
Chipp (Geo. DeGerolamo),  
Operator  
Towers Ballroom, Pearson Lessy  
and Victor Potamkin, Mgrs.

**CAPE MAY:**  
Anderson, Chas., Operator

**CLIFTON:**  
Buchner, August F.

**ELIZABETH:**  
511 Club, and Walter Masaryk,  
Owner

### NEW MEXICO

**ALBUQUERQUE:**  
Hilliday, Finn  
La Loma, Inc., and Margaret  
Ricard, Employer

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

**HOBBS:**  
Al's State Line Club, and A. J.  
Stryhn, Owner and Operator

**SANTA FE:**  
Emil's Night Club, and  
Emil Mignardo, Owner

### NEW YORK

**ALBANY:**  
Barcelona Bar and Restaurant  
and S. A. Bander, Owner

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

**AUSABLE CHASMS:**  
Antler, Nat  
Steurer, Eliot

**HOBOKEN:**  
Red Rose Inn, and Thos.  
Monto, Employer

**LAKEWOOD:**  
Patt, Arthur, Mgr., Hotel Plaza  
Seldin, S. H.

**LONG BRANCH:**  
Hoover, Clifford  
Kitty, Marvin  
Rappaport, A., Owner,  
The Blue Room  
Wright, Wilbur

**MONTCLAIR:**  
Cos-Hay Corporation and Mon-  
clair Theatre, Thos. Haynes,  
James Costello

**MT. FREEDOM:**  
Hotel Ackerman, and Isadore  
Ackerman, Proprietor

**NEWARK:**  
Beadle, Jeanette  
Coleman, Melvin  
Graham, Alfred  
Hal, Emory  
Harris, Earl  
Johnson, Robert  
Jones, Carl W.  
Levine, Joseph  
Lloyds Manor, and  
Smokley McAllister  
Mariano, Tom  
Palm House, and Lew  
Zeltner, Prop.  
"Panda," Daniel Straver  
Piccadilly Club, and Clarence  
Hays, Employer  
Prestwood, William  
Red Mirror, Nicholas Grande,  
Prop.  
Rollison, Eugene  
Simmons, Charles  
Tucker, Frank  
Wilson, Leroy

**NEW BRUNSWICK:**  
Eller, Jack

**NORTH ARLINGTON:**  
Petruzzi, Andrew

**PATERSON:**  
Gerard, Mickey  
Hatab, Sam  
Mursh, James  
Picadom Social Club  
Pyatt, Joseph  
Riverview Casino  
Ventumiglia, Joseph

**PERTH AMBOY:**  
The Imperial Lounge, Edward  
Weiner, Russell Epstein

**PLAINFIELD:**  
McGowan, Daniel

**SHREWSBURY:**  
Shadowbrook Inn, and Fred  
Thorgreen, Owner

**SOMERS POINT:**  
Dean, S. M.  
Leigh, Stockton

**SUMMIT:**  
Ahrns, Mitchell

**TRENTON:**  
Crossing Inn, and John  
Wyrick, Employer  
Laramore, J. Dorey  
Murphy's, and James Murphy

**UNION CITY:**  
Head, John E., Owner, and Mr.  
Scott, Mgr., Back Stage Club  
Kay Sweeney Club

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

**VINELAND:**  
Gross, David

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

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

**BROOKLYN:**  
Aurelia Court, Inc.  
Ferdinand's Restaurant, and  
Mr. Ferdinand  
Globe Promoters of Huckle-  
buck Revue, and Harry  
Dixon and Elmo Obej  
Graymont, A. C.  
Hall, Edwin C.  
Johnston, Clifford  
Kingsborough Athletic Club,  
and George Chandler  
Morris, Philip  
Ocean Grotto Restaurant, and  
Albert Santarpio, Proprietor  
Premise, Josephine  
Puerto Rico Post No. 1105,  
Frank J. Rendon  
Puma, James  
Reade, Michael  
Rosenberg, Paul  
Roseman, Gus, Hollywood Cafe  
Rustino, Tom  
Steurer, Elliot  
1024 Club, and Albert Friend  
Thompson, Ernest  
Villa Antique, Mr. P. Antico,  
Prop.

**BUFFALO:**  
Bourne, Edward  
Calato, Joe and Teddy  
Cosmano, Frank and Anthony  
Jackson, William  
McKay, Louis  
Nelson, Art  
Nelson, Mrs. Mildred  
Rush, Charles E.

**EASTCHESTER:**  
Starlight Terrace, Carlo Del  
Tufo and Vincent Formi-  
cella, Props.

**ELBRIDGE:**  
Ray's Bar-D and Raymond  
C. Dempierio

**FERDALE:**  
Pollack Hotel, and Elias  
Pollack, Employer  
Stier's Hotel, and Philip Stier,  
Owner

**FLEISCHMANN'S:**  
Cat's Meow, and Mrs. Irene  
Churs, Prop.

**FRANKFORT:**  
Blue Skies Cafe, and Frank Reile  
and Lenny Tyler, Props.

**GLEN SPEY:**  
Glen Acres Hotel and Country  
Club, Jack W. Rosen, Em-  
ployer.

**GLENS FALLS:**  
Halfway House, Ralph Gottlieb,  
Employer; Joel Newman,  
Owner  
Skeight, Don  
Tiffany, Harry, Mgr.,  
Twin Tree Inn

**GRAND ISLAND:**  
William, Osian V.

**GREENFIELD PARK:**  
Utopia Lodge

**HUDSON:**  
Goldstein, Beany  
Gutto, Samuel

**ITHACA:**  
Bond, Jack

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

**JAMESTOWN:**  
Lindstrom & Meyer

**LAKE RONKONKOMA:**  
New Silver Slipper, and Geo.  
Valentine, Proprietor

**LOCH SHELDRAKE:**  
Hotel Shlesinger, David  
Shlesinger, Owner  
Mardenfeld, Isadore, Jr.,  
Estate of

**MAHOPAC:**  
Willow Tree Restaurant, and  
S. A. Bander, Owner

**MT. VERNON:**  
Raphin, Harry, Prop.,  
Wagon Wheel Tavern

**NEW LEBANON:**  
Donlon, Eleanor

**NEW YORK CITY:**  
Adler, Harry  
Alexander, Wm. D., and Asso-  
ciated Producers of Negro  
Music

**BINGHAMTON:**  
Bentley, Bert

**BONAVENTURE:**  
Class of 1941 of the  
St. Bonaventure College

**BRONX:**  
Atmann, Martin  
Club Belmar, and Charles  
Marcelino and Vincent  
Delotia, Employers  
Metro Anglers Social Club, and  
Aaron Murray  
Perry Records, and Sam  
Richman  
Santoro, E. J.  
Sinclair, Carlton (Carl Parker)

**BROOKLYN:**  
Aurelia Court, Inc.  
Ferdinand's Restaurant, and  
Mr. Ferdinand  
Globe Promoters of Huckle-  
buck Revue, and Harry  
Dixon and Elmo Obej  
Graymont, A. C.  
Hall, Edwin C.  
Johnston, Clifford  
Kingsborough Athletic Club,  
and George Chandler  
Morris, Philip  
Ocean Grotto Restaurant, and  
Albert Santarpio, Proprietor  
Premise, Josephine  
Puerto Rico Post No. 1105,  
Frank J. Rendon  
Puma, James  
Reade, Michael  
Rosenberg, Paul  
Roseman, Gus, Hollywood Cafe  
Rustino, Tom  
Steurer, Elliot  
1024 Club, and Albert Friend  
Thompson, Ernest  
Villa Antique, Mr. P. Antico,  
Prop.

**BUFFALO:**  
Bourne, Edward  
Calato, Joe and Teddy  
Cosmano, Frank and Anthony  
Jackson, William  
McKay, Louis  
Nelson, Art  
Nelson, Mrs. Mildred  
Rush, Charles E.

**EASTCHESTER:**  
Starlight Terrace, Carlo Del  
Tufo and Vincent Formi-  
cella, Props.

**ELBRIDGE:**  
Ray's Bar-D and Raymond  
C. Dempierio

**FERDALE:**  
Pollack Hotel, and Elias  
Pollack, Employer  
Stier's Hotel, and Philip Stier,  
Owner

**FLEISCHMANN'S:**  
Cat's Meow, and Mrs. Irene  
Churs, Prop.

**FRANKFORT:**  
Blue Skies Cafe, and Frank Reile  
and Lenny Tyler, Props.

**GLEN SPEY:**  
Glen Acres Hotel and Country  
Club, Jack W. Rosen, Em-  
ployer.

**GLENS FALLS:**  
Halfway House, Ralph Gottlieb,  
Employer; Joel Newman,  
Owner  
Skeight, Don  
Tiffany, Harry, Mgr.,  
Twin Tree Inn

**GRAND ISLAND:**  
William, Osian V.

**GREENFIELD PARK:**  
Utopia Lodge

**HUDSON:**  
Goldstein, Beany  
Gutto, Samuel

**ITHACA:**  
Bond, Jack

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

**JAMESTOWN:**  
Lindstrom & Meyer

**LAKE RONKONKOMA:**  
New Silver Slipper, and Geo.  
Valentine, Proprietor

**LOCH SHELDRAKE:**  
Hotel Shlesinger, David  
Shlesinger, Owner  
Mardenfeld, Isadore, Jr.,  
Estate of

**MAHOPAC:**  
Willow Tree Restaurant, and  
S. A. Bander, Owner

**MT. VERNON:**  
Raphin, Harry, Prop.,  
Wagon Wheel Tavern

**NEW LEBANON:**  
Donlon, Eleanor

**NEW YORK CITY:**  
Adler, Harry  
Alexander, Wm. D., and Asso-  
ciated Producers of Negro  
Music

Amusement Corp. of America  
Ando, John R.,  
(Indonesia Consul)  
Armando Dancing School, and  
Mr. Armando  
Baldwin, C. Paul  
Bearubi, M.  
Booker, H. E., and All-American  
Entertainment Bureau  
Broadway Hofbrau, Inc., and  
Walter Kirsch, Owner  
Broadway Swing Publications,  
L. Frankel, Owner  
Brulky, Jesse  
Caldman, Carl, and the Calman  
Advertising Agency  
Camera, Becco  
Campbell, Norman  
Carstina, A.  
Chasano, Inc., and Monte  
Gardner and Mr. Rodriguez  
Charles, Marvin, and Knights  
of Magic  
Chismarini & Co.  
Coffery, Jack  
Cohen, Harry  
Collectors' Items Recording Co.,  
and Maurice Spivack and  
Katherine Gregg  
"Come and Get It" Company  
Cook, David  
Cotton Club  
Courtney, Robert (connected  
with Ocean Playhouse, Sevel  
Pier, Atlantic City)  
Croschert, Mr.  
Crosens, Ken, and Ken Crosens  
Associates  
Crown Records, Inc.  
Currie, Robert W., formerly  
held Booker's License 2995  
Davison, Jules  
Denon Boys  
Diermer & Dorshind, Inc.  
Dikola, Enzo  
Dubois-Friedman Production  
Corp.  
Evans & Lee  
Flax Plays, Inc.  
Fotoshop, Inc.  
Fur Dressing & Dyeing  
Salesmen's Union  
Glyde Oil Products  
Gray, Lew, and Magic  
Record Co.  
Grisman, Sam  
Gross, Gerald, of United  
Artists Management  
Hemlin, Phil  
Hirliman, George A., Hirliman  
Florida Productions, Inc.  
Insky, William  
Kaye-Martin, Kaye-Martin  
Productions  
Kerue, William  
Kest Music Co., and Nick  
Kentros  
King, Gene  
Former Booker's License 3444  
Knight, Raymond  
Koch, Fred G.  
Koren, Aaron  
Kushner, Jack & David  
La Fontaine, Leo  
La Martiniere, and Monte  
Gardner and Mr. Rodriguez  
Leigh, Stockton  
Leonard, John S.  
Lyon, Allen  
(also known as Arthur Lee)  
Manhattan Recording Corp.,  
and Walter H. Brown, Jr.  
Mannings, Samuel  
Masconi, Charles  
McCaffrey, Neill  
McMahon, Jess  
Metro Coat & Suit Co., and  
Jon Lupis  
Meyers, Johnny  
Montello, E.  
Moody, Philip, and Youth  
Organization  
Murray's  
Nassau Symphony Orchestra,  
Inc., and Benj. J. Fiedler and  
Clinton P. Sheehy  
Neill, William  
Newman, Nathan  
New Romanica Cabaret, Nat  
Goldstein, Owner  
New York Civic Opera Com-  
pany, Wm. Reutemann  
New York Ice Fantasy Co.,  
Scott Chalfant, James Blis-  
zard and Henry Robinson,  
Owners  
Orpheus Record Co.  
Parmerster, David  
Pepper, Lee  
Prince, Hughie  
Rain Queen, Inc.  
Ralph Cooper Agency  
Regan, Jack  
Robinson, Charles  
Rogers, Harry, Owner,  
"Frisco Polices"  
Roosa, Philip, Owner and  
Oper., Penthouse Restaurant  
Russell, Alfred  
Schwartz, Mrs. Morris  
Singer, John, former Booker's  
License 3336

Southland Recording Co., and  
Rose Santos  
South Seas, Inc.,  
Abner J. Rubica  
Spolite Club  
Stein, Ben  
Stein, Norman  
Steve Murray's Mahogany Club  
Stromer, Irving  
Sunbrook, Larry, and His  
Rodeo Show  
Superior 23 Club, Inc.  
Television Exposition Produc-  
tions, Inc., and Ed. A. Coracz  
The Place, and Theodore  
Castello, Manager  
Thomson, Sava and Valenti, Inc.  
United Artists Management  
Variety Entertainers, Inc., and  
Herbert Rubin  
Wee & Leventhal, Inc.  
Wilker Operating Co.  
Winstokly, S.  
Zaka (Zachers), James  
**NIAGARA FALLS:**  
Flory's Melody Bar, and Joe and  
Nick Florio, Props.  
Klement, Robert F.  
Panes, Joseph  
connected with Midway Park  
**NORWICH:**  
McLean, C. F.  
**ONEONTA:**  
Shepard, Maximilian, Owner,  
New Windsor Hotel  
**PATCOGUE:**  
Kays Swing Club, and Kay  
Angello  
**ROCHESTER:**  
Lloyd, George  
Valenti, Sam  
**ROME:**  
Penguin Restaurant, and Al  
Marks, Employer  
Turf Restaurant, and Carmen  
Acquino, Operator  
**SARATOGA SPRINGS:**  
Messrs. Stevens and Arthur L.  
Clark  
**SCHENECTADY:**  
Edwards, M. C.  
Fretto, Joseph  
Rudds Beach Nite Klub or Cow  
Shed, and Magnus E. Ed-  
wards, Manager  
Silverman, Harry  
**SOUTH FALLSBURG:**  
Seldin, S. H., Oper.,  
Grand View Hotel  
**SUFFERN:**  
Armstrong, Walter, Pres.,  
County Theatre  
**SYRACUSE:**  
Andre's 700 Club, Charles  
Simone  
Bagozzi's Fantasy Cafe, and  
Frank Bagozzi, Employer  
Fenglios, Norman  
**TANNERSVILLE:**  
Casa Bianca, and Basil  
Germano, Owner  
**TROY:**  
DeSina, Manuel  
**TUCKAHOE:**  
Birnbaum, Murray  
Roden, Walter  
**UTICA:**  
Block, Jerry  
Burke's Log Cabin, Nick  
Burke, Owner  
**VALHALLA:**  
Twin Palms Restaurant,  
John Masi, Prop.  
**WATERTOWN:**  
Duffy's Taverna, Terrence  
Duffy  
**WATERVLIET:**  
Kille, Lyman  
**WHITE PLAINS:**  
Brod, Mario  
Reis, Leo Hechris Corp.  
**WHITE SULPHUR SPRINGS:**  
Lester, Joseph and Sarah,  
**YONKERS:**  
Babner, William  
**LONG ISLAND  
(New York)**  
**BAYSIDE, LONG ISLAND:**  
Mage Room, and Edw. S.  
Friedland  
**BELMORE:**  
Babner, Wm. J.  
**FAR ROCKAWAY:**  
Town House Restaurant, and  
Bernard Kurland, Proprietor  
**GLENDALE:**  
Warga, Paul S.  
**JAMAICA:**  
Dancer, Earl  
**NORTH CAROLINA**  
**BEAUFORT:**  
Surf Club, and Chas. Markey

**BURLINGTON:**  
Mayflower Dining Room, and  
John Loy  
**CAROLINA BEACH:**  
Economides, Chris  
Stoket, Gene  
**CHARLOTTE:**  
Amusement Corp. of America,  
Edson E. Blackman, Jr.  
Jones, M. P.  
Karrson, Joe  
Keamp, T. D., Jr., Southern  
Attractions  
**DURHAM:**  
Gordon Douglas  
Royal Music Co.  
**FAYETTEVILLE:**  
The Town Pump, Inc.  
**GREENSBORO:**  
Fair Park Casino and  
Irish Horan  
Weingarten, E., Sporting  
Events, Inc.  
**KINSTON:**  
Course, E. F.  
Parker, David  
**RALEIGH:**  
Charles T. Norwood Post,  
American Legion  
Supper Club, and E. J.  
McCarthy, Owner  
**WALLACE:**  
Strawberry Festival, Inc.  
**WILLIAMSTON:**  
Grey, A. J.  
**WILSON:**  
McCann, Roosevelt  
McCann, Sam  
McEachon, Sam  
**WINSTON-SALEM:**  
Payne, Miss L.  
**NORTH DAKOTA**  
**BISMARCK:**  
Lefor Taverna and Ballroom,  
Art and John Zenker,  
Operators  
**RUSO:**  
Otto's Westside Resort, and Oto  
Schmidt, Strawberry Lake  
**OHIO**  
**AKRON:**  
Balford, Doyle  
Buddies Club, and Alfred  
Scrutchings, Operator  
Millard, Jack, Mgr. and Lessee,  
Merry-Go-Round  
Pullman Cafe, George Subrin,  
Owner and Manager  
**CANTON:**  
Holt, Jack  
**CINCINNATI:**  
Anderson, Albert,  
Booker's License 2956  
Bayless, H. W.  
Black, Floyd  
Carpenter, Richard  
Charles, Mrs. Alberta  
Einhorn, Harry  
Kolb, Matt  
Lantz, Myer, (Blackie)  
Lee, Eugene  
Overton, Harold  
Patricia Stevens Models  
Finishing School  
Reider, Sam  
Smith, James R.  
Wonder Bar, James McPatridge,  
Owner  
**CLEVELAND:**  
Amata, Carl and Mary, Green  
Derby Cafe, 3314 E. 116th St.  
Bender, Harvey  
Blue Grass Club  
Club Non-day-Voo, and U. S.  
Dearing  
Crystalone Records, Mannie  
E. Koppelman  
Dixon, Forrest  
Euclid 55th Co.  
Heller, Saul  
Manuel Bros. Agency, Inc.,  
Booker's License 3568  
Salanci, Frank J.  
Spero, Herman  
Tucker's Blue Grass Club, and  
A. J. Tucker, Owner  
Tucker's Taverna, and A. J.  
Tucker, Owner  
Tutstone, Velma  
Walthera, Carl O.  
Willis, Elroy  
**COLUMBUS:**  
Atkins, Lane  
Bell, Edward  
Bellinger, C. Robert  
Beta Nu Bldg. Assn., and Mrs.  
Emerson Check, Pres.  
Carter, Ingram  
Charles Bloce Post No. 157,  
American Legion  
Columbus Turf Club, and  
Ralph Stevenson  
Mallory, William  
McLade, Phil  
Paul D. Robinson Fire Fighters  
Post No. 567, and Captain  
G. W. McDonald  
Presutti's Villa, S. Presutti  
Turf Club, and Ralph  
Stevenson, Prop.

**DAYTON:**  
Boucher, Roy D.  
Taylor, Earl  
**DELAWARE:**  
Bellinger, C. Robert  
**EUCALID:**  
Rado, Gerald  
**ELYRIA:**  
Dance Theatre, Inc., and  
A. W. Jewell, Pres.  
**FINDLAY:**  
Bellinger, C. Robert  
Wilson, Mr. and Mrs. Karl,  
Oper., Paradise Club  
**GERMANTOWN:**  
Beechwood Grove Club, and  
Mr. Wilson  
**PIQUA:**  
Lee Sedgewick, Operator  
**PORTSMOUTH:**  
Smith, Phil  
**PROCTORVILLE:**  
Plantation Club, and Paul D.  
Reese, Owner  
**SANDUSKY:**  
Mathews, S. D.  
Salle, Henry  
**TOLEDO:**  
Durbam, Henry (Hank)  
Dutch Village,  
A. J. Hand, Oper.  
Huntley, Lucius  
La Casa Del Rio Music Publish-  
ing Co., and Don B. Owens,  
Jr., Sec.  
National Athletic Club, and Roy  
Finn and Archie Miller  
Nightingale, Homer  
Tripodi, Jos. A., President,  
Italian Opera Association  
**VIENNA:**  
Hull, Russ  
**WILMINGTON:**  
Lefor Taverna Productions, and  
Kroger Babb, Employer  
**YOUNGSTOWN:**  
Einhorn, Harry  
Reider, Sam  
Zill, Jimmy  
**ZANESVILLE:**  
Vannet, Pierre  
**OKLAHOMA**  
**ADA:**  
Hamilton, Herman  
**ARDMORE:**  
George R. Anderson Post 65,  
American Legion, and Floyd  
Loughbridge  
**MUSKOGEE:**  
Guitre, John A., Manager, Rodeo  
Show, connected with Grand  
National of Muskogee  
**ENID:**  
Oxford Hotel Ballroom, and  
Gene Norris, Employer  
**OKLAHOMA CITY:**  
Southwestern Attractions and  
M. K. Boldman and Jack  
Swiger  
**OKMULGEE:**  
Masonic Hall (colored), and  
Calvin Simmons  
**TULSA:**  
Goltry, Charles  
Williams, Cargile (Jimmy)  
**OREGON**  
**HERMISTON:**  
Rosenberg, Mrs. R. M.  
**PORTLAND:**  
Acme Club Lounge and A. W.  
Denton, Manager  
Yank Club of Oregon, Inc., and  
R. C. Bartlett, President  
**SHERIDAN:**  
Agee, Melvin, and American  
Legion Post No. 75  
**PENNSYLVANIA**  
**ALTIQUA:**  
Guinn, Otis  
**ALLENTOWN:**  
Astor Lounge, and Frank  
Kush, Owner  
**BERWYN:**  
Main Line Civic Light Opera  
Co., Nat Burns, Director  
**BETHLEHEM:**  
Colonnade Club, and Frank  
Pinter, Manager  
**BLAIRSVILLE:**  
Moore Club, and A. P. Sundry,  
Employer  
**BRAEBURN:**  
Mazur, John  
**BRANDONVILLE:**  
McGovern, Terry  
Vanderbilt Country Club, and  
Terry McGovern, Employer  
**BRYN MAWR:**  
Foard, Mrs. H. J. M.

**CHESTER:**  
Fisher, Samuel  
Pyle, Wm.  
Reindollar, Harry  
**CLARION:**  
Birocco, J. E.  
Smith, Richard  
Kending, Albert A.  
**DEVON:**  
Jones, Martin  
**DONORA:**  
Bedford, C. D.  
**EASTON:**  
Green, Morris  
Jacobson, Benjamin  
**EVANSON:**  
King, Mr. and Mrs. Walter  
**FAIRMOUNT PARK:**  
Riverside Inn,  
Samuel Ottenberg, Pres.  
**HARRISBURG:**  
Ickes, Robert N.  
P. T. K. Fraternity of John  
Harris High School, and  
Robert Spitzer, Chairman  
Reeves, William T.  
Waters, B. N.  
**JOHNSTOWN:**  
Boots and Saddle Club, and  
Everett Allen  
Central Cafe, Christ Constant,  
Owner and Manager  
**KINGSTON:**  
Jotas, Robert  
**LANCASTER:**  
Samuels, John Parker  
**MARSHALLTOWN:**  
Willard, Weldon D.  
**MEADVILLE:**  
Noll, Carl  
Power, Donald W.  
**MIDLAND:**  
Mason, Bill  
**NEW CASTLE:**  
Bondurant, Harry  
**OIL CITY:**  
Friendship League of America,  
and A. L. Nelson  
**PHILADELPHIA:**  
Associated Artists Bureau  
Benny-the-Bum's  
Benjamin Fogelman, Prop.  
Bilcore Hotel, and Wm. Clore,  
Operator  
Bryant, G. Hodges  
Bubeck, Carl F.  
Davis, Ballroom, and Russell  
Davis  
Dupree, Hiram K.  
Dupree, Reese  
812 Club, Sam Porter, Operator  
Erlanger Ballroom  
Fabiani, Ray  
Garcia, Lou, formerly held  
Booker's License 2620  
McShain, John  
Melody Records, Inc.  
Montalvo, Santos  
Philadelphia Gardens, Inc.  
Philadelphia Lab. Co. and  
Luis Colantuono, Mgr.  
Philadelphia Piano Orchestra  
Raymond, Don G., of Creative  
Entertainment Bureau, Book-  
ers' License 3402  
Rothe, Otto  
Stanley, Frank  
**PITTSBURGH:**  
Anania, Flores  
Ficklin, Thomas  
Matthews, Lee A., and New  
Artist Service, Bookers' Li-  
cense 2521  
Mercur's Music Bar, and  
Harry Fox  
Oasis Club, and Joe  
DeFrancisco, Owner  
Reight, C. H.  
Sala, Joseph M., Owner,  
El Chico Cafe  
**POTTSTOWN:**  
Schmoeyer, Mrs. Irma  
**READING:**  
Nally, Bernard  
**SLATINGTON:**  
Flick, Walter H.  
**STRAFFORD:**  
Poinsette, Walter  
Tanner, Adolph  
**TANNERSVILLE:**  
Tofel, Adolph  
**UNIONTOWN:**  
Polish Radio Club, and  
Jos. A. Zelasko  
Zelasko, Jos.  
**UPPER MERRY:**  
Wallace, Jerry  
**WASHINGTON:**  
Athens, Peter, Manager,  
Washington Cocktail Lounge  
Lee, Edward  
**WEST NANTICOKE:**  
Hamilton's Night Club, and  
Jack Hamilton  
**WILKES-BARR:**  
Kaban, Samuel

**WILLIAMSPORT:**  
Pinella, James  
**WORTHINGTON:**  
Cowell, J. R.  
**RHODE ISLAND**  
**PROVIDENCE:**  
Allen, George  
Belanger, Lucian  
**SOUTH CAROLINA**  
**COLUMBIA:**  
Block C. Club, University of  
South Carolina  
**GREENVILLE:**  
Bryant, G. Hodges  
Goodman, H. E., Mgr.,  
The Pines  
Jackson, Rufus  
National Home Show  
**MOULTRIEVILLE:**  
Worthmann, Geo. W., Jr.  
**ROCK HILLS:**  
Rolar, Kid  
**SPARTANBURG:**  
Holcome, H. C.  
**TENNESSEE**  
**CLARKSVILLE:**  
Harris, William  
**JOHNSON CITY:**  
Burton, Theodore J.  
**KNOXVILLE:**  
Cavalcade on Ice, John J.  
Denton  
Greal Enterprises (also known  
as Disc Recording Co.)  
Henderson, John  
**LOOKOUT MOUNTAIN:**  
Lookout Mountain Hotel, and  
S. J. Littlegreen  
**NASHVILLE:**  
Brentwood Dinner Club, and  
H. L. Waxman, Owner  
Carreibers, Harold  
Chavez, Chick  
Club Zanibar, and Billie and  
Floyd Hayes  
Coconut Lounge Club, and  
Mrs. Pearl Hunter  
Jackson, Dr. R. B.  
**TEXAS**  
**AMARILLO:**  
Cox, Milton  
**AUSTIN:**  
El Morocco  
Franka, Tony  
Williams, Mark, Promoter  
**BEAUMONT:**  
Bishop, E. W.  
**BOLING:**  
Fails, Isaac, Manager, Spotlight  
Band Booking Cooperative  
**CORPUS CHRISTI:**  
Kirk, Edwin  
**DALLAS:**  
Carnahan, B. H.  
Embassy Club, and Helen  
Atkew and Jas. L. Dixon, Sr.,  
Co-owners  
Lee, Don, and Linskie (Skippy  
Lynn), Owners of Script &  
Score Productions and Oper-  
ators of "Sawdust and Swing-  
time"  
May, Oscar P. and Harry E.  
Morgan, J. C.  
Patricia Stevens Models  
Finishing School  
**EL PASO:**  
Rivers, Bowden  
Williams, Bill  
**FORT WORTH:**  
Carnahan, Robert  
Coo Coo Club  
Famous Door and Joe Earl,  
Operator  
Florence, F. A., Jr.  
Parke Lounge, Chic Snyder  
Smith, J. F.  
Stripling, Howard  
**GALVESTON:**  
Evans, Bob  
**GRAND PRAIRIE:**  
Club Bagdad, and R. P.  
Operator  
Bridges and Marian Teague,  
Operator  
**HENDERSON:**  
Wright, Robert  
**HOUSTON:**  
Jeton, Oscar  
McMullen, E. L.  
Revis, Bouldin  
World Amusements, Inc.,  
Thomas A. Wood, Pres.  
**KILGORE:**  
Club Plantation  
Mathews, Edna  
**LIVELAND:**  
Collins, Dee  
**LONGVIEW:**  
Club 26 (formerly Rendezvous  
Club), and B. D. Holiman,  
Employer  
**PALESTINE:**  
Earl, J. W.  
Griggs, Samuel  
Grove, Charles

**PARIS:**  
Roo-Du-Voo, and Frederick J. Merkle, Employer

**SAN ANGELO:**  
Specialty Productions, and Nelson Scott and Wallace Kelson

**SAN ANTONIO:**  
Forrest, Thomas  
Leathy, J. W. "Lee"  
Ohlido, F. J.  
Rockin' M. Dude Ranch Club, and J. W. (Lee) Leathy

**TYLER:**  
Gilfillan, Max  
Tyler Entertainment Co.

**VALASCO:**  
Fails, Isaac A., Manager, Spotlight Band Booking & Orchestra Management Co.

**WICHITA FALLS:**  
Dibbles, C.  
Whately, Mike

**UTAH**

**SALT LAKE CITY:**  
Jamieson, John A. (Doc).  
Dixieland Club (Cotton Club)

**VERMONT**

**BURLINGTON:**  
Thomas, Ray

**RUTLAND:**  
Brook Hotel, and Mrs. Estelle Tuffie, Employer

**VIRGINIA**

**ALEXANDRIA:**  
Dove, Julian M., Capital Amusement Attractions

**DANVILLE:**  
Fuller, J. H.

**EXMOR:**  
Downing, J. Edward

**HAMPTON:**  
Blane, Paul  
Masey, Terry

**LYNCHBURG:**  
Bailey, Clarence A.

**MARTINSVILLE:**  
Hutchens, M. E.

**NEWPORT NEWS:**  
McClain, B.  
Terry's Supper Club

**NORFOLK:**  
Big Track Diner, Percy Simon, Prop.  
Meyer, Morris  
Ruhanna, George  
Winfree, Leonard

**RICHMOND:**  
American Legion Post 151  
Knight, Allen, Jr.  
Rendezvous, and Oscar Black

**ROANOKE:**  
Harris, Stanley

**SUFFOLK:**  
Clark, W. H.

**VIRGINIA BEACH:**  
Latin Quarter, Jim Dietz, employer  
White, William A.

**WASHINGTON**

**SEATTLE:**  
Ackerman, Frank

**TACOMA:**  
Dittbenner, Charles  
King, Jan

**WEST VIRGINIA**

**BLUEFIELD:**  
Brooks, Lawson  
Thompson, Charles G.

**CHARLESTON:**  
Club Congo, Paul Daley, Owner  
Corey, LaBabe  
El Patio Boat Club, and Chas. Powell, Operator  
Hargrave, Lawrence  
Hargrave, Paul  
White, Ernest B.

**INSTITUTE:**  
Hawkins, Charles

**LOGAN:**  
Coats, A. J.

**MORGANTOWN:**  
Niner, Leonard

**WHEELING:**  
Mardi Gras

**WISCONSIN**

**BEAR CREEK:**  
Schwaeber, Leroy

**BOWLER:**  
Reinke, Mr. and Mrs.

**EAGLE RIVER:**  
Denoyer, A. J.

**GREEN BAY:**  
Franklin, Allen  
Galt, Erwin  
Peeley, Chas. W.

**GREENVILLE:**  
Reed, Jimmie

**HAYWARD:**  
The Chicago Inn, and Louis O. Runner, Owner and Operator

**HURLEY:**  
Club Francis, and James Francis

**KESHENA:**  
American Legion Auxiliary  
Long, Mattilda

**LA CROSSE:**  
Tooke, Thomas, and Little  
Dandy Tavern

**MILWAUKEE:**  
Continental Theatre Bar  
Cupps, Arthur, Jr.  
Gentile, Nick  
Manianni, Vince  
Mitchell, Ray, and Ray  
Mitchell, Inc.  
Patricia Stevens Models  
Finishing School  
Weinberger, A. J.

**NEOPIT:**  
American Legion,  
Sam Dickenson, Vice-Com.

**RACINE:**  
Miller, Jerry

**RHINELANDER:**  
Kendall, Mr., Mgr.,  
Holly Wood Lodge  
Khouri, Tony

**SHEBOYGAN:**  
Scitila, N.

**STURGEON BAY:**  
Larsheid, Mrs. Geo., Prop.,  
Carman Hotel

**TOMAH:**  
VFW

**WAUKESHA:**  
Jean's Bar & Cocktail Lounge,  
and Jean J. Schultz, Employer

**WISCONSIN RAPIDS:**  
Brown Derby, and Lawrence  
Huber, Owner

**WYOMING**

**CASPER:**  
LaVida Club, and Lester Quealy,  
Part Owner

**CHEYENNE:**  
Shy-Ann Nite Club, and  
Hazel Kline, Mgr.

**JACKSON HOLE:**  
R. J. Bar, and C. L. Jensen

**ROCK SPRINGS:**  
Smoke House Lounge, Del K.  
James, employer

**ALASKA**

**ANCHORAGE:**  
Caper, Keith

**DISTRICT OF COLUMBIA**

**WASHINGTON:**  
Adelman, Ben  
Alyis, Ray C.  
Archer, Pat  
Brown Derby  
Cabana Club and Jack Staples  
China Clipper, Sam Wong,  
Owner  
Clare's Musical Bar, and Jean  
Clare  
Club Bengasi, and Ralph  
Feldman  
Club Ellington (D. E. Corp.),  
and Herb Sachs, President  
D. E. Corporation and  
Herbert Sacks  
5 O'clock Club and Jack  
Staples, Owner  
Fratone, James  
Furedy, E. S., Mgr.,  
Trans Lux Hour Glass  
Gold, Sol  
Hoberman, John Price, Presi-  
dent, Washington Aviation  
Country Club  
Hoffman, Ed. F.,  
Hoffman's 3-Ring Circus  
Kirsch, Fred  
Mann, Paul, Owner  
Club Bengasi  
Mansfield, Emanuel  
McDonald, Earl H.  
Moore, Frank, Owner,  
Star Stud Inn  
O'Brien, John T.  
Perruso's Restaurant, and Vito  
Perruso, Employer  
Rayburn, E.  
Reich, Eddie  
Rittenhouse, Rev. H. B.  
Romany Room, and Mr. Wein-  
traub, Operator, and Wm.  
Hiron, Mgr.  
Rosa, Thomas N.  
Roumanian Inn  
Smith, J. A.  
Topside Club, Martin Rubin,  
Owner  
Trans Lux Hour Glass,  
E. S. Furedy, Mgr.  
Walters, Alfred

**HAWAII**

**HONOLULU:**  
Alex Ah Sam, and Woodland  
Club  
Campbell, Kamokila, Owner &  
Operator, Pacific Recording  
Studio  
Kennison, Mrs. Ruth, Owner,  
Pango Pango Night Club  
The Woodland, Alexander  
Asm. Proprietor  
Thomas Puna Lake

**WAIKIKI:**  
Walker, Jimmie and Marine  
Restaurant at Hotel Del Mar

**CUBA**

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

**CANADA**

**ALBERTA**

**CALGARY:**  
Fort Bruisois Chapter of the  
Imperial Order Daughters of  
the Empire  
Simmons, Gordon A. (Bookers'  
License No. 4090)

**EDMONTON:**  
Eckersley, Frank J. C.

**BRITISH COLUMBIA**

**VANCOUVER:**  
Don Wilson Studios, and Don  
Wilson  
Gaylord Enterprises, and  
L. Carrigan, Manager  
H. Singer & Co. Enterprises,  
and I. I. Singer

**ONTARIO**

**CHATHAM:**  
and Taylor, Dan

**GRAVENHURST:**  
Webb, James, and Summer  
Garden

**GUELPH:**  
Naval Veterans Assn., and  
Louis C. Janke, President

**HAMILTON:**  
Nutting, M. R., Pres., Merrick  
Bros. Circus (Circus Produc-  
tions, Ltd.)  
Universal Attractions, Bookers'  
License 3690

**HASTINGS:**  
Bassman, George, and  
Riverside Pavilion

**LONDON:**  
Merrick Bros. Circus (Circus  
Productions, Ltd.), M. R.  
Nutting, Pres.  
Seven Towers Inn

**MUSSELMAN'S LAKE:**  
(South Shore)  
Glendale Pavilion, Ted  
Bingham

**OTTAWA:**  
Parker, Hugh  
Peacock Inn, and E. Spooner

**OWEN SOUND:**  
Thomas, Howard M. (Doc)

**PORT ARTHUR:**  
Curtin, M.

**TORONTO:**  
Ambassador and Monogram  
Records, Messrs. Darwyn and  
Sokoloff  
Ambassador Music Co., and  
Charles Darwyn  
Langford, Karl  
Leslie, George  
Local Union 1452, CIO Steel  
Workers' Organizing Com.  
Miquelon, V.  
Radio Station CHUM  
Rosticceria Tavern  
Wetham, Katherine

**QUEBEC**

**DRUMMONVILLE:**  
Grenik, Marshall

**MONTREAL:**  
Association des Concerts Classi-  
ques, and Mrs. Edw. Blouin  
and Antoine Dufour  
Auger, Henry  
Beriau, Maurice, and La  
Societe Artistique  
Brooks, Norman (Arie)  
Danis, Claude  
Daoust, Hubert  
Daoust, Raymond  
DeSauteis, C. B.  
Dioro, John  
Emery, Marcel  
Emond, Roger  
Lussier, Pierre  
Robert, George  
Sourkes, Irving  
Sunbrook, Larry

**POINTE-CLAIRE:**  
Edgewater Beach Hotel, and  
Wm. Oliver, Owner

**ST. GABRIEL DE BRANDON:**  
Manoir St. Gabriel, and Paul  
Arbour, Owner

**QUEBEC:**  
Sourkes, Irving

**VERDUN:**  
Senecal, Leo

**MISCELLANEOUS**

Alberts, Joe  
Al-Dean Circus, F. D. Freeland  
Andros, George D.  
Angel, Alfred  
Anthe, John  
Arwood, Ross  
Aulger, J. H.,  
Aulger Bros. Stock Co.

Ball, Ray, Owner,  
All-Star Hit Parade  
Naugh, Mrs. Mary  
Bert Smith Revue  
Bugley, Mel. O.  
Bologhino, Dominick  
Bosserman, Herbert (Tiny)  
Brandhorst, E.  
Braunstein, B. Frank  
Bruce, Howard, Mgr.,  
"Crazy Hollywood Co."  
Brugler, Harold  
Brydon, Ray Marsh, of the  
Dan Rice 3-Ring Circus  
Buffalo Ranch Wild West Circus,  
Art Mize, R. C. (Bob) Grooms,  
Owners and Managers  
Burns, L. L., and Partners  
Bur-Ton, John  
Carlson, Ernest  
Carroll, Sam  
Cheney, Al and Lec  
Conway, Stewart  
Cornish, D. H.

DeShon, Mr.  
Deviller, Donald  
DiCarlo, Ray  
Eckhart, Robert  
Farrance, B. F.  
Feehan, Gordon F.  
Ferris, Mickey, Owner and Mgr.,  
Fitchee, Dariel  
Follies Gay Parade  
Forrest, Thomas  
Fox, Jess  
Fox, Sam M.  
Freeman, Jack, Mgr.  
Freich, Joe C.  
Friendship League of America  
Garnes, C. M.  
George, Wally  
Gibbs, Charles  
Gould, Hal  
Grego, Pete  
Gutfre, John A., Manager, Rodeo  
Show, connected with Grand  
National of Muskogee, Okla.  
Hoffman, Ed. F.,  
Hoffman's 3-Ring Circus  
Horan, Irish  
Horn, O. B.  
International Magicians, Produc-  
ers of "Magic in the Air"  
James, Huga  
Johnson, Sandy  
Johnston, Clifford  
Kay, Bert  
Kelton, Wallace  
Kessler, Sam  
Keys, Ray  
Kimbald, Dude (or Romaine)  
Kirk, Edwin  
Kosman, Hyman  
Lang, Arthur  
Larson, Norman J.  
Levenson, Charles  
Levin, Harry

Magee, Floyd  
Mann, Paul  
Matthews, John  
Maurice, Ralph  
McCann, Frank  
McCann, E. E., Owner,  
Horse Follies of 1946  
McGowan, Everett  
McHunt, Arthur  
Meeks, D. C.  
Merry Widow Company, and  
Eugene Haskell, Raymond  
E. Mauro, Ralph Pionessa,  
Managers.  
Miller, George E., Jr., former  
Bookers' License 1129  
Miquelon, V.  
Muntalvo, Santos  
Mother, Woody (Paul Woody)  
Nelson, A. L.  
New York Ice Fantasy Co., Scott  
Chalfant, James Blizzard and  
Heary Robinson, Owners

Olsen, Buddy  
Orthon, Theo.  
Ouellette, Louis  
Patterson, Chas.  
Paul Bacon Sports Enterprises,  
Inc., and Paul Bacon  
Peth, Iron N.  
Platinum Blond Revue  
Rea, John  
Redd, Murray  
Redd, R. R.  
Richardson, Vaughan,  
Pine Ridge Follies  
Roberts, Harry E. (also known as  
Hap Roberts or Doc Mel Roy)  
Robertson, T. E.,  
Robertson Rodeo, Inc.  
Ross, Hal J.  
Rus, Hal J., Enterprises  
Salzmann, Arthur (Art Henry)  
Sargent, Selwyn G.  
Scott, Nelson  
Singer, Leo, Singer's Midgets  
Smith, Ora T.  
Spectrally Productions  
Stone, Louis, Promoter  
Stover, William  
Straus, George  
Summerlin, Jerry (Marris)  
Sunbrook, Larry, and His Rodeo  
Show  
Tabar, Jacob W.  
Taffan, Mathew  
Taylor, R. J.  
Temptations of 1941  
Thomas, Mac  
Travers, Albert A.  
Walker, Marse, Promoter  
Ward, W. W.  
Watson, N. C.  
Weills, Charles  
West Bros. Circus  
White, George

Williams, Cargile  
Williams, Frederick  
Wilson, Ray  
Woody, Paul (Woody Mosher)

**THEATRES AND PICTURE HOUSES**  
Arranged alphabetically as to States and Canada

**ARKANSAS**

**LITTLE ROCK:**  
Arkansas State Theatre, and  
Edw. Stanton and Grover J.  
Butler, Officers

**TEXARKANA:**  
Oak Lawn Theatre, and Paul  
Ketchum, Owner and Oper.

**MASSACHUSETTS**

**BOSTON:**  
E. M. Loew's Theatres

**HOLYOKE:**  
Holyoke Theatre, B. W. Levy

**MICHIGAN**

**DETROIT:**  
Colonial Theatre, Raymond  
Schreiber, Owner and Oper.

**GRAND RAPIDS:**  
Powers Theatre

**MISSOURI**

**KANSAS CITY:**  
Main Street Theatre

**NEW YORK**

**BUFFALO:**  
Shea's Buffalo Theatre  
Twentieth Century Theatre

**GLENS FALLS:**  
Empire Theatre, and Don  
Sleight

**NEW JERSEY**

**MONTCLAIR:**  
Montclair Theatre and Co-Hay  
Corp., Thomas Haynes,  
James Costello.

**OHIO**

**CLEVELAND:**  
Metropolitan Theatre  
Emanuel Strutz, Oper.

**VIRGINIA**

**BUENA VISTA:**  
Rockbridge Theatre

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**BANDS ON THE UNFAIR LIST**

American Legion Band, Post 217,  
Streator, Ill.

Beloit Recreation Band, and Don  
Cuthbert, Beloit, Wis.

Belrad, Duffy Band, Leigh, Nebr.

Botany Mills Band, Passaic, N. J.

Columbus Military Band, Jersey  
City, N. J.

Florence Rangers Band, Gardner,  
Mass.

Hackettstown Fireman's Band,  
Hackettstown, N. J.

Heywood-Wakefield Band, Gard-  
ner, Mass.

Jersey City Military Band and Elia  
Circillo, Director

Ken Gorman Band, Soldier's  
Grove, Wis.

Letter Carriers Band, Salt Lake  
City, Utah.

Sid Earl Orchestra, Bukobel, Wis.

V. F. W. Ravenna Band, Ravenna,  
N. Y.

Washington Band, Annaville, Pa.

Busch, Jack, Orch., Cuba City,  
Wis.

Capps, Roy, Orchestra,  
Sacramento, Calif.

Carey, Harold, Combo., Wichita,  
Kansas

Cargyle, Lee and His Orchestra,  
Mobile Ala.

Carson's Orchestra, Galesburg, Ill.

Coleman, Inc, and His Orch.,  
Galveston, Texas

Downs, Red, Orchestra,  
Topeka, Kansas

Ellis, Harry B., Orchestra, Okla-  
homa City, Okla.

Ferguson, Tex, Orchestra, Wichita,  
Kans.

Fox River Valley Boys Orch.,  
Pardeeville, Wis.

Glen, Coke and His Orchestra,  
Butler, Pa.

Hughes, Jimmy and Orchestra,  
Oklahoma City, Okla.

Jones, Stevie, and his Orchestra,  
Catskill, N. Y.

Killmer, Earl and His Orchestra,  
Kingston, N. Y.

KFBI Ranch Boys, Wichita, Kans.

KFH Ark Valley Boys, Wichita,  
Kans.

Mills, Alonzo, Orchestra, Wichita,  
Kansas

O'Neil, Kermit and Ray, Orche-  
stra, Westfield, Wis.

Pechham, Lucia, Orchestra,  
Wichita, Kansas

Pleasant Valley Boys Orchestra,  
Galesburg, Ill.

Russell Ross Trio (Salvatore  
Coriale, leader, Frank Ficarra,  
Angelo Ficarro)

Samszyk, Casimir, Orchestra,  
Chicago, Ill.

Scharf, Roger and His Orchestra,  
Utica, N. Y.

Smith, Chuck, Orchestra, North  
Lima, Ohio

Startt, Lou and His Orchestra,  
Easton, Md.

Trietenbach Bros. Orch., Marissa,  
Ill.

Van Brundt, Stanley, Orchestra,  
Oak Ridge, N. J.

Weiss Orchestra, Durand, Wis.

Weltz Orchestra, Kitchener,  
Ontario, Canada

Young, Buddy, Orchestra,  
Denville, N. J.

**ORCHESTRAS**

Baer, Stephen S., Orchestra,  
Reading, Pa.

Bass, Al, Orchestra, Oklahoma  
City, Okla.

Bianchi, Al, Orchestra,  
Oak Ridge, N. J.

Blue Bird Orchestra, and Larry  
Parks, Geneva, Ohio.

Boley, Don, Orchestra, Topeka,  
Kansas

Kryl, Bohumir, and his Symphony  
Orchestra

Lake, Danny, Orch., Pierpont,  
Ohio

Lee, Duke Doyle, and his Orche-  
stra, "The Brown Bombers,"  
Poplar Bluff, Mo.

Marin, Pablo, and his Tipica Or-  
chestra, Mexico City, Mexico

Meekers Orchestra, Galesburg, Ill.

**PARKS, BEACHES, GARDENS**

**ILLINOIS**

**MOUNDS CITY:**  
Curt's Park, Fred Boren, Prop.

**WEST VIRGINIA**

**PARKERSBURG:**  
Nemesis Shrine Park



**INDIVIDUALS, CLUBS, HOTELS, Etc.**  
This List is alphabetically arranged in States, Canada and Miscellaneous

**ARIZONA**  
DOUGLAS: Top Hat  
ARKANSAS  
HOT SPRINGS: Forest Club, and Haskell Hardage, Proprietor  
CALIFORNIA  
BEVERLY HILLS: White, William B.  
BIG BEAR LAKE: Creamer, Harry E.  
CULVER CITY: Mardi Gras Ballroom  
LONG BEACH: Schooler, Harry  
RICHMOND: Rendezvous Band Dance Hall  
SAN BERNARDINO: Inland Ballroom, Sierra Park Ballroom, Clark Rogers, Mgr.  
SAN DIEGO: Cobra Cafe, and Jerome O'Connor  
SAN FRANCISCO: Jones, Cliff Kelly, Noel  
SAN LUIS OBISPO: Seaton, Don  
SANTA ROSA: Rendezvous, Lake County  
COLORADO  
LOVELAND: Westgate Ballroom  
CONNECTICUT  
GROTON: Swiss Villa  
HARTFORD: Buck's Tavern Frank S. DeLuco, Prop.  
NEW LONDON: Crescent Beach Ballroom  
NORWICH: Wonder Bar and Roger A. Bernier, Owner  
SOUND VIEW, OLD LYME: El Morocco Restaurant, Archie Chooligan  
FLORIDA  
CLEARWATER: Sea Horse Grill and Bar  
JACKSONVILLE: Cox, Lyle  
KEY WEST: Delmonico Bar, and Arturo Boza  
ORLANDO: El Patio Club, and Arthur Karst, Owner  
PENSACOLA: Wishing Well, and F. L. Doggett  
SARASOTA: Gay Nineties "400" Club  
TAMPA: Grand Oregon, Oscar Leon Mgr. LeMay, Phil, Owner Chesterfield Bar and Horseshoe Bar  
GEORGIA  
MACON: Jay, A. Wingate Lowe, Al Weather, Jim  
SAVANNAH: Sportsman's Club, and Sea J. Alexander  
Towanda Club, and George Body and W. C. (Shorty) Dugger  
IDAHO  
TWIN FALLS: Radio Rendezvous  
ILLINOIS  
ALTON: Abbot, Benny  
GALESBURG: Townsend Club No. 2  
LOSTANT: Rendezvous Club, and Murray Frank, Mgr.  
MATTOON: U. S. Grant Hotel  
ONIDA: Eve Amvet Hall  
QUINCY: Porter, Kent

STERLING: Bowman, John E. Sigman, Artie  
INDIANA  
ANDERSON: Romano Grill  
EVANSVILLE: Show Bar, and Homer Ashworth, Operator  
IOWA  
BOONE: Miner's Hall  
CEDAR FALLS: Armory Ballroom Woman's Club  
COUNCIL BLUFFS: Radio Station KSWI Smoky Mountain Rangers  
DES MOINES: Rhapsody Club  
KEOKUK: Porter, Kent  
KANSAS  
WICHITA: Danceland Eagles Lodge Schulze, Frank J. Shadowland Dance Club  
KENTUCKY  
ASHLAND: Amvet's Post No. 11, and Carl "Red" Collins, Manager  
BOWLING GREEN: Jackman, Joe L. Wade, Golden C.  
LOUISIANA  
NEW ORLEANS: Club Rochet, and Tuddy Mancuso, Prop., and Melvin Code 418 Bar & Lounge, and Al Bresaaban, Proprietor Forte, Frank Happy Landing Club  
MARYLAND  
BALTIMORE: Ambassador Night Club Knowles, Nolan P. (Actna Music Corp.)  
HAGERSTOWN: Audubon Club, M. I. Patterson, Manager Hanes, Reynolds S., Manager, Airport Inn Babcock, C. A., and Baldwin Cafe  
MASSACHUSETTS  
LYNN: Pickfair Cafe, and Rinaldo Cbeverini, Proprietor  
METHUEN: Central Cafe, and Messrs. Yankowis, Driscoll & Gagnon, Owners and Managers  
NEW BEDFORD: The Polka, and Louis Garston, Owner  
SPENCER: Spencer Fair, and Bernard Reardon  
WEST WARREN: Quabog Hotel and Viola Dudek, Operator  
WEST YARMOUTH: Silver Sea Horse, and Joe Gobin, Owner  
WORCESTER: Gedymin, Walter  
MICHIGAN  
HOUGHTON LAKE: Johnson Cocktail Lounge Johnson's Rustic Dance Palace  
INTERLOCHEN: National Music Camp  
MARQUETTE: Johnston, Martin M.  
PORT HURON: Lakeport Dance Hall  
MINNESOTA  
DEER RIVER: Hi-Hat Club  
FOREST LAKE: Melody Ballroom, and Donald Wirth, Operator  
MINNEAPOLIS: Twin City Amusement Co., and Frank W. Patterson  
PERHAM: Paul's Tavern  
ST. CLOUD: Blue Blazer Bar, and Leo "Hap" Kastner, Owner

ST. PAUL: Berk, Jay Twin City Amusement Co., and Frank W. Patterson  
MISSISSIPPI  
MERIDIAN: Starlite Inn  
MISSOURI  
KANSAS CITY: El Captain Tavern, and Marvin King, Owner Goy Fad Club, and Johnny Young, owner and prop.  
ST. JOSEPH: Rock Island Hall  
MONTANA  
GREAT FALLS: Golden, Clarence, and Civic Center Theatre  
HAVEY: Tiggy, Emil Don, and Havey Theatre  
NEBRASKA  
LINCOLN: Dance-Mor  
OMAHA: Baker Advertising Company Benson Legion Post Club Eagles Club Pineboard Liquor Store VFW Club Whitney, John B.  
NEVADA  
ELY: Little Casino Bar, and Frank Pace  
NEW JERSEY  
ATLANTIC CITY: Mossman Cafe Surf Bar Terminal Bar  
CAMDEN: St. Lucius Choir of St. Joseph's Parish  
CLIFTON: Boeckmann, Jacob  
ELIZABETH: Polish Falcons of America, Nest 126  
IRVINGTON: Newark Singing Society, and Mr. Bica  
JERSEY CITY: Band Box Agency, Vince Giacinto, Director  
LINDEN: Polish National Home, and Jacob Dragon, President  
LODI: Peter J's  
MANTALOKING: Ocean Heights Inn, and Captain Neri, Prop.  
MT. FREEDOM: Klode's Hotel  
NETCONG: Kiernan's Restaurant, and Frank Kiernan, Proprietor  
NORTH HALENDON: Willow Brook Lodge  
PASSAIC: Blue Room, and Mr. Jaffe  
NEW YORK  
BRONX: Revolving Bar, and Mr. Alexander, Prop.  
BROOKLYN: Frohman, Louis  
BUFFALO: Hall, Art Jesse Clipper Post No. 430, American Legion Wells, Jack Williams, Buddy Williams, Ossian  
CANANDAIGUA: Moose Club  
CERES: Coliseum  
COLLEGE POINT: Muchler's Hall  
ELMIRA: Hollywood Restaurant  
HARRISVILLE: Cheesman, Virgil  
ITHACA: Clinton Hotel  
KINGSTON: Ulster County Volunteer Firemen's Assoc.  
MECHANICVILLE: Cole, Harold  
MOHAWK: Hurdie, Leslie, and Vineyards Dance Hall

NEW YORK CITY: Disc Company of America (Asch Recordings) Embassy Club, and Martin Natile, Vice-Pres., East 57th St. Amusement Corp. Manor Record Co., and Irving N. Berman Perry, Louis Richman, Wm. L. Tracmer's Restaurant Willis, Stanley  
NORFOLK: Joe's Bar and Grill, and Joseph Briggs, Proprietor  
OLEANS: Rollerland Rink  
PALMTRAI: Moose Club Palmyra Inn  
ROCHESTER: Mack, Henry, and City Hall Cafe, and Wheel Cafe  
SCHENECTADY: Polish Community Home (PNA Hall)  
SYRACUSE: Club Royale  
UTICA: Ventura's Restaurant, and Rufus Ventura  
NORTH CAROLINA  
ASHEVILLE: Protes, Fitzhough Lee  
KINGSTON: Parker, David  
RALEIGH: Sigma Chi Fraternity  
WILMINGTON: Village Bar, and K. A. Lehto, Owner  
OHIO  
CONNEAUT: MacDowell Music Club  
FOSTORIA: Fostoria Sportsmen Club  
FRONTON: American Legion Post 59, and Mack Lilly, Commander Club Riviera Colonial Inn, and Dustin E. Cora  
KENTON: Weaver Hotel  
LIMA: Billger, Lucille  
MANSFIELD: Richland Recreation Center  
RUSSEL'S POINT: Indian Lake Roller Rink, and Harry Lawrence, Owner  
WARREN: Knevevich, Andy, and Andy's Inn  
OKLAHOMA  
OKLAHOMA CITY: Orwig, William, Booking Agent Palladium Ballroom, and Irvin Parker  
VINITA: Rodeo Association  
PENNSYLVANIA  
BEAVER FALLS: White Township Inn  
CENTER: Slovenian Club  
DUNMORE: Arradia Bar & Grill, and Wm. Sabatelle, Prop. Charlie's Cafe, Charlie DeMarco, Prop.  
EYNON: Rogers Hall, and Stanley Rogers, Proprietor  
FALLSTON: Brady's Run Hotel  
FREEDOM: Sully's Inn  
GREENTOWN: White Beauty View Inn, and Naldo Guicini, Proprietor, Lake Wallenpaupack  
KITANNING: Simpson's Cafe  
NEW BRIGHTON: Brady's Run Hotel Broadway Tavern  
NORTH VANDERGRIFT: Glass Lounge  
PHILADELPHIA: Associated Polish Home Davis Ballroom, and Russell Davis Dupeec, Hiram Little Rathskeller Cafe, and Label Spiegel Morgan, R. Duke Roseland Cafe, and A. Sellers

PITTSBURGH: Club 22 Flamingo Roller Palace, J. C. Navari, Oper. New Penn Inn, Louis, Alex and Jim Passarella, Props.  
ROULETTE: Brewer, Edgar, Roulette House  
WAYNESBORO: Fraternal Order of Eagles  
RHODE ISLAND  
WOONSOCKET: Jacob, Valmote  
SOUTH CAROLINA  
FOLLY BEACH: Folly Pier  
SOUTH DAKOTA  
SCOTLAND: Scotland Commercial Club  
TENNESSEE  
BRISTOL: Knights Templar  
NASHVILLE: War Memorial Auditorium  
TEXAS  
GALVESTON: Sons of Herman and Gulf Oleander Lodge Club  
PORT ARTHUR: DeGrasse, Lenore  
SAN ANGELO: Club Acapulco  
SAN ANTONIO: Zaragoza Amusement Co., Inc., and Alameda, National, Maya, Guadalupe and Zaragoza Theatres  
VIRGINIA  
BRISTOL: Knights Templar  
NEWPORT NEWS: Heath, Robert Off Beat Club Victory Supper Club  
NORFOLK: Pancella, Frank J., Clover Farm and Dairy Stores  
PHOENIX: Phoebus Elks Home, and L. C. Evans, Sr. and Jr.  
ROANOKE: Krich, Adolph  
VIRGINIA BEACH: Latin Quarter  
WASHINGTON  
SEATTLE: Tuxedo Club, and C. Battee, Owner  
WEST VIRGINIA  
CHARLESTON: Savoy Club, "Flop" Thompson and Louise Rink, Oper.  
KEYSTONE: Calloway, Franklin  
FAIRMONT: Adda Davis, Howard Weekly, Gay Spot Amvets, Post No. 1  
PARKERSBURG: Masonic Temple Ballroom Silver Grille, R. D. Hiley, Owner  
TERRA ALTA: Moose Club  
WISCONSIN  
COTTAGE GROVE: Cottage Grove Town Hall, and John Galvin, Operator  
CUSTER: People's Tavern and Dance Hall, and Mrs. Truda  
EAU CLAIRE: Conley's Nite Club  
KAUKAUNA: Elks Hall Moose Hall V F W  
KENOSHA: Julius Blondorf Tavern Petrifying Springs Club House  
MADISON: Twin Gables, and Bob Bidgood, Proprietor  
NORTH FREEDOM: American Legion Hall  
OREGON: Village Hall  
REWEY: High School Town Hall  
TREVOR: Stork Club, and Mr. Alde  
TWO RIVERS: Club 42 and Mr. Gauger, Manager Timms Hall & Tavern

DISTRICT OF COLUMBIA  
WASHINGTON: Benny's Tavern, and Benny Mendelson Star Dust Club, Frank Moore, Prop. Wells, Jack  
TERRITORY HAWAII  
HONOLULU: 49th State Recording Co. Isidoli and Anthony Ferro  
CANADA  
MANITOBA  
WINNIPEG: Roseland Dance Gardens, and John F. McGee, Manager  
ONTARIO  
CUMBERLAND: Maple Leaf Hall  
HAMILTON: Hamilton Arena, Percy Thompson, Mgr.  
HAWKESBURY: Triangle, and J. & E. Assaly, Props.  
KINGSVILLE: Lakeshore Terrace Gardens, and Messrs. S. McManus and V. Barrie  
PETERBOROUGH: Brookside Pavilion, and Earl Tully, Owner and Operator  
PORT STANLEY: Melody Ranch Dance Floor  
TORONTO: Echo Recording Co., and Clement Hambourg  
QUEBEC  
AYLMER: Lakeshore Inn  
MONTREAL: Casa d'Italia Harry Feldman Village Barn, and O. Gaucher, L. Gagnon and Paul Fournier  
QUEBEC: Canadian and American Booking Agency L'Auberge Des Quatre Chemins, and Adrien Asselin, Prop.  
VAL MORIN: Val Morin Lodge  
MISCELLANEOUS  
Marvin, Eddie Wells, Jack  
THEATRES AND PICTURE HOUSES  
LOUISIANA  
SHREVEPORT: Capitol Theatre Majestic Theatre Strand Theatre  
MARYLAND  
BALTIMORE: State Theatre  
MASSACHUSETTS  
FALL RIVER: Durfee Theatre  
MICHIGAN  
DETROIT: Shubert Lafayette Theatre  
MONTANA  
GREAT FALLS: Civic Center Theatre, and Clarence Golder  
HAYES: Havey Theatre, and Emil Don Tiggy  
NEW JERSEY  
MONTCLAIR: Montclair Theatre  
MORRISTOWN: Palace Theatre Jersey Theatre Park Theatre Community Theatre  
TRENTON: Capitol Theatre RKO Broad Theatre  
NEW YORK  
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KENMORE: Basil Bros. Theatres Circuit, including Colvin Theatre

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AUTHOR-PUB. - RALPH C. PACE

975 North Broadway, White Plains, N. Y.

OCTOBER, 1950

**FOR SALE or EXCHANGE**  
(Continued from page forty-one)

FOR SALE—French horn, brass by Kruspee, with case, \$135.00. John Christinio, 1217 Morris St., Philadelphia, Pa.

FOR SALE—Haynes silver flute, solid gold mouth-piece; recently overhauled; \$165.00 with case. H. R. Wheeler, 16 Auburn St., Marlborough, Mass.

FOR SALE—Martin recording tuba, Hbb, three valves, top action, large bore, 24-inch bell, gold lacquer; A-1 condition, with two-piece case; price \$400.00. Harry Tropper, 175 West Washington St., Chicago 2, Ill.

FOR SALE—Buffet clarinet, excellent condition; also matched A clarinet. Write or wire Harold Baymiller, 1033 Broadway, Quincy, Ill. Ph. 8119.

FOR SALE—New genuine Wihl. Heckel bassoon, improved model, four roller keys, E-F-sharp shake; complete in case, \$1,050.00; American Railway Express arrangement trial. Roy Duncan, 1635 Rendall Pl., Los Angeles 26, Calif.

FOR SALE—French Selmer trumpet, 1950, Harry James model, with deluxe case, \$200.00; Martin Guitar 00021, deluxe case and stand, used only a few months, \$100.00; Cuban congo drum and stand, \$25.00; rhumba shirts (used), five red, four gold, \$2.50 each; write or wire. Bill Roeder, 1700 North Lima St., Burbank, Calif.

FOR SALE—Set of Ludwig & Ludwig hand-tuned tympani, covers, stands, new heads all in excellent condition; \$150.00; open for postal inspection. A. C. Knoll, 2208 Alpha St., Lansing 10, Mich.

FOR SALE—Kohler bassoon, fine tone, complete with case, \$550.00; also Selmer Bb clarinet, \$165.00; both slightly used. G. Samuel, 415 Oakland Drive, Kalamazoo, Mich.

FOR SALE—Selmer tenor saxophone, slightly used \$320.00. J. D. Snyder, 300 Franklin Ave., Vandergrift, Pa.

FOR SALE—Clarinet Bb Selmer, used. C. Greenbaum, 120 Charles St., New York 7, N. Y. Phone: CO 5-474.

FOR SALE—Wurlitzer professional harp, with trunk and stool; also Rondo model vibraharp by Deagan. James V. Barone, 9 Bewley Pkwy., Lockport, N. Y.

FOR SALE—Niles Bryant Piano Tuning Course (used); complete with beat gauge and tonometer; price \$40.00. Raymond J. Hagen, 70 Webster Ave., Paterson, N. J.

FOR SALE—Harp, bass violin, mando bass, tuba, baritone, cornet, chimes, bongo drums, Chinese gongs, Swiss bells, bulb horns, ringade gongs, sound effects, violins, Vega lute, harp-guitar, musical washboard, Italian automobile. Emil Dobas, 2717 1/2 Harris Ave., Norwood, Ohio.

**AT LIBERTY**

AT LIBERTY—Highly competent orchestral violinist is a mechanical draftsman; symphonic experience; highest references as to ability and character. Address Musician, 612 Oak St., Newport, Ky.

AT LIBERTY—Orchestra and band conductor; large orchestral library; violinist; will accept position as draftsman; references furnished. Write Conductor, 6359 Malcolm St., Dallas Texas.

AT LIBERTY—Popular pianist, double organ; good reader, etc.; ex-veteran. P. Bolick, 140 California Ave., Manchester, N. H.

AT LIBERTY—Trumpet man, doubles violin, vocals, read or fake, reliable, desires joining dance band or small combo with steady work; go anywhere. E. Terry, 36 East North St., Wilkes-Barre, Pa. Phone: 3-9171.

AT LIBERTY—Tenor saxophone player, A-1 experience; read or fake; seeking permanent job in trio in Kansas City, Mo., three to six nights weekly. Larry Reichart, 5314 Romaine, Los Angeles, Calif.

AT LIBERTY—Pianist, single, veteran, trained musician, desires opening commensurate to a lifetime of all-round professional experience; letter stating details. Raymond Dempsey, Maple Ave., Franklinville, N. Y.

AT LIBERTY—After September, Hammond organist-pianist with own organ desires winter contract in Washington, D. C., New York or Canada; hotel preferred. R. Taylor, 37 South Pennsylvania Ave., Atlantic City, N. J.

AT LIBERTY—Colored organ stylist, now on upstate NBC and Mutual station and club; desires location in metropolitan New York; union 802, rated tops. Reginald Smith, 105-14 32nd Ave., Corona, Queens, L. I., N. Y.

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