



August, 1952



Walter Kaufmann
Conductor of the Winnipeg Symphony Orchestra
Story on Page 17

International Musician

official journal of the american federation of musicians of the united states and canada

published in the interest of music and musicians

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Local 455, Uniontown, Pa. (colored).
Local 635, Lexington, Ky. (colored).

FORBIDDEN TERRITORY

Playhouse and Marion (Mike) Manzello, Kansas City, Mo., are declared to be Forbidden Territory to all but members of Locals 627 and 34, Kansas City, Mo.

The Lawrence Inn, Mamaroneck, N. Y., has been declared to be Forbidden Territory to all but members of Local 38, Larchmont, N. Y.

REMOVED FROM FORBIDDEN TERRITORY

Santa Rita Hotel, Tucson, Ariz.

WANTED TO LOCATE

Harold Callahan, former member of Local 526, Jersey City, N. J.

Carl Nappi, former member of Local 9, Boston, Mass.

Louise Simone (Miriam Wright), former member of Local 10, Chicago, Illinois.

Anyone knowing the whereabouts of the above are requested to notify Leo Cluesmann, Secretary, A. F. of M., 220 Mt. Pleasant Ave., Newark 4, N. J.

WANTED TO LOCATE

Anyone knowing the whereabouts of John Theodore O'Bara, drummer, is requested to advise Roland Kohler, Secretary, Local 8, A. F. of M., 1714 North 12th St., Milwaukee 5, Wisconsin.

CONNECTICUT CONFERENCE

All Connecticut State locals constituting the Connecticut Conference of Musicians are hereby notified that the next meeting will be held at the Midtown Restaurant, 63 Wall St., in Norwalk, Conn., on Sunday, August 24th, 1952, at 11:00 A. M. Locals are requested to send four days' advance notice to the secretary giving number of delegates that will attend. Harry L. Benson, Secretary-Treasurer, 423 Orange St., New Haven 10, Conn.

CHANGES OF OFFICERS

Local 151, Elizabeth, N. J.—President, Bert C. Knapp, 2076 Westfield Road Circle, Scotch Plains, N. J.

Local 154, Colorado Springs, Colo.—President, W. G. Snyder, 25 East Bijou St., Room 24. Phone: Main 3068-W.

Local 253, Warsaw, Ind.—President, E. H. Rahn, 524 Polk St., Huntington, Ind. Secretary, H. R. Miller, 1069 Charles St., Huntington, Indiana.

Local 413, Columbia, Mo.—President, Larry Johnson, University of Missouri, Music Department.

Local 500, Raleigh, N. C.—President, Herbert L. Gupton, Box 582, 112 W. Martin St. Phone: 3-1970. Secretary, Robert J. Sawyer, Box 582, 112 W. Martin St. Phone: 3-1970.

Local 514, Torrington, Conn.—President, Victor Muschell, West Pearl Road. Phone: 2-1983. Secretary, Everett S. Brewer, 10 Highland Ave. Phone: 6237.

Local 784, Pontiac, Mich.—Secretary, George E. Harris, 1775 Beechcroft Ave., Keego Harbor, Mich.

CHANGES IN ADDRESSES OF OFFICERS

Local 116, Shreveport, La.—President, Robert A. Hogan, 718 Milam St. Phone: 3-6398. Secretary, Steve E. Grunhart, 517 Fifth St. Phone: 2-5183.

Local 124, Olympia, Wash.—Secretary, Ray Walker, 215 North Capitol Way. Phone: 3934.

Local 214, New Bedford, Mass.—President, Adolph F. Coimbra, 594 Brock Ave.

Local 340, Freeport, Ill.—Secretary, W. C. Rubendall, 1232 La Cresta Drive.

Local 349, Manchester, N. H.—Secretary, Edward Cote, 909 Beech Street.

Local 708, Atlantic City, N. J. (colored)—President, Joseph H. Jacobs, 206½ North Massachusetts Ave. Phone: 5-0602.

Local 743, Sioux City, Iowa (colored)—Secretary, Maxine Anderson, 410½ West Seventh St.

CHANGE IN CONFERENCE OFFICERS' ADDRESSES

Northwest Conference of Musicians, Secretary, Ray Walker, 215 North Capitol Way, Olympia, Wash.

Southern Conference, President, George W. Cooper, Jr., 600-602 Sudekum Building, Nashville 3, Tenn.

FOR THE INFORMATION OF ALL MEMBERS

The New Hampshire Symphony Orchestra under the direction of Paul L. Bauguss is performing on competitive engagements in the jurisdiction of Local 374, Concord, N. H., at the Sunapee Park Recreation Area.

Members are therefore warned that they are not permitted to accept any engagements from this orchestra which is composed of non-Federation musicians.

DEFAULTERS

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

Crescendo Club and Harry Steinman, Hollywood, Calif., \$1,500.00.
Madigan Entertainment Service, Parkway Restaurant and Messrs. Mondo and Rosenkranz, Owners, New Haven, Conn., \$85.00.

(Continued on page thirty-eight)

INTERNATIONAL MUSICIAN

J. Art
Angele
Preside
Angele
left to
Local
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Record

AUG

A Music Award to the Federation

The plaque at the left is a memorable document. It comes to the Federation from a Bureau of Music in a Department of Municipal Art in our fourth largest city: Los Angeles. It is a citation of appreciation for the aid which the Federation has given the Bureau in carrying out its purpose of providing "more music for more people," and all live music at that.

The citation was presented to President Petrillo shortly after the Convention by J. Arthur Lewis, Coordinator of the Bureau of Music, in the presence of the officers of Los Angeles Local 47.

Behind this presentation there is a unique story: of the start, growth and development of a municipal bureau of music, to encourage widespread participation by young and old alike in the making of music, vocal, instrumental, choral; and a further story of the close and energetic cooperation of Locals 47 and 767 with the Bureau, to see to it that the music thus made by the citizenry reached the largest possible audiences.

Last year, for example, the Bureau sponsored 108 band concerts by four different bands, for the most part on Sunday afternoons in various city parks. These concerts, all by professional musicians, were financed half-and-half by the Bureau and by Locals 47 and 767 through proceeds of the Music Performance Trust Fund of the Recording Industry.

The Bureau has developed seventeen youth and fourteen adult choruses with a very wide range of repertory, indeed, from the simple folk song and spiritual to the most complex liturgical and contemporary chorales. Also, the Bureau has fostered community singing on a wide scale. It has developed a Civic Center Orchestra.

Quite apart from the listening audience reached by radio performances, the Bureau of Music has succeeded in building up notable live audience interest in its programs. During 1951, total attendance at city-sponsored Bureau of Music functions came to 418,993. One of the devices used to increase attendance at community sings was the presentation of entertainment in the form of half-hour shows by talented amateur dancers, singers, and instrumentalists. Many of these entertainers have since won professional opportunities through appearances at the community sings.

It is noteworthy that this broad-based program of the Bureau of Music with its widespread appeal costs the Los Angeles taxpayers only \$106,000 annually. Musicians might well wish that the other 164 cities in the United States with populations over 75,000 would follow suit and set up their own bureaus of music.

With this background, the significance of the Bureau's citation for the Federation should be more clear. Here is the text:

AMERICAN FEDERATION OF MUSICIANS

Mr. James Petrillo, President

THE CITY OF LOS ANGELES—BUREAU OF MUSIC— DEPARTMENT OF MUNICIPAL ART extends sincere congratulations and offers grateful appreciation to you and through you to Locals 47 and 767, for the continued support given to the citizens of Los Angeles through the Music Performance Trust Fund.

By reason of this excellent cooperation during the past six years, approximately one million people have been privileged to hear Sunday afternoon band concerts in our Parks, and untold thousands have listened to the orchestras accompanying our annual Christmas and Holy Week broadcasts across the nation and around the world.

Hundreds of letters and cards of gratitude are in our files and continue to reach us, especially from citizens who are financially unable to attend concerts where admission is charged.

This excellent service brings enrichment to the lives of parents and children and the many who are physically handicapped that gather in our Parks each Sunday afternoon to partake of the therapeutic value of music.

We wish for you and the members of the Federation the greatest possible success and express our wish that this very pleasant association may be continuous as we strive to provide

"MORE MUSIC FOR MORE PEOPLE."

J. ARTHUR LEWIS,
Music Coordinator

KENNETH ROSS
Manager.



J. Arthur Lewis, Music Coordinator of the Bureau of Music, Los Angeles, presents the Bureau's Citation to President Petrillo. On President Petrillo's left are John te Groen, President of Local 47, Los Angeles, and Bob Hennon, Financial Secretary of the Local. Standing left to right are Phil Fischer, Radio and Television Representative, Local 47; International Treasurer Harry J. Steeper; Lloyd Stone, Assistant Coordinator of Music, Bureau of Music; and Maury Paul, Recording Secretary of Local 47.

AUGUST, 1952

Affairs of the Federation

Scale Increases for Traveling Theatrical Musicians

THE following changes in prices for traveling theatrical musicians go into effect on September 1, 1952. This is in accordance with the notice of a 10 per cent increase contained in the May, 1952, issue of the *International Musician*.

JAMES C. PETRILLO,
President.

ARTICLE 20—WAGE SCALES FOR TRAVELING THEATRICAL ENGAGEMENTS

The following prices represent the minimum which leaders and members may charge:

When services are rendered in the jurisdiction of a Local whose minimum scale or conditions are higher than those set forth, the higher Local scale or conditions shall govern. (This applies to all sections in Article 20.)

Section 1. With Comic Operas, Musical Comedies, Farce Comedies, Extravaganzas, Spectacular Shows and All Similar Attractions.

A—When playing week stands, 8 performances (excluding Sundays):

Per Man	\$154.00
Leader	225.50

B—When playing broken weeks, i.e., when company shows in more than one town in a given week:

Per Man	\$165.00
Leader	247.50

C—Additional performances during week (excluding Sunday): Pro rata.

D—The price for each Sunday performance and for each performance when the engagement ends with a fraction of a week, known as Single Performance Price:

Per Man	\$21.00
Leader	32.00

E—Rehearsals before and during the season, two hours (excluding Sunday):

	Day-time	Night-time
Per Man	\$ 8.80	\$13.20
Leader	13.20	17.60

F—A rehearsal may be substituted for a performance without extra charge (excluding Sunday).

G—Overtime at rehearsals shall be at the rate of, for each one-half hour or less:

	Day-time	Night-time
Per Man	\$ 2.20	\$ 3.30
Leader	3.30	4.40

Section 2. With Ice Follies, Ice Capades and All Similar Ice Shows.

A—When playing week stands, 8 performances (excluding Sundays):

Per Man	\$154.00
Leader	225.50

B—When playing broken weeks, i.e., when company shows in more than one town in a given week:

Per Man	\$165.00
Leader	247.50

C—Additional performances during week (excluding Sunday), pro rata.

D—The price for each Sunday performance and for each performance when the engagement ends with a fraction of a week, known as Single Performance Price:

Per Man	\$21.00
Leader	32.00

Section 3. Stage Presentations.

A—Per week: Per Man \$143.00
Leader 192.50

Class A Houses—28 shows per week.
Class B Houses—30 shows per week.
Extra show, pro rata.

B—One rehearsal of two hours is permitted in any one town or theatre at the stipulated price.

C—Each additional rehearsal not to exceed two hours:

Per Man	\$ 8.80
Leader	13.20

D—Leaders with Vaudeville Acts, per week (same conditions as above) \$192.50

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.

Section 4. Vaudeville in Class C Houses.

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

Section 5. Burlesque Companies.

A—Week stands of 14 shows or less:
Per Man \$137.50
Leader 192.50

B—Rehearsals before and during the season, two hours:

Per Man	\$ 5.50
Leader	8.25

C—Overtime at rehearsals shall be at the rate of, for each half-hour or less:

Per Man	\$ 2.20
Leader	3.30

Section 6.—Dramatic Companies, where the price of choicest seat (exclusive of box seats) is \$1.00 or more:

A— Per Man	\$137.50
Leader	176.00

B—Such musicians may render services on the stage in view of the audience.

Electrical Workers Urge Backing for Symphonies

The following editorial is reprinted from the February, 1952, issue of *The Electrical Workers' Journal*, by permission of the International President of the International Brotherhood of Electrical Workers, Daniel W. Tracy:

ABOUT MUSIC AND MUSICIANS

"The man that hath no music in himself
Nor is not moved with concord of sweet
sounds,
Is fit for treasons, stratagems and spoils."

So goes a famous quotation. Perhaps its condemnation of those who are not lovers of music is a little severe, but we use it here for an introduction to a point we want to bring home very strongly to the Brothers and Sisters

in our union. The point is this: music and love of music in a nation, has always been a great civilizing and cultural factor. For that reason alone it should be sponsored and encouraged. Here in our own country in recent years, "live" music, that actually produced by musicians and not coming from the phonograph or juke box, has suffered tremendously, and it has only been through the constant vigilance and protective measures of our sister A. F. of L. union, the American Federation of Musicians, that many real artists have been able to survive and earn a livelihood for themselves and their families.

Today in communities large and small all over our country, Symphony Orchestras are making sponsor and membership drives to secure the necessary funds to enable them to continue to work AND ALSO—to keep their beautiful music, their renditions of the finest and best of traditional and modern classics before the public.

The principal point we should like to make in this editorial is that these performers, the members of these symphony orchestras in Washington, or New York or Boston or San Francisco or Indianapolis, are brother and sister unionists. In addition, we know of many of our Electrical Workers and members of their families who play in symphony orchestras throughout the country. They merit our approval and support.

We can help them by buying tickets, becoming patrons, when we can afford it, and by talking up the drives and actively supporting them. Local unions, as a body, can take memberships, and thus become sponsors of a double cause—the cause of aiding Brother unionists and of helping to keep alive a very real and necessary part of our cultural life.

A Letter from Governor Warren

STATE OF CALIFORNIA
Governor's Office
Sacramento

July 3, 1952

Mr. James C. Petrillo, President
American Federation of Musicians
570 Lexington Avenue
New York City, New York

Dear Mr. Petrillo:

It was a great pleasure to meet with the members of the Musicians Union at their National Convention in Santa Barbara. Californians were very pleased that our State was selected as the site of the convention this year.

I enjoyed speaking at the meeting and the enthusiastic reception by the delegates was most gratifying. I am sorry I couldn't be with you for the entire day. I am proud of my honorary membership and the Union has my best wishes for continued success.

Sincerely,

EARL WARREN,
Governor.

INTERNATIONAL MUSICIAN

Labor's League Looks to You

TAFT-HARTLEY REPEAL IS LABOR'S AIM

I AM CONVINCED that certain politicians unfriendly to labor are attempting to trick us into dividing our efforts in this year's election. They are using a method which is so old and crude that it almost outdates the origin of legislative bodies. The method is to pass a sweeping piece of vicious legislation and then repeal it piece by piece until it is all gone and then pass another sweeping bill and start all over again. The purpose of course is to buy our political silence in turn for the bones they hand out to us one at a time. By carefully voting for amendments affecting first this group and then another, they hope to keep all of the labor groups from working together in unison for the election of men who would repeal the whole act and consistently protect the interest of all working people all the time.

Don't misunderstand. I am mindful that the American Federation of Labor has achieved all its great legislative gains inch by inch over the years. We have not taken an all-or-nothing stand in accepting improvements in workmen's compensation state by state. We fought hard but had to accept less than we wanted in increasing Social Security and Minimum Wage standards. We have to settle for less than we want quite often . . . and come back for improvements in the next session.

Repeal it, Lock, Stock and Barrel

Our situation in this hour is simply this: We have been deprived of our rights with the imposition of the Taft-Hartley Act, for which there was no legal justification. Therefore, we are dedicated to fight for its complete repeal.

At the same time we have been ready to accept amendments correcting certain unworkable features of the Act. That was true this last year in the repeal of the union shop election requirements. However, we need not fool ourselves about motives. Anti-labor Congressmen voted for this amendment because the overwhelming votes cast for union shop contracts had embarrassed the anti-labor forces.

Small Concessions

In addition the AFL Executive Council has agreed that the unions in the building trades need immediate relief from their present anomalous position. The law requires representation through union shop elections, but the N.L.R.B. is unable to hold such elections because of the nature of the building industry. The building trades employers also have asked that such elections be eliminated. Under the circumstances there will be many Congressmen who will vote to correct this one unworkable feature but who would not vote to repeal the Act as a whole.

It is highly essential to have unworkable features eliminated from the Act. However, the remaining and most vicious parts of the Taft-Hartley Act are very workable . . . and aimed directly at labor. So long as employers can sue a union for every grievance and alleged breach of contract, so long as our unions are paying

By **JAMES L. McDEVITT, Director,**

Labor's League for Political Education

millions in court fees to fight injunctions, so long as the secondary boycott is a crime, so long as an employer can legally break a union during a strike by calling for an N.L.R.B. election in which only strike-breakers can vote, so long as a union is prohibited from purging its own ranks of Communists and company spies, no working man can sleep at night with a sense of security. So long as there is a majority in Congress unwilling to recognize the most elementary rights of one group of workingmen, no other group can really believe they will be spared. We know, and every Congressman knows, that every section of the Taft-Hartley Act was written deliberately to weaken and destroy unions as a whole.

It is well to remind ourselves that in the present Congress we have a combination of certain reactionary Northern Republicans and certain reactionary Southern Democrats who have a controlling majority. *It is a coalition government.* Just as our enemies strike at us through this coalition control, so we must achieve our ends by helping to elect a coalition of friendly Republicans and friendly Democrats.

HELP FIGHT BIG MONEY

The official lobby report for 1951 tells the real story of corruption in Washington. Some 295 groups officially reported spending \$9,488,099.39 to influence Congress in 1951.

Nobody questions the right of petition by any group or individual. The real story is in who the big spenders are and what they want from Congress.

The four biggest spenders accounted for more than a third of the total—\$3,254,470.65. Needless to say, all four of this elite group are viciously anti-labor. Here they are:

TO ALL MEMBERS AND ALL LOCALS

Labor's League for Political Education is our own organization. The American Federation of Labor has set it up to keep members of all constituent unions informed about our political interests. Labor's League is non-partisan. It examines the records of Congressmen and Senators to find out which ones are friends of Labor and which ones are enemies—and it keeps members posted about their records.

Labor's League is as strong as we make it. I want to urge all members and all Locals to give it their support, both moral and financial.

JAMES C. PETRILLO,
President.

First, the American Farm Bureau Federation led all the rest with \$1,595,815.74. This is the organization which was originally launched by the Chicago Board of Trade and whose present banker President, Allan Kline, is a Director of the Chicago Federal Reserve Bank. Not only has this organization advocated cutting back on the farm program, raising the interest rates, and curtailing farm cooperatives through taxation, but it has been in the forefront in the fight to clamp further restrictions on organized labor.

Second, the Committee for Constitutional Government spent \$773,957.59. This is the largest of the right-wing hate lobbies in the country. It is headed by Ed Rumely, who was convicted and jailed as a German spy in World War I. Rumely has been cited twice and convicted once for contempt of Congress. This lobby is so reactionary it even opposes public schools. Needless to say, this Committee seeks complete abolition of unions, as such.

Third, the American Medical Association spent \$450,372.57. Under the guiding hand of the expert political propaganda team of Whitaker and Baxter, this so-called professional association has been drawn into a back-scratching coalition with all other hate groups in opposing all liberal legislation. As recently as May 19, the last minute obstruction by the AMA lobbyist prevented passage of an amendment to the Social Security Act providing increased payments worth \$300 million a year to old folks and providing protection of insurance rights for those permanently disabled.

Fourth, the National Association of Electric Companies spent \$434,325.91. Led by the highest paid of all the Washington influence men, Purcell Smith, this lobby is primarily interested in opposing power projects like TVA and being helpful to certain Congressmen who are most unfriendly to labor.

Lobby Money Affects Legislation

This line-up gives some idea what an honest conscientious Congressman is up against. Millions are spent to influence his vote in Washington. He knows that when he goes home for reelection, some newspapers will misrepresent him and there will be plenty of money available to defeat him if he doesn't do as the big lobbies want him to do.

Labor Must Counteract the Lobbies

There is plenty at stake or our enemies would not be spending millions to influence Congressmen. The very least that we can do to see that honest Congressmen are able to vote their convictions and still survive on election day is to back up our local and state Leagues for Political Education by seeing that all the members of our families are registered and out to the polls on election day.

Last but not least, every dollar contributed to the Labor League membership drive will go directly to assist Congressional candidates friendly to labor in this important election year. If our enemies can put up millions to tear down our work standards, then the least each of us can contribute is one dollar to protect ourselves.

The President As Guest Columnist

(Editor's Note—In a "Guest Column" for Victor Riesel, nationally known labor columnist, President Petrillo expresses his views about television's effect on the life of a musician. Pointing out that television has failed to live up to its obligation to the musician and the public, he urges as one remedy the establishment of a Federal Department of the Arts at Cabinet level.—Victor Riesel's column is syndicated by well over one hundred daily papers. The following is copyrighted by the New York Daily Mirror and the Post-Hall Syndicate, 1952, and is reprinted here with their permission.)

DIM FUTURE FOR MUSICIANS IN TV

By JAMES C. PETRILLO, President
American Federation of Musicians

CHICAGO, JULY 21. — —

Dear Vic:

Once again you've asked me to play a fill-in while you vacation. I don't much like the score you've assigned me—television. I can't play that one pianissimo. For the score, as I read it, doesn't make sweet music for the listener and viewer.

This start puts me into the traditional Petrillo role of critic, I know. But where music and musicians are concerned I can't find anything in television, now or in the foreseeable future, to cheer about. It is a sad circumstance that history seems always to repeat itself. This is particularly true of the very brief, but spectacular, history of television. This youthful medium that outgrew its parent, radio, before it reached adolescence, lacks sadly in maturity. It has taken the path of least resistance and gone the way of its forebears.

I refer, of course, to the fact that television has neglected its obligations to culture, its sworn duties as a government-licensed facility and its opportunities to become a very great and unique medium of public entertainment by serving the most delectable item on its menu out of a can. Musically, it has gone the way of the theater, the restaurants, the radio and every other form of entertainment susceptible to mechanization. So far as making any contribution to the art of live musicianship, or any other form of our basic culture, it has bartered its soul for a good many more than thirty pieces of silver.

We of the American Federation of Musicians did not need a crystal ball to predict this trend. We saw it as inevitable eight years ago when the television prodigy was an infant. We tried by the only means at the disposal of a labor union to save television's soul, the musician's job and the public from getting more canned music. We resisted, for eight years, the use of union-made recordings and transcriptions on television and even refused to play for television knowing what the result would be for the public and for the musicians. But it was easy for the industry to convince the public (and also convince the Congress of the United States which investigated me and put pressure on the Federation to lift its ban) that a reactionary union of musicians was thwart-

ing the development of a great and needed means of public information and entertainment. It was the old charge of "fighting progress"; the same that was leveled at our union when we were combatting the unbridled use of recordings and the re-use of musicians' time and talents over and over again for profit without compensation to the worker. So, against our better judgment, we were forced to accede to popular demand.

As was the case with TV's not-too-fond parent radio, when it was a youngster, we got plenty of promises that our instrumentalists would be used, as is the intent of the government licensing regulation covering both mediums. But, as I say, history repeats. The machine is getting the play and music for television comes from a can. But so long as the public accepts, unthinkingly and without protest, a canned substitute for the live product, that's what it will get.

This sad cycle of history has gone on for the last two decades. It has reacted particularly against music and musicians, and to a lesser degree against all the arts. Our musicians have fought a holding action, but today music and the arts stand desperately in need of public reinforcement if they are to survive.

Specifically, I believe that the public must demand of Congress and the Administration the creation of a federal Department of the Arts. It must have at its head a Cabinet member ranking alongside the Secretaries of Labor, Agriculture, Commerce, etc. This department must administer to the needs of arts and artists just as the Department of Agriculture protects the future of agriculture and the farmers. I can think of no other category of citizens more in need of such help than the musician and his fellow artists. I can think of no phase of our vaunted civilization that suffers more from official neglect than do the basic arts that help

form the cornerstone of our American way of life.

The Federation of Musicians is urging such a step. We can never achieve it alone. We would be suspect as special pleaders, which I confess we are. The renaissance for arts and artists can come only through a vocal public demand that while we are attending the troubles of the civilized world we must not lose our national soul.

Over and over again I have pointed out that the musicians' case against canned music is not the stolid resistance of the worker to the machine age. Technocracy's displacement of the worker can possibly be justified in most instances in the name of progress. The musician's case is different. The iceman who disappeared with the coming of the electric refrigerator did not build the gadget that displaced him. With or without the iceman we will go right along having ice cubes for cooling drinks. But the machine that displaces the musician is not a complete substitute for the instrumentalist. That machine only re-creates and multiplies; it does not create anything. Without the live musician the machine would be mute. So, I repeat again, when the musician records for the purpose of unbridled re-use of his talents he is playing at his own funeral.

It was interesting to learn only the other day that the doctors are having some troubles with the machine, too. The past president of the American Psychiatric Association, Dr. Leo H. Bartemeier, warned his colleagues at their annual convention last month (May) that:

"Every scientific discovery, every technological innovation, every new refinement . . . every new therapeutic technique, diminishes the personal aspects of medical care. I regret to have to state that the relationship between the doctor and the patient has all too often almost vanished from the scene where enthusiasm for mere technology has taken the place of truly scientific humanism."

Bravo, doctor! That's what I've been saying about the relationship of live musicians to the music-loving public. But you say it better.

Science has long since recognized the value of musical therapy. To both the sick and the well this boon will eventually be denied if we continue to spoon it out of a can. Television has thus far missed its big chance to contribute to the culture of the civilization that supports it so generously. It isn't too late to reform this new wonder child if its true parents, the American public, take its upbringing in hand.

International Musician

AUGUST, 1952

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A CORRECTION

In a photo on page 36 of the July *International Musician* the convention delegate enjoying the little finger handshake with President Petrillo was wrongly identified as Richard J. Smith, Secretary of Local 627, Kansas City. In fact, the delegate in the picture was George F. Allen, Secretary of Local 708, Atlantic City, N. J.

IMMEDIATELY following the Convention in Santa Barbara, California, and during the time that the International Executive Board was meeting in Los Angeles at the request of a portion of the major motion picture producers, we consummated agreements with a large number of independent motion picture producers. This agreement is slightly different from that agreed to with the majors. It is published in full so that the officers and members may be fully aware of its contents.

THIS AGREEMENT, executed in Los Angeles, California, as of this day of by and between (hereinafter referred to as the "Producer" or "Studio"), and the "AMERICAN FEDERATION OF MUSICIANS" (hereinafter referred to as the "Federation"),

WITNESSETH:

1. SCOPE OF AGREEMENT

This Agreement shall be applicable to the classifications of employees listed in the "Wage Scales, Hours of Employment and Working Conditions" attached hereto, also all conductors, featured instrumental musicians and orchestras, employed by the Producer in the State of California or elsewhere in the United States and Canada and whose services are rendered in connection with the production of motion pictures (excluding news-reels), under the supervision of the Producer's executives managing its Studios, all of whom will herein be collectively referred to as "Musicians."

2. RECOGNITION

The Producer recognizes the Federation as the exclusive collective bargaining representative of all Musicians employed by the Producer.

3. UNION SHOP

The Producer agrees to retain in its employ only such employees covered by this agreement, as on and after the thirtieth (30th) day following the beginning of their employment, or the effective date of this agreement whichever is the later, are and continue during the term of this agreement to be members in good standing of the Union; provided, however, that this provision shall not become effective until the parties hereto have complied with all the requirements of applicable law, and provided further that neither party shall be called upon to take any action pursuant to this provision which would be in violation of any presently existing and valid state or federal law.

4. WAGE SCALES, HOURS OF EMPLOYMENT AND WORKING CONDITIONS

Wage Scales, Hours of Employment and Working Conditions for Musicians shall be as set forth in the "Wage Scales, Hours of Employment and Working Conditions" attached hereto, and shall be effective as of February 16, 1952.

5. BETTER CONDITIONS

Nothing in this agreement shall prevent any individual Musician from negotiating and obtaining better conditions and terms of employment than those herein provided.

6. FEDERATION REPRESENTATIVE

The duly authorized business representative of the Federation shall be furnished a pass to the Studio. He shall be permitted to visit during working hours any portion of the Studio necessary for the proper conduct of the business of the Federation.

7. AGREEMENT TO REMAIN UNCHANGED

The basic Wage Scales, Hours of Employment and Working Conditions hereto attached shall not be changed during the life of this agreement.

Attached hereto are copies of the Constitution and By-Laws of the American Federation of Musicians. Such provisions and any amendments thereto which may be adopted during the term of this agreement are made part of this agreement to the extent to which they do not affect or vary the other terms and conditions of this agreement, and to the extent to which their inclusion and enforcement as part of this agreement is not prohibited by any presently existing and valid state or federal law.

8. PERSONAL SERVICE CONTRACTS

The Producer agrees to enter into a personal service contract covering the employment of musicians for each picture for which the Producer requires the services of such musicians. This contract shall be executed between the Producer and a contracting member, who may be designated as orchestra manager, leader, contractor or composer. Copy of this contract is attached hereto and will be referred to as "The Personal Service Contract."

9. CONTRACT APPROVAL

The Producer agrees that all individual contracts covering services of members of the Federation performing services within the scope of this agreement, will be submitted for approval to the American Federation of Musicians, which approval may be made by the Federation Studio Representative.

10. ORCHESTRA MANAGERS

Orchestra managers are to be selected by the Producer. The Federation, however, reserves the right to approve or disapprove the selection, which approval shall not be arbitrarily withheld. Both Producer and the Federation reserve the right to remove the orchestra manager at any time for cause. Any action taken pursuant to this paragraph 10 shall be subject to the provisions of presently existing and valid state or federal law.

11. SOUND TRACK REGULATIONS

A. The Producer agrees that all music sound track already recorded, or which will be recorded prior to the expiration of this agreement, will not be used at any time for any purpose whatsoever except to accompany the picture for which the music sound track was originally prepared, with the following exceptions:

(1) Music recorded for any picture may be used for any trailers advertising the same picture.

(2) Music sound track previously recorded may be used to "Stock" subsequent pictures for "sneak previews."

(3) Radio transcriptions to exploit the picture, of music recorded for that picture, may be made by payment to the recording Musicians of the established transcription or record rate, such transcriptions to be registered with the Federation or the Studio Representative.

(4) Acetate copies of prescore recordings may be made for necessary rehearsing by artists, directors and/or for the edification of company executives only.

(5) If any prescored musical numbers are, for any reason, deleted from the picture for which they were designated and such deletion is done before the picture is released, the Producer shall have the right to re-register such work with the Studio Representative for a subsequent production. The intent of this being that the Producer shall have the right to use all prescored numbers in one released production.

B. The Producer further agrees to register identification of picture and music sound track with the Studio Representative.

C. It is agreed that members of the Federation shall not be required or permitted to record music sound track for general usage or for any purpose whatsoever except as provided herein.

D. It is further agreed that all music sound track already recorded, commonly referred to as "library music sound track," will not be disposed of, sold, leased, or used for any picture or purpose except to accompany revival of the picture for which recordings were originally made.

E. It is agreed that members of the Federation will not be required or permitted to use music sound track for any purpose in violation of the terms herein provided.

F. The Producer is not restricted from continuing the established industry practice of exchanging so-called "stock shots."

G. The use of library music sound track for short subjects is prohibited.

H. No orchestra or part thereof shall be permitted to augment music recordings in the same session in which the original recordings are made. The above is not intended to prohibit the Producer from making musical bridges, replacements, or other special musical effects for the purpose of musical punctuation, matching a picture action, or other special effects, such as reverberation, where the tracks are staggered several sprocket holes or frames to give sound effects not obtainable with more Musicians. It shall not be the intention of the Producer to program a recording call specifically for augmenting music tracks as a means of eliminating Musicians.

I. The Producer agrees that he will not, without the prior written consent of the Federation, license, lease, lend, give, sell, utilize, or in any other way whatsoever authorize the use, in whole or in part, of the music sound track containing the recorded music made by members of the Federation, or scenes or shots containing pictures of members of the Federation performing on musical instruments or conducting, heretofore made or which will be made prior to the expiration of this agreement, on or in connection with television, during the life of this agreement and thereafter; except only after separate negotiations are entered upon and after a separate written agreement has been reached between the Federation and the Producer with respect to the use of such music sound track or such scenes or shots, on or in connection with television, can such use be made, and then only upon the terms and conditions agreed upon by the Federation and the Producer in such separate agreement.

J. The Producer agrees that the substance and intent of Section Eleven hereof, shall be incorporated in all agreements made by the Producer for licensing, leasing, lending, giving, selling, utilizing or other disposition of music sound track containing the recorded music made by members of the Federation, or scenes or shots containing pictures of members of the Federation performing on musical instruments or conducting.

12. 16 MM. FILM

The Producer and/or its subsidiaries in the United States and/or Canada, agree not to produce, distribute, or make use of 16 mm. film with music sound track produced within the United States and/or Canada, unless such music sound track is recorded by live musicians specifically for that picture. (This shall not apply to pictures produced and distributed outside of the territorial limits of the United States and Canada.)

The same wage scales and working conditions that obtain in the 35 mm. motion picture field shall apply to 16 mm. films. It is not the intent to impose any extra charge where 35 mm. subjects are released on 16 mm. film.

13. EMPLOYEES IN ARMED SERVICES

Recognizing the moral and legal responsibility to the men and women who may enter the armed services, the Producer and the Federation agree that they have a joint responsi-

bility (subject to the then existing statutes) in the reinstatement of such employees to the positions such employees held prior to their entry into the Armed Services.

The Producer and the Federation agree that Employees temporarily holding such jobs, will be displaced by such returning employees.

14. "PROFESSIONAL" CAPACITY

The Federation and the Producer have agreed that all Musicians are employed by the Producer in a "professional" capacity within the meaning of the "Fair Labor Standards Act of 1938," as amended.

15. CONFORMITY WITH LAW

It is understood that all of the provisions of this agreement shall be subject to the provisions of presently existing and valid state or federal law, and that the Producer shall not be required to take any action under this agreement in conflict with any such provisions of law.

16. TERM OF AGREEMENT

This agreement shall commence on February 16, 1952, and shall remain in effect up to and including January 15, 1954, provided that at any time during said period the Federation may, upon the giving of written notice by registered mail to the Producer, re-open this agreement for further negotiation. Upon the failure of the parties to reach an agreement within sixty (60) days following receipt of such notice by the Producer, this agreement may, at the option of the Federation, be terminated.

AMERICAN FEDERATION OF MUSICIANS

By _____ President
PRODUCER

By _____

WAGE SCALES, HOURS OF EMPLOYMENT AND WORKING CONDITIONS

I. SIDE LINE MUSICIANS

1. "Side Line," "Atmosphere" or "Silent." Work day starts at time and place ordered to report and ends when dismissed at Studio or in the city.

2. **WEATHER PERMITTING CALLS:** When side line Musicians are ordered to and do report and are then dismissed on account of weather conditions which preclude the picture from being photographed, members so dismissed shall be paid \$8.63. Leader, double.

3. **FITTINGS AND INTERVIEWS:** When called upon any day or time other than the day of employment for fitting of costumes or type interview, members shall receive \$8.63 for two hours and thirty minutes. Leader, double.

4. THERE SHALL BE NO STAND-BY CALLS.

5. **NOTIFICATION OF CALLS:** All calls for side line Musicians shall be made not later than 6:00 P. M. on the day preceding the call, except in emergency, and except at the end of any photographic day, calls for the following day may be given to the side line Musicians; all calls to be registered by telephone or telegram with the Studio Representative. After registration of the calls, the Orchestra Manager may proceed to call the individual Musician required for service. No orchestra manager is permitted to call a Musician for any services whatsoever unless the call is first registered with the Studio Representative. The Studio Representative shall have full power to act in emergencies, subject to review by the International Executive Board.

6. BASIC SCALES

Minimum pay for any call \$ 25.84
 Consecutive work hours between 6:00 A. M. and 6:00 P. M. shall be paid at the rate of straight time—per hour or fraction thereof 3.23
 Consecutive work hours after 6:00 P. M. shall be paid at the rate of time and one-half—per hour or fraction thereof 4.85
 When a minimum of \$25.84 is earned, excess is to be paid as follows:

Before 6:00 P. M.—per hour or fraction thereof \$ 3.23

Overtime after 6:00 P. M. up to ten minutes, one-half hour at time and one-half shall be paid 2.43

Overtime after 6:00 P. M. in excess of ten minutes, per hour or fraction thereof 4.85

Side line calls which overlap 6:00 P. M.: Higher price per hour to prevail for any hour which overlaps 6:00 P. M., with privilege of paying \$3.23 for any fraction of an hour prior to 6:00 P. M.

All work hours must be consecutive (except that a one-hour meal period, deductible from work time, will be allowed in nine hours).

7. **ONE PERSON ALONE**, subject to above schedule of hours 31.63

8. LEADER'S AND ORCHESTRA MANAGER'S PAY

When two or more Musicians are employed on engagement, one shall be construed as Leader, and shall receive 100% extra. When Leader also acts as Orchestra Manager, he shall receive in addition to his Leader's pay, 50% of the side men's scale.

A non-playing Orchestra Manager must be employed on all side line calls of five (5) or more Musicians, including Leader, and shall receive not less than one (1) Musician's pay.

Side line Orchestra Manager for less than five (5) men—\$2.00 per Musician, including Leader.

Paragraphs 2, 4 and 5 shall also apply to Orchestra Manager.

Overtime for Leader, double the pay for side men for overtime.

9. ON LOCATION

When working on location at a distance, making commuting to and from engagement impracticable or impossible, daily schedules to apply.

Travel time begins when the Musician reports for travel pursuant to instructions, and ends when the Musician arrives at destination. Travel time between 6:00 A. M. and 6:00 P. M. only will be computed as work time, but not to exceed eight hours per day. Travel time rate, \$3.23 per hour. Leader, double.

All expenses shall be paid by the Producer, including transportation, meals and reasonable sleeping accommodations, in addition to regular daily schedules.

10. VACATION

Vacations with pay will be allowed to side line Musicians according to the following plan:

Days Worked in Preceding Calendar Year	Days of Vacation With Pay in Succeeding Calendar Year
Over 240	12 (Max. Allowable)
Between 221 and 240	11
Between 201 and 220	10
Between 181 and 200	9
Between 161 and 180	8
Between 141 and 160	7
Between 121 and 140	6
Between 101 and 120	5
Between 81 and 100	4
Between 61 and 80	3
Between 41 and 60	2
Between 21 and 40	1
20 and under	0

The amount of pay allowed per vacation day will be as follows: One day—pay of minimum call at straight time.

11. MEALS

Break for meals to come at approximate meal time, twelve to two and six to eight. This provision is not to be in contravention of any state law.

12. RECORDING BY SIDE LINE MUSICIANS

If side line Musicians record, they get paid for recording session. This shall not apply if the men play but do not record.

13. PAYOFF REQUIREMENTS

Payment to be made at termination of call or checks to be mailed within twenty-four hours thereafter.

14. WARDROBE

Side line Musicians are not to be required to provide any wardrobe other than tuxedo, business suit or full dress.

15. SUNDAYS AND HOLIDAYS

Double time scale shall prevail for work on Sundays and the following legal holidays: New Year's Day, Memorial Day, Independence Day, Labor Day, Thanksgiving Day and Christmas Day.

16. DOUBLING—SIDE LINE MUSICIANS

When a side line Musician is required to double as defined in this agreement, he shall receive 25% for the first double and 10% for each added double.

17. MOTION PICTURE RECORDING MUSICIANS

17. RATE AND CONDITIONS

For single session (three hours or less) per man

36 men or more	\$ 45.90
28 to 35 incl.	50.47
20 to 27 incl.	55.03
less than 20	59.69

For two sessions (6 hours) completed within 12 hours of time called, ending not later than 12 midnight, per man

36 men or more	\$ 91.80
28 to 35 incl.	100.94
20 to 27 incl.	110.06
less than 20	119.38

Engagements of two sessions (completed within 12 hours of time called) may be divided into two periods at convenience of studio with not less than one hour between sessions.

When more than a double session of recording is continuous without a break of at least one hour, a penalty of one hour at the minimum scale shall be paid each such musician.

All work time consumed between the hours of midnight and 8:00 A. M. shall be paid at the rate of time and one-half.

Leader, double recording musician's rate.

Overtime, not later than midnight, per 15 minutes or fraction thereof, per man

36 men or more	\$ 3.82
28 to 35 incl.	4.20
20 to 27 incl.	4.59
less than 20	4.98

Overtime after midnight, until 8:00 A. M., per 15 minutes or fraction thereof, per man

36 men or more	\$ 5.74
28 to 35 incl.	6.30
20 to 27 incl.	6.88
less than 20	7.47

Overtime must immediately follow a regular session. All hours not continuous will be charged as additional sessions.

The aforesaid rates to be applicable on feature pictures as hereinafter defined. The rates above prescribed shall govern the employment of musicians on the entire feature picture according to the minimum number of men employed for a basic session of not less than 3 hours.

Either first or second features used as a featured part in a motion picture theater will be construed as a feature production coming under the provisions of these price schedules.

All feature pictures of less than \$115,000 budget shall employ a minimum of 18 men for a three hour session, and the basic motion picture rates shall prevail.

Short subjects, travelogues, adventure films, cartoons and Western series pictures, etc., requiring less than one hour to screen will be paid for at the basic motion picture rate. (Minimum call three hours or less \$45.90 per man.)

The quotas and price schedules above apply only to playing instrumental musicians, and do not include musical conductors or orchestra managers.

All vacations are to be computed on the basic motion picture rate of \$15.30 per hour for the year ending February 15, 1953, and the period ending January 15, 1954, and shall be paid within 60 days thereafter.

18. REST PERIOD

Intermission of ten (10) minutes per hour away from stand must be given on all engagements, with the understanding that it means ten minutes from the time Musicians leave stands until they return and are ready to play. The Producer is privileged to accumulate two rest periods.

19. DOUBLING RATES AND CONDITIONS FOR RECORDING MUSICIANS

(a) The following are not construed as doubling:

- Saxophone family
- Oboe and English horn
- Flute and Piccolo
- Organ and Celeste (when furnished)
- Piano and Celeste (when furnished)
- Drummer's regulation outfit (consisting of bass drum, snare drum, pedal cymbals, gongs, bells, wood blocks, and small traps).

(b) Xylophones, vibraphone, chimes and bells are not construed as doubles when played by one musician with no other double.

(c) Doubling of any instrument, 50% of basic rate extra.

(d) In computing the compensation for doubling, all time from the start of the recording engagement shall be considered in three-hour sessions regardless of the unequal division of two sessions, but, any Musician who is required to "double" within the meaning of this agreement, during a complete day call (whether or not the "doubling" occurs in any three-hour session), shall be paid "doubling" for not less than one basic session.

(e) Doubling of only one instrument shall be allowed in any such three-hour session.

(f) Doubling price shall be paid for minimum of three hours in any such session in which two instruments are used.

(g) When same double is continued during overtime, doubling price shall be paid upon overtime basis.

(h) When another instrument is doubled during overtime, doubling price shall be paid for minimum session of three hours.

20. ON LOCATION

Engagements on location over 25 miles but not more than 100 miles from point (inside jurisdiction) ordered to report, \$7.65 per hour extra for time consumed in traveling to and from location.

Over 100 miles to be arranged with A. F. of M. Representative.

21. RECORDING ORCHESTRA MANAGER

The Producer (Studio) shall employ one non-playing recording Orchestra Manager who shall call all Musicians, check the time of all calls, make up pay rolls and all necessary reports to the A. F. of M., and attend to all matters pertaining to the personnel of each Orchestra. It shall be his duty to see that all musical activities are in conformity with the regulations of the A. F. of M. (which do not conflict with any of the applicable provisions of presently existing and valid state or federal law), and within the scope of his duties so described, he shall be in constant attendance at all recording engagements, and shall not be employed in any other competitive musical activity. He shall receive not less than one and one-half (1½) times the playing Musician's compensation for each entire engagement.

22. CALLS

(a) There shall be no stand-by calls.

(b) All calls for recording Musicians shall be made not later than 6:00 P. M. on the day preceding the call, except in emergency, and except that, at the end of any recording session, calls for the following day may be given to the Musicians; all calls to be registered by telephone or telegram with the Studio Representative. After registration of the call, the Orchestra Manager may proceed to call the individual Musicians required for service. No Orchestra Manager is permitted to call a Musician for any services whatsoever unless the call is first registered with the Studio Representative's office. The Studio Representative shall have

full power to act in emergencies, subject to review by the International Executive Board.

23. VACATIONS FOR NON-CONTRACT MUSICIANS

Vacations shall be granted according to the following plan:

Recording Hours Worked in Preceding Calendar Year	Hours of Vacation Pay in Succeeding Calendar Year (\$15.30 per hour)
Over 414	20 (Max. Allowable)
Between 379.75 and 414	18.3
Between 345.25 and 379.5	16.6
Between 310.75 and 345	14.9
Between 276.25 and 310.5	13.3
Between 241.75 and 276	11.7
Between 207.25 and 241.5	10.1
Between 172.75 and 207	8.5
Between 138.25 and 172.5	6.8
Between 103.75 and 138	5.1
Between 69.25 and 103.5	3.4
Between 34.75 and 69	1.7
34.5 and under	0

24. PAYOFF REQUIREMENTS

Non-contract Musicians will be paid at termination of call or checks will be mailed within twenty-four hours thereafter. All contract and weekly Musicians will be paid once a week at the designated place of the employer. Upon written authority to the Studio by the Musician, the Studio will mail weekly pay check to the last given address of the employee.

25. SUNDAYS AND HOLIDAYS

Double time scale shall prevail for work on Sundays and the following legal holidays: New Year's Day, Memorial Day, Independence Day, Labor Day, Thanksgiving Day and Christmas Day.

26. MEALS

Lunch and dinner periods should be between the hours of twelve and two, and six and eight, respectively.

III. SINGLE MUSICIAN (Non-Recording)

27. DAILY SCHEDULE

Single session (three hours or less) \$ 22.94
 Two sessions (six hours) completed within 12 hours of time called ending not later than midnight 38.24
 Engagements of two sessions (completed within 12 hours of time called) may be divided into two periods at convenience of Studio, with not less than one hour between sessions.
 Overtime, not later than midnight, per 15 minutes or fraction thereof 1.91
 Overtime, after midnight, until 8:00 A. M., per 15 minutes or fraction thereof 2.88
 Overtime must immediately follow a regular session. All hours not continuous will be charged as additional sessions.

28. WEEKLY SCHEDULE

33 hours per week (not more than 6 hours per day) 156.00
 40 hours per week (not more than 7 hours per day) 174.75
 44 hours per week (not more than 8 hours per day) 187.25
 48 hours per week (not more than 8 hours per day) 199.75
 Overtime, not later than midnight, per 15 minutes or fraction thereof 1.91
 Overtime, after midnight until 8:00 A. M., per 15 minutes or fraction thereof 2.88
 Not less than one hour intermission per day shall be taken.

Time computed from time called to time dismissed, daily, exclusive of meal periods.

Schedule under which a single Musician is engaged must be designated at beginning of each week, and all hours over schedule shall be paid for as overtime.

29. CALLS

(a) There shall be no stand-by calls.

(b) All calls for single non-recording Musicians shall be made not later than 6:00 P. M. on the day preceding the call, except in emergency, and except that, at the end of any session, calls for the following day may be given to the Musicians; all calls to be registered by telephone or

telegram with the Studio Representative. After registration of the call, the Orchestra Manager may proceed to call the individual Musicians required for service. No Orchestra Manager is permitted to call a Musician for any services whatsoever unless the call is first registered with the Studio Representative's office. The Studio Representative shall have full power to act in emergencies, subject to review by the International Executive Board.

30. MEALS

Lunch and dinner periods should be between the hours of twelve and two, and six and eight, respectively.

31. VACATIONS

Vacations with pay will be allowed to non-recording Musicians employed on a weekly basis according to the following plan:

Days Worked in Preceding Calendar Year	Days of Vacation With Pay in Succeeding Calendar Year
Over 240	12 (Max. Allowable)
Between 221 and 240	11
Between 201 and 220	10
Between 181 and 200	9
Between 161 and 180	8
Between 141 and 160	7
Between 121 and 140	6
Between 101 and 120	5
Between 81 and 100	4
Between 61 and 80	3
Between 41 and 60	2
Between 21 and 40	1
20 and under	0

The amount of pay allowed per vacation day will be as follows:

Weekly Basis: One day is equal to the pay of 1/6 of weekly guarantee. When a Sunday occurs during the vacation period, such Sundays shall not be considered as a vacation day.

Daily Basis: Vacations with pay will be allowed non-recording Musicians employed on a daily basis according to the plan outlined in this section.

The amount of pay allowed per vacation day will be as follows:

One day is equal to \$38.24.

32. SUNDAYS AND HOLIDAYS

Double time scale shall prevail for work on Sundays and the following legal holidays: New Year's Day, Memorial Day, Independence Day, Labor Day, Thanksgiving Day and Christmas Day.

33. PAYOFF REQUIREMENTS

Non-recording daily Musicians will be paid at the termination of call or checks will be mailed within twenty-four hours thereafter. All weekly Musicians shall be paid once a week at the designated place of the employer. Upon written authority to the Studio by the Musician, the Studio will mail weekly pay checks to the last given address of the employee.

IV. ARRANGERS, ORCHESTRATORS, COPYISTS, PROOFREADERS, LIBRARIANS GENERAL RULES

34. Musical orchestrators must be paid at the prevailing motion picture orchestrating rate for all orchestrations when initially used for motion pictures, but with no additional compensation for any subsequent motion picture use. This also applies to orchestrations already in the possession of any orchestra or band leader, which were originally made for other than motion picture purposes. This does not apply to contracts already executed.

35. All Arrangers, Orchestrators, Copyists, Proofreaders and Librarians shall not accept instrumental engagements during the day or week of such employment.

36. Librarians shall have supervision over all Assistant Librarians, Copyists and Proofreaders employed on all engagements.

37. When a Copyist is required to perform a Librarian's duties, he shall receive the applicable Librarian's daily pro rata rate as specified.

38. Cutting, pasting or a similar musical service, to be charged for at regular time rates

as specified in each classification under which Musician is engaged at the time, except when Musician is engaged on work by the page and required to cut, paste or render similar service, such service to be paid for at the rate of \$3.83 per hour in periods of not less than fifteen minutes.

39. Orchestrating is defined as the art of scoring the various voices of an already written composition complete in form. A composition is considered complete in form when it fully represents the melodic, harmonic, and rhythmic structure.

40. Prices quoted in this section refer to Orchestration only and must not be interpreted as to include or apply to creative contribution such as Reharmonization, Paraphrasing, or Development of a composition already complete in form. Prices for Arranging are left to the discretion of the person doing the work, provided, however, that the price charged shall never be less than the minimum for orchestrating.

41. In cases where the work is not classified herein, the A. F. of M. representative shall set a price based on prices for similar work.

42. Attached hereto are copies of the Constitution and By-Laws of Local No. and of the American Federation of Musicians. Such provisions and any amendments thereto which may be adopted during the term of this agreement are made part of this agreement to the extent to which they do not affect or vary the other terms and conditions of this agreement, and to the extent to which their inclusion and enforcement as part of this agreement is not prohibited by any presently existing and valid state or federal law.

43. Orchestrators shall not attend recordings of their orchestrations unless they are paid as per regulations, except when employed steadily at \$284.50 or more per week.

44. Work performed in an approved office established for the purpose of preparing music for motion picture studios, and where such preparation is under the direct supervision of a Music Librarian shall be considered the same as music prepared on the studio premises. No home work for Copyists permitted.

45. All work shall be paid for at the engagement price applicable to the classification of the work performed. In cases where one man fulfills duties in two or more classifications during the same call period, the highest scheduled rate shall prevail. If Copyist works as Librarian or Assistant Librarian, he shall receive the Librarian's pay for the full call period.

46. Musicians working for motion picture studios as Recording Musicians cannot, in the same week, perform any of the duties set forth in Schedule IV.

47. The pay rate for work on Sundays or legal holidays shall be double all prevailing scales and rates herein enumerated. Legal holidays are New Year's Day, Memorial Day, Independence Day, Labor Day, Thanksgiving Day and Christmas Day. This pay rate is applicable to weekly guarantee.

48. After working on an overtime rate, eight rest hours shall elapse before resuming single scales. When called back before the expiration of the eight-hour rest period and when intervening time between dismissal and recall is four hours or less, then such intervening time and succeeding consecutive work hours shall be paid at the applicable overtime rate as though there had been no time off. If the intervening time between dismissal and recall is more than four but less than eight hours, the Musician shall be paid at the applicable overtime rate for all succeeding work time.

49. Meal periods shall be observed at approximate conventional times. In no case shall any work session exceed six hours without a meal period of at least one-half hour but no more than one hour.

50. Payroll checks not called for on the regular pay day shall be mailed to the employee on the following day to his last given address.

51. Vacations with pay will be allowed to Orchestrators, Arrangers, Librarians and Assis-

tant Librarians employed on a weekly basis according to the following plan:

Days Worked in Preceding Calendar Year	Days of Vacation With Pay in Succeeding Calendar Year
Over 240	12 (Max. Allowable)
Between 221 and 240	11
Between 201 and 220	10
Between 181 and 200	9
Between 161 and 180	8
Between 141 and 160	7
Between 121 and 140	6
Between 101 and 120	5
Between 81 and 100	4
Between 61 and 80	3
Between 41 and 60	2
Between 21 and 40	1
20 and under	0

The amount of pay allowed per vacation day will be as follows:

One day is equal to the pay of 1/6 of weekly guarantee.

When a Sunday occurs during the vacation period, such Sunday shall not be considered as a vacation day.

52. Vacations with pay will be allowed to Orchestrators and Arrangers, employed on a per page basis, according to the following plan:

Amount Earned in Preceding Calendar Year	Days of Vacation With Pay in Succeeding Calendar Year
Over \$11,040.01	12 (Max. Allowable)
Between \$10,120.01 and \$11,040.00	11
Between 9,200.01 and 10,120.00	10
Between 8,280.01 and 9,200.00	9
Between 7,360.01 and 8,280.00	8
Between 6,440.01 and 7,360.00	7
Between 5,520.01 and 6,440.00	6
Between 4,600.01 and 5,520.00	5
Between 3,680.01 and 4,600.00	4
Between 2,760.01 and 3,680.00	3
Between 1,840.01 and 2,760.00	2
Between 920.01 and 1,840.00	1
920.00 and under	0

The amount of pay allowed per vacation day will be as follows:

One day, \$46.00. (It is assumed that \$46.00 equals one day's work on the per page basis.)

53. Vacations with pay will be allowed to Copyists and Proofreaders employed on a daily and weekly basis according to the following plan:

Days Worked in Preceding Calendar Year	Days of Vacation With Pay in Succeeding Calendar Year
Over 240	12 (Max. Allowable)
Between 221 and 240	11
Between 201 and 220	10
Between 181 and 200	9
Between 161 and 180	8
Between 141 and 160	7
Between 121 and 140	6
Between 101 and 120	5
Between 81 and 100	4
Between 61 and 80	3
Between 41 and 60	2
Between 21 and 40	1
20 and under	0

Amount to be allowed per vacation day will be as follows:

Weekly Basis: One day is equal to the pay of 1/6 of the weekly guarantee.

Daily Basis: One day equals \$28.75.

In computing days worked, three hours work shall be considered one-half day. Six and eight hours work shall be considered one full day. Maximum vacation computation for any one day shall be one full day.

When a Sunday occurs during the vacation period, such Sunday shall not be considered as a vacation day.

Vacations with pay will be allowed to Copyists and Proofreaders employed on a per page basis according to the following plan:

Amount Earned in Preceding Calendar Year	Days of Vacation With Pay in Succeeding Calendar Year
Over \$6,900.01	12 (Max. Allowable)
Between \$6,325.01 and \$6,900.00	11
Between 5,750.01 and 6,325.00	10
Between 5,175.01 and 5,750.00	9
Between 4,600.01 and 5,175.00	8
Between 4,025.01 and 4,600.00	7
Between 3,450.01 and 4,025.00	6
Between 2,875.01 and 3,450.00	5

Between 2,000.01 and 2,875.00	4
Between 1,725.01 and 2,000.00	3
Between 1,150.01 and 1,725.00	2
Between 575.01 and 1,150.00	1
575.00 and under	0

Amount to be allowed per vacation day will be as follows:

One day equals \$28.75.

54. There shall be no stand-by calls.

55. All calls shall be made not later than 6:00 P. M. on the day preceding the call, except in emergency, and except that, at the end of any session calls for the following day may be given to the Musicians; all calls to be registered by telephone or telegram with the Studio Representative. After the registration of the call, the Librarian may proceed to call the individual Musicians required for service. No Librarian is permitted to call a Musician for any services whatsoever unless the call is first registered with the Studio Representative's office. The Studio Representative shall have full power to act in emergencies, subject to review by the International Executive Board.

56. The Federation having provided for an hourly rate, as well as a per page rate in the copying field, the Producer agrees that it is not his intention to utilize these dual rates to the disadvantage of the Copyist, the understanding being that these rates were promulgated for the convenience of the Studio and not to give the Studio any advantage in the selection of the rate to be applied.

57. All manuscript paper, score paper, music and other necessary items shall be furnished by the Producer, or shall be charged for at actual cost.

V. ORCHESTRATORS

58. PAGE RATES

A score page to consist of approximately four (4) measures; come sopras to eight (8) measures to be counted in the space of one measure.

Not more than 12 parts of which one (1) only may be double stave part \$ 4.59

Not more than 25 parts of which not more than two (2) may be double stave parts 6.12

More than 25 parts of which not more than two (2) may be double stave parts \$ 7.65

Piano part taken from voice 7.65

Taking down melody and making lead sheet 3.83

Conductor's part, from score 3.83

Timing pictures, attending recording sessions, per hour 7.65

59. WEEKLY ENGAGEMENTS

(a) When an Orchestrator is engaged for four (4) or more consecutive weeks, per week 215.00

(b) Not more than \$284.50 in any week (computed upon page basis) may be applied on weekly prices.

(c) All work over \$284.50 in any week to be computed upon page basis, and paid in addition to weekly rate.

(d) When \$872.00 has been earned (as above provided) in less than four (4) weeks, the engagement may be terminated.

(e) When an Orchestrator is guaranteed by written contract not less than 22 out of 26 consecutive weeks, or not less than 40 out of 52 consecutive weeks at \$284.50 or more per week, he shall not be entitled to any additional compensation based upon any of the above page rates.

When an Orchestrator is called to work at the above page rates, one (1) thirty-minute period of free consultation time shall be allowed; however, all waiting time shall be paid for at the rate of \$7.65 per hour.

60. FOR VOCAL SCORING ONLY

A vocal page to consist of twelve (12) measures.

Up to four (4) voices, per page 3.06

More than four (4) voices, per page 4.59

With Piano accompaniment, add per page 1.53

61. MISCELLANEOUS WORK

For odds and ends such as corrections, alterations, additions, and all other work where computation at page rates is impractical, per hour or fraction thereof 7.65
 Minimum call, two (2) hours.

VI. COPYISTS, PROOFREADERS, ETC.

62. DAY CALLS

Three hours or less, ending not later than 8:00 P. M. 14.38
 Eight hours, between 8:00 A. M. and 8:00 P. M. 28.75
 Continuous hours overtime with day call to midnight, per hour or fraction thereof 3.83
 Overtime after eight hours on day calls, per hour or fraction thereof 5.39
 Continuous hours overtime with day call after midnight, per hour or fraction thereof 5.74

63. NIGHT CALLS

Three hours or less, between 8:00 P. M. and 12 midnight 17.25
 Six hours, between 12 midnight and 8:00 A. M. 28.75
 Continuous hours overtime to midnight, per hour or fraction thereof 3.83
 Continuous hours overtime after midnight, per hour or fraction thereof 5.74

64. WEEKLY PRICES

Engagements by the week of 48 working hours in six or less days between hours of 8:00 A. M. and 12 midnight, not exceeding eight hours in any day, time computed from time called to time dismissed, per week 156.00
 Engagements by the week, of 40 working hours in six or less days between hours of 8:00 A. M. and 12 midnight, not exceeding seven hours in any day, time computed from time called to time dismissed, per week 136.56
 Overtime, per hour or fraction thereof to midnight 3.83
 Overtime, after midnight, per hour or fraction thereof 5.74

65. BY THE PAGE

A copyist engaged to do work by the page shall be guaranteed not less than \$14.38 for the engagement (it being understood that the Studio is entitled to the equivalent in service). Waiting time after Copyist reports for work to be charged for at the rate of \$3.06 per hour or fraction thereof.
 All work to be computed by pages and half pages
 A page to consist of twelve (12) staves, and a half page up to six (6) staves.
 Half pages to be computed at half the amount of the regular full-page price.
 One (1) Page, including heading, constitutes 12 lines:
 (a) Copying Orchestra Parts (single), per page93
 Extra line or fraction thereof, per line08
 Divisi parts (when 50% of the part is divisi) to be charged 50% extra.
 (b) Copying Piano, Banjo, Guitar, Harp, Organ, Celeste, and similar parts, per page 1.59
 Extra lines or fraction thereof, per line15
 Writing in lyrics, per page, additional38
 Numbering every bar on any or all parts, per page15
 Copying on all ditto paper, double basic page price shall be charged.
 Bar numbering and/or lyrics—rate not to be included in ditto computation.
 (d) Transposition of all parts, 50% additional.
 (e) Conductors' lead sheet (single line), per page 1.59
 Extra lines or fraction thereof, per line15
 Piano Conductors' parts constructed from score, per page 3.96
 Extra lines, pro rata.

VII. LIBRARIANS

66. Members in charge of the musical library, supervisor of copyists, clerical, and research work in connection with all musical requirements, etc., are classed as Librarians, and shall receive not less than \$174.75 per week of 48 cumulative hours, overtime at straight time.

67. When Librarian is employed and the services of an assistant are required such assistant shall receive not less than \$107.81 per week of 48 cumulative hours, overtime at straight time. Excess of pay above scale shall be applicable to overtime.

68. A Music Librarian is not permitted to perform the duties of any other classification of work enumerated in this schedule. A Music Librarian is authorized to act as contractor for the employment of Copyists on behalf of the Producer. When two or less Copyists are engaged, Librarian is permitted to do copying work.

69. An Assistant Music Librarian is directly responsible to the Music Librarian.

70. In addition to assisting the Music Librarian, the Assistant Music Librarian may perform any of the other duties set forth in this schedule. All rates and regulations enumerated herein must be observed.

VIII. GENERAL PROVISIONS

71. Vacation pay computed on a calendar year basis as provided herein, shall be prorated for the calendar year 1952 at the pay rates in effect when the vacation was earned. For the period January 1, 1952 through February 15, 1952 such vacation pay shall be computed at the rates provided in the 1948 Basic Agreement as extended; thereafter, vacation pay shall be computed at the rates provided in this agreement of 1952.

**MOTION PICTURE
 PERSONAL SERVICE CONTRACT**

**For all Motion Picture Services, Including
 Industrial, Documentary, Newsreel
 and Miscellaneous**

THIS CONTRACT for the personal services of musicians, made this day of _____, 1952, between the undersigned Producer (hereinafter called the Producer) and _____ (Number including Leader, Composer or Orchestra Manager) musicians, (hereinafter called Employees) represented by the undersigned representative (leader, composer or orchestra manager).

WITNESSETH, That the Producer employs the personal services of the Employees, as musicians severally, and the Employees severally, through their representative, agree to render collectively to the Producer services as musicians in the orchestra under the leadership of _____, according to the following terms and conditions:

Name and Address of Place of Engagement
 Name of Picture
 Starting Date of Employment Hour
 Conditions of Employment shall be in accordance with the provisions contained in the Wage Scales, Hours of Employment and Working Conditions in the basic agreement executed between the A. F. of M. and the Producer.
 Wages Agreed Upon

The Producer shall at all times have complete control of the services which the Employees will render under the specifications of this contract. The Producer will distribute to the musicians, including leader, composer or orchestra manager, not less than the prescribed union scale for their services. He may do this directly or through the leader, composer or orchestra manager. All such payments are to be made in accordance with the provisions of the basic agreement.

1. The Producer hereby authorizes the leader, composer or orchestra manager to replace any employee who by illness, absence, or for any other reason does not perform any or all of the services provided for under this contract. The agreement of the employees to per-

form is subject to proven detention by sickness, accidents, or accidents to means of transportation, riots, strikes, epidemics, acts of God, or any other legitimate conditions beyond the control of the employees.

2. To the extent that their inclusion and enforcement are not prohibited by a valid federal or state statute, the rules, laws and regulations of the American Federation of Musicians and the rules, laws and regulations of the Local in whose jurisdiction the musicians perform, insofar as they are not in conflict with those of the Federation, are made part of this contract, and to such extent nothing in this contract shall ever be construed as to interfere with any obligation which any employee hereunder may owe to the American Federation of Musicians pursuant thereto.

3. Any member or members who are parties to or affected by this contract, whose services thereunder or covered thereby, are prevented, suspended or stopped by reason of any strike, ban, unfair list order or requirement of the Federation shall be free to accept and engage in other employment of the same or similar character, or otherwise, for other employers or persons without any restraint, hindrance, penalty, obligation or liability whatever, any other provisions of this contract to the contrary notwithstanding.

4. This contract shall not become effective unless and until it shall be approved by the Federation or an authorized representative.

5. This contract is ineffective and invalid unless the Producer is signatory to a basic agreement with the American Federation of Musicians.

6. All the terms and provisions set forth in the basic agreement between the Producer and the American Federation of Musicians shall be deemed part of this agreement with the same force and effect as though fully set forth herein and nothing herein contained shall be deemed to amend or supersede any provision of such basic agreement.

7. In consideration of the common interests of all the members of the A. F. of M. in the terms and conditions of this personal service contract and the basic agreement between the Producer and the A. F. of M., incorporated herein, the employees authorize the A. F. of M. exclusively and irrevocably to take any and all steps and proceedings in its name and behalf and/or the employees' behalf and/or in behalf of any of its members for the enforcement of all rights under this contract and/or the said basic agreement, all of which rights of the employees are hereby assigned to the A. F. of M., and said A. F. of M., in behalf of any of its members is irrevocably authorized to agree to any change, modification and/or substitution of any or all of the provisions of this contract and/or the said basic agreement, except that nothing herein contained shall deprive the employees of any money compensation agreed to be paid to such employees for services in connection with the making of such motion picture and sound track.

IN WITNESS WHEREOF, the parties hereto have executed this agreement the day and year first above written.

PRODUCER

By

Representative of Employees, Leader, Composer or Orchestra Manager

Copy of this contract must be filed with the Federation, Local, or the Studio Representative not less than twenty-four hours in advance of the time the musicians are called.

Names of Employees Local Number S. S. No.

.....



Paul Whiteman with Owen Engel

WHERE THEY ARE PLAYING



Tyrolean Troubadours



Gwen Bari

EAST. The Gil Loring trio currently playing the Fairmount Hotel in York Beach, Maine . . . Pianist-arranger Bob Bachelder's new 13-piece orchestra is working out of Boston in the New England ballrooms. They've hit the Commodore in Lowell, Mass., Canobie Lake in Salem, and the Carousel in Manchester, N. H., in addition to the college circuit . . . Al Vega and his combo working the summer months in Old Orchard Beach, Maine.

Society maestro Joe Ricardel, composer of "The Wise Old Owl" and "Frim Fram Sauce," opened a summer engagement at the Griswold Country Club in Groton, Conn. The orchestra stays there until the early part of September . . . The Tempo Four, featuring Amo Richards on Vibes, Dave Mackay on piano, Ortiz Walton on bass, and Joe (Skinny) Porcaro on drums, continues at the exclusive Lighthouse Inn in New London, Conn., where the quartet has been since June.

Soper's Pines Inn in Windham, N. Y., featuring the Johnny Dee trio . . . The Melo-Jesters, Tony and Fred, now in their fourth month of an indefinite engagement at the Club Monarch, Yorkville, N. Y., have added an Organo to their instrumentation . . . The Lee Conna orchestra providing the music at Leighton's Woodland Rest in Ardsley, N. Y., now celebrating their

fifteenth summer stint here . . . The Del Statton trio on tour throughout the East until September.

Adele Brooks, pianist, enjoys dividing the week playing the first part at Borbely's Gay Nineties in South Amboy, N. J., and the latter at the Chancellor Cocktail Lounge in Irvington, N. J. She continues this schedule through August . . . Bull Moose Jackson plays Weekes Tavern in Atlantic City, N. J., August 1st through 28th . . . Pianist Marty Napoleon will tour Europe in the Fall with the Louis Armstrong orchestra.

The Mid-Knights, after their hit run at the Clory Club in Cloryville, Md., opened at the Club Manson in Elkins, W. Va. . . . The Peck Mills Trio, Peck Mills, piano and Solovox, Joe Sante, tenor sax, clarinet, and trumpet, and Bob Vilsek, drums, brought back to the Summit Hotel in Uniontown, Pennsylvania, for the third season . . . Eddie Salecto and his Selectones cur-

rently filling personal appearances in the East. Salecto, who plays the piano with his combo and doubles on guitar and vocals, has been active in all phases of the music business for 17 years.

PHILADELPHIA. The Bill Doggett trio opens at Pep's Musical Bar on August 25th for one week. On September 1st the outfit moves to the Carver Bar for an indefinite engagement . . . The Ray-O-Vacs Quartet plays the Tropics for two weeks starting September 1st . . . Jimmy Forrest featured at Pep's Musical Bar August 18th to 23rd . . . The Bill Davis Trio at the Rendezvous from August 11th to 23rd. On the 28th they open at Birdland in New York City for one week, and on September 8th return to Philadelphia for an engagement at Pep's Musical Bar until the 20th.

NEW YORK CITY. Clarinetist Sol Yaged playing a return engagement by popular demand at the Aquarium Somerset with his jazz trio, which includes Ken Kersey on piano and Arthur Herbert on drums . . . Well-known composer-conductor Tutti Camarata being paged to handle the baton for two Broadway musicals . . . Publicity man Ray

(Continued on page thirty-three)

Send advance information for this column to the Managing Editor, **International Musician**, 39 Division Street, Newark 2, New Jersey.

ALONG TIN PAN ALLEY

AM I IN LOVE	Famous	JUST A LITTLE LOVIN'	Hill and Range
BE ANYTHING	Shapiro-Bernstein	JUST FOR YOU	Burban
BLUE TANGO	Mills	MAYBE	Robbins
BREAK THE BANDS THAT BIND ME	Miller	PADAM PADAM	Leeds
BUSYBODY	Alamo	PLINK PLANK PLUNK	Mills
DELICADO	Remick	RUTZA RUTZA	Sheldon
FOR THE VERY FIRST TIME	Berlin	SO MADLY IN LOVE	Shapiro-Bernstein
FORGIVE ME	Advanced	SOUTH	Peer
FROM THE TIME YOU SAY GOODBYE	Pickwick	TENNESSEE NEWSBOY (NEWSBOY BLUES)	Leo Talent
HALF AS MUCH	Acuff-Rose	THAT'S THE CHANCE YOU TAKE	Paxton
HERE IN MY HEART	Mellin	THE MASK IS OFF	Miller
HIGH NOON	Feist	THIS IS THE BEGINNING OF THE END	Robbins
IF SOMEONE HAD TOLD ME	Witmark	WATERMELON WEATHER	E. H. Morris
I HEAR A RHAPSODY	Broadcast	WEST OF THE MOUNTAINS	Goday
I'LL WALK ALONE	Mayfair	WHISTLE MY LOVE	Disney
IN THE GOOD OLD SUMMER TIME	Marks	WISH YOU WERE HERE	Chappell

Walter Kaufmann in Winnipeg

BEFORE he came to Winnipeg in the Fall of 1948, Walter Kaufmann had a varied and adventurous career as conductor and composer. For eleven years, from 1935 to 1946, he served as Director of Music at All India Radio, Bombay, the counterpart on the Indian sub-continent of the British Broadcasting Company in England. The Symphonic Strings of Bombay, which he conducted at this post, were developed into a polished and highly professional musical combination under his guidance. Just as fruitful during this period, however, was his work in the field of composing—years which produced original and brilliantly orchestrated symphonic music.

Walter Kaufmann was born in Carlsbad, Czechoslovakia, in 1907. He studied philosophy and musicology, the latter under Dr. Paul Nettle, at the University of Prague, and later under Franz Schreker at the State College of Music in Berlin. After a few years of work as a conductor at various opera houses, such as Eger, on the European continent, he took up his position at All India Radio, Bombay, in 1935.

Meeting of East and West

Critics on three continents who have listened to Kaufmann's compositions have pretty well agreed that his years in India had a formative effect on his composing. The influence of characteristic Indian music has been clearly reflected in his use of the five- and six-tone system and melodies of the short type. (Kaufmann even spent many of his vacations collecting folk music among the primitive Dravidian tribes in Southern India.) His *Third Symphony*, *Concerto for Piano and Orchestra*, and *Farewell for Soprano and String Orchestra* are superb combinations of Western technique and Eastern mood, sustaining throughout the original and dazzling instrumentations an Oriental atmosphere.

From London to Winnipeg

In 1946, Kaufmann moved to London. At the invitation of Sir Adrian Boult, Music Director of the British Broadcasting Company, he guest-conducted the network's orchestra and performed, on several occasions, some of his own works. During this time he also became Assistant Music Director for J. Arthur Rank films, and composed music for two short films: *Palestine* and *Sudan Dispute*. Kaufmann has also written music for many cultural short films in India, including a series of information films.

In the Fall of 1947, Kaufmann came to Canada. For one year he was engaged as head of the Piano and Composition Department at the Conservatory of Music in Halifax, Nova Scotia. In the Fall of 1948 he became permanent conductor of the newly-formed Winnipeg Symphony Orchestra.

The orchestra has grown tremendously since Kaufmann took over. Of the eighty players, sixty are professional musicians. Their concerts are broadcast by the Trans-Canada Network of the Canadian Broadcasting Company, and once a month a concert goes over the network of the

American Broadcasting Company as well. The programs include, besides standard classic and romantic works, music by young, and as yet little known, Canadian composers such as Rosette Renshaw, Jack Sinclair, Betty Cooper, and Peter Zvankin. Some of the bigger works the orchestra performed last season were Beethoven's Ninth Symphony, the Verdi *Requiem*, and Haydn's *Creation*. The Winnipeg Symphony also did two concert versions of *Faust* and *Aida*. Modern American composers represented were Barber, Copland, and Griffes; and for next season, Kaufmann plans to present works by William Schuman and Gian-Carlo Menotti.

A Flair for Opera

Kaufmann's real flair and feeling for opera and his early years as an opera conductor in Europe left him with a strong affinity for this medium. He is not only an expert choral director, but has proved himself as a writer of opera as well. (In the absence of suitable librettists Kaufmann has usually done both the book and music.)

In 1934 his opera *Der Hammel bringt es an den Tag* was broadcast in Prague. In presenting himself as an opera composer, Kaufmann was lauded on the use of his sense of humor—a great part of his talent. *Anasuya*, a radio opera, was broadcast from Bombay in 1938. It was once more a blending of the East and West. More recently, however, his *Parfait for Irene* was given its world premiere in February, 1952, at Indiana University. Its setting, a corner drug-

store in a small town ("an achievement for a man so cosmopolitan in experience as Mr. Kaufmann") was invigorated with a wealth of delightful, amusing themes. *Bashmachkin*, *The Coat*, based on a Gogol novel, was premiered over the Canadian Broadcasting Corporation in March, 1952.

Works Composed in Canada

Other works of Kaufmann's presented on this side of the Atlantic include two ballets for the Winnipeg Ballet; *Madras Express*, a fantasy for orchestra, conducted by Arthur Fiedler; *Strange Town at Night* and *Sinfonietta* conducted by Sir Ernest MacMillan and the Toronto Symphony; *Dirge*, conducted by Maurice Abravanel and the Utah Symphony; and his first Piano Concerto, which was premiered in 1950 by Freda Trepel (in private life Mrs. Walter Kaufmann), the well-known Canadian pianist.

Concerto Workshop

Kaufmann has introduced as part of the activities of the Winnipeg Symphony a Concerto Workshop in which youngsters and students get a chance to publicly rehearse with the Symphony in a Concerto movement.

This workshop is typical of Kaufmann's desire to give every chance to new talent, whether creative or interpretive. As a composer, he is glad to give young composers every opportunity; as a conductor he has always consistently used the facilities of his musical organization to give young soloists a place in the sun.

Walter Kaufmann conducts a rehearsal of the Winnipeg Symphony Orchestra





TONY ROCHA TRIO: (Left to right) Frank Lindsley, piano; Raymond Triguero, drummer; Tony Rocha, sax.



BOBBY JONES TRIO: (Left to right) Toby Lyons, drummer; Bobby Jones, piano and vocals; Al O'Brien, bass.



THE DEBONAIREs: (Left to right) Edward Ostro, pianist and leader; Phil Locher, guitar; Anthony Panzarino, sax; John Kiseley, bass.

Tampa, Fla. The Tony Rocha Trio is starting its fifth straight year at the Brass Rail Night Club in Tampa. Frank Lindsley, the pianist with the trio, is a former secretary of Local 232 in Benton Harbor, Mich. He is now making his home in Florida. The boys play for dancing and for three shows a night.

Manitowoc, Wis. The Don Leider Trio, all members of Manitowoc Local 195, play one-night engagements throughout the eastern Wisconsin area. They play modern music as well as special interpretations of polka favorites.

Union, N. J. The Debonaires, Local 151 members, play dance music in the conservative style. They hold forth at the Hitchin' Post Inn where they have been for almost three years. The boys play old, nostalgic tunes with crisp arrangements of the latest pop tunes. Anthony also furnishes the vocals.

Rogers City, Mich. The Coeds started playing in and around Milwaukee over two years ago. Before they organized as a trio they played in a girls' band. All are members of Local 8. They were recently at the Purity Inn in Austin, Minn., and have signed for the entire summer season at



THREE COEDS: (Left to right) Delores Paige, sax; Doris Dean, drums; Lou Hendrichs, accordion.

DON LEIDER TRIO: (Left to right) Don Leider, clarinet and sax; Richard Staddler, drums; Frank Yakoubek, Jr., accordion.



Traveler's Guide

Lakeside Inn. This is their second summer at Rogers City.

Uniontown, Pa. The Bobby Jones Trio is now doing a return engagement at the Village Barn on U. S. Route 40, two miles east of Uniontown. The boys are members of Locals 596 and 455.

New York, N. Y. The Marvin Silver Trio, all Local 802 boys, have been at the Club House in New York City for over four years, playing mostly Latin-American and American dance music. Before the war they played aboard ships going to Cuba, the West Indies and Central and South America.

Johnstown, Pa. Bobby Lee's Detroiters have moved into the Forest Park Club for an indefinite stay. They have also done a stint at the Melodee Lounge there. Their engagements have taken them all over the U. S. map, including George's Steak House, Glendale, Calif., Mountain Top Dinner Club, San Antonio, Tex., and Club

BOBBY LEE'S DETROITERS: (Left to right) Joe Sottile, guitar; Davie Rae, accordion; Bobby Lee, electric guitar, bass, and vocals.





MARVIN SILVER TRIO: (Left to right) Marvin Silver, pianist, accordion and leader; Jardon Silver, sax; Robert Silver, drums.



IRV JEFFRIES FOURETTE: (Left to right) Tom Dayon, bass; Pete DeLisa, accordion; Irv Jeffries, leader; Tony Penn, guitar.



"WE THREE": (Left to right) Hal Meyers, guitar and leader; Jim Wilson, bass and arranger; Chet Kayne, accordion and vocals.

to Live Music

Hollywood, Chicago. The boys are members of Locals 10 and 564.

Flint, Mich. The Tune Spinners have been playing mostly in Michigan and Ohio during the year they have been working together. Recently, they were at Joe Stasak's Rosedale Lounge in Detroit before moving on to Halligan's Dort Bowl in Flint for a six-week return engagement.

New York, N. Y. The Irv Jeffries Fourette have been touring with U.S.O. shows since February. So far they have been in Europe, Newfoundland, Panama, and Puerto Rico. They have also done some shows on home ground, along the Atlantic seaboard. Before they started globe-trotting, the band played in resorts in up-state New York and for clubs and dances in and around Connecticut. The boys are now on their way to the Far East for a sixteen-week tour with U.S.O. shows.

Palm Beach, Fla. The Dick Forella Orchestra



DICK FORELLA ORCHESTRA: (Left to right) Ed Brown, piano; Neal Smith, clarinet; Ralph Skinner, bass.

has just completed a season at Lopez' South Ocean Club. They have now returned to the Club Ballerina in West Palm Beach. The boys do group vocals and comedy. Ed Brown and Ralph Skinner were formerly with the Bobby Blade out-

fit and Neal Smith was with the late Bunny Berigan's Band.

Muscatine, Ia. The boys in the Dick McColl Orchestra have worked together for two years, doing local one-nighters. They have appeared on radio station KWPC in Muscatine six days a week, doing Western and polkas as well as modern music. For dances Cliff Warner, who plays the trumpet, and drummer Floyd Warner are added to the trio.

Auburn, N. Y. The "We Three" boys all belong to Local 239. They have been playing together for twelve years and have worked throughout central New York during that time. Summers the boys play at country clubs and in the winters in hotels. They also like to entertain their audience by singing three-part harmony.

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

LOU SOPER'S TUNE SPINNERS: (Left to right) Lou Soper, accordion; Tommy Ferren, trumpet; John Horning, bass.



DICK McCOLL ORCHESTRA: (Left to right) George Dunker, electric guitar; Dorothy McColl, bass; Dick McColl, accordion.



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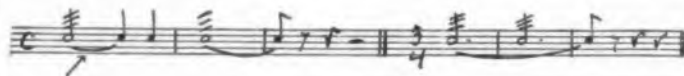
By GEORGE LAWRENCE STONE

FIT TO BE TIED?

MALCOLM J. YOUNG, Wichita, Kansas, noting the varied and sometimes misleading notation of rolls in drum parts, speculates on just how some outstanding examples in drum literature should be played.

Lack of standardization in roll notation is and always has been a stumbling block to the skin thumping perfectionist. We all speculate about roll figures capable of more than one interpretation. Indeed, some well-known drum passages from the old masters appear in textbooks with two versions—as written and as customarily played.

One contributing cause of our perplexity involves the *tie*, that little curved line that tells us to continue a roll from one note into another:



Trouble here stems from the many instances in which it should appear but does not. This in turn is due to the fact that the three-line abbreviation (meaning *roll* to the drummer) can be misleading if not fully understood. For most instruments this abbreviation denotes thirty-second notes; to the drummer it means *just a long tone*, produced by a roll comprising as many or as few beats as needed to fill a given duration.

From time immemorial drummers (and sometimes even tympanists) have been taught to break their long tones in the absence of connecting ties. Often this is the thing to do. Sometimes it is not. A writer without drum savvy on this point may fail to see the need of tying consecutive thirty-seconds, either in written-out or abbreviated form. In the study books they mean the same:



But since the drummer, with his two-beat or buzz roll, must ignore mathematical breakdown (except in those rare instances in which tempo and speed of hand alternation employed in producing the roll may happen to coincide) he definitely needs precisely tied rolls to guide him.

OFTEN WE CAN GUESS RIGHT

True, there are many instances in which the notation itself should be sufficiently clear:



When it is not, and the drummer boy is left to his own resources, he will do well to tie his rolls over more often than not. Tied rolls make for a more even flow of continuity and are less apt to make a leader tear his hair, scream, glare, mutter, weep, or look resigned, according to his current temperament.

There should be an almost invariable rule to tie *crescendo* and *diminuendo* rolls. There is nothing so musically tragic to me as to hear a band swell up to a great big climax—an uninterrupted *crescendo*—with every player streamlining to the top except a benighted snare drummer who, reading his rolls literally, burps out a series of short rolls that resemble nothing so much as a motor boat engine in trouble:

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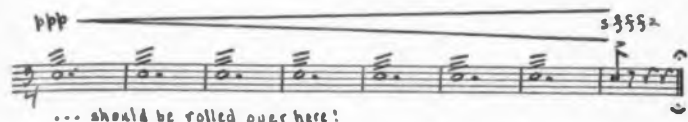
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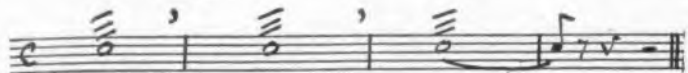
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... should be rolled over here!

On the other hand, when a definite break between rolls is desired, it is a simple matter for a drummer, upon ascertaining the desires of his conductor, to write *breathing marks* (') into his part—marks which to other players mean *take a short breath before attacking the following note*:



GREAT DISAPPOINTMENT

This one involves my good friend Ned Munro, live-wire alumnus of Harvard, class of 1915.

In 1940, Ned's class arrived at the status of the *twenty-five year class* and, as such, followed long-established custom by becoming the honored guest of John Harvard during Commencement Week and by making the customary gift of \$100,000.00 to its Alma Mater. Members of the honor class invariably have one heluva time for themselves during this week with their reunions, house-parties, the ball game, the amateur play, and the final dance at "Memorial." In 1940, the fifteneers proved no exception to the rule.

Ned was the one delegated to hire the class music and to see that the musicians did the right thing at the right time. This was and is a job to keep any man busy.

The outsider little realizes how much executive ability and savvy it takes to emcee a "show" of this sort through a week of festivities—or how a little touch to the music on the spur of the moment snaps up an otherwise dull performance of routine duties. It was Ned's job to keep things snapped up and, believe me, he did it. Believe me, too, we liked it, for the average musician prefers a hard, fast job that has pleased the customers to a dull, colorless performance that has done credit to no one.

The play featured by the fifteneers was one especially written for the class by Pulitzer-man John Marquand. This was a corking good play, but it is not for me to record it here. All I am interested in is the "great disappointment" experienced by certain of the musicians at the rehearsal the evening before.

It was a tedious rehearsal and long drawn out. That night the music setup was in the form of a theater-pit orchestra, placed in the *quadrangle* under a huge canvas tent. The night was hot. It had been raining, and under the tent it was stifling. We had started at seven in the evening and at eleven we paused for a rest. Hot, perspiry, tired, and with the thirst of stranded mariners, several of the boys sneaked through the yard out into Harvard Square and, since the drug stores were the only places open, proceeded to cool off with ice cream sodas.

Coming back to the quadrangle they were met by trusted and true friend Ned Munro, who had broken out a case of *ice cold beer, just for the band!*

This was not funny, friends. It was stark tragedy!

HOW'S THE SIGHT-READING, JUNIOR?

The rhythm example which follows is easy to a piano man, and to the double drummer it should likewise be easy. However, I've seen several of the skin-thumping brethren stumble, then trot out their assortment of alibis over this simple figure. Try it out on your set, *presto e con repetitione e what made you stop, Junior?*



"Student," Des Moines, Iowa, evidently feels the restive urge of youth, when he devotes time that could be more usefully employed in study and practice to ask: "In reading a score, which line does a drummer follow?" Well, bub, when you ask a silly question you get a silly answer. In reading a score a drummer follows the line of least resistance!

AUGUST, 1952

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*The facts in this narrative are taken from the book "My Life at the Drums" by Wm. F. Ludwig. Write for your free copy of the latest edition today.

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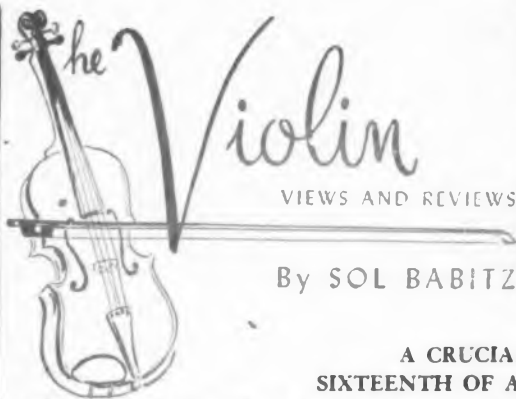
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VIEWES AND REVIEWS

By SOL BABITZ

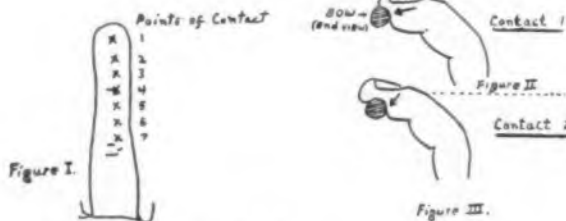


A CRUCIAL SIXTEENTH OF AN INCH

CONTROL of very short distances in violin playing is usually thought of in connection with left-hand technique, since a matter of a sixteenth of an inch, or less, can be the difference between pure and impure sounding intonation. However, tiny distances play an important role in the functioning of the right hand as well. One-sixteenth of an inch may sometimes be the deciding factor between good and poor bow control!

Many violinists, accustomed to playing with a certain bow grip which has certain functional drawbacks, are unaware that the cause may lie in the fact that they have never given any serious thought to the question of the exact position of the middle and ring fingers on the bow. While they are usually conscious of the position and role of the thumb and index finger, the next two fingers are given little or no attention.

On the palm side of each of these fingers there is one point where pressure from the finger is conveyed to the bow. This point of contact may be at or near any of the places marked X, and numbered from one to eight in Figure I.



Changing the bow grip slightly, one way or another so that the point of contact of the middle or ring finger is changed, will usually greatly modify the functioning of the entire hand. I have seen violinists with occasional awkwardness in certain bowings suddenly find that their difficulties were solved when they changed the point of contact of one or both of these fingers as little as one-sixteenth of an inch.

EFFECTS ON NERVES AND MUSCLES

The small change of grip strongly affects the functioning of the hand only partly because of a change of balance; there is also an indirect effect caused by the reaction of the muscles to the new "feel" in the hundreds of nerve endings in the finger.

Figures II and III show how greatly the "feel" and functioning of the finger can be affected by the slight change in contact of only one-sixteenth of an inch.

The arrows in the fingers in Figures II and III show the change in the direction of pressure caused by the change in contact. The effect on the hand of such a change in direction can be very great.

Of course, while such a change in contact may bring improvements to one violinist, it may be harmful to another. It is for each player to decide which changes to adopt.

NEED FOR INDIVIDUAL EXPERIMENTATION

However, it is impossible for a player to decide just how his grip will be improved by such changes unless he experiment carefully. *But it is precisely individual experimentation which teachers discourage today.*

In spite of the progress in teaching methods in recent years, the average teacher still believes that the bow grip which is best for him is best for all his students—an obvious absurdity. It is not easy to teach the student in such a way that he is able to develop his own grip as he

(Continued on page twenty-nine)

With the Bandmasters

THE OAK LEAF BAND

The Oak Leaf Band of Local 6, San Francisco and Oakland, California, is recognized today as an outstanding band in the Bay area, taking in San Francisco, Oakland, San Leandro, Berkeley, El Cerrito, and many surrounding areas with an aggregate population of over three million. Little did George Perry, owner and president, realize that the gathering of local musicians he assembled for a casual parade back in 1948 would develop into the band that has grown so in size and prominence. Its success is due to Mr. Perry's over-all guidance, co-operation



THE OAK LEAF BAND

of the band members and their wives, encouragement and help by Albert Morris, business agent of Local 6, Oakland, and president Charles Kennedy of Local 6, San Francisco.

The band gives concerts and plays for parades. Some of the affairs at which the versatile group performs annually are opening night of the Oakland ball park, the Livermore California Rodeo, the Alameda County Fair and Horse Show, religious festivals, fraternal organization parades, civic affairs of the cities of Oakland, San Francisco, and San Leandro, and concerts for wounded veterans at the various local hospitals.

Walt Nobriga is parade director, John Renden treasurer, and Manuel Medeiros concert director.

THE JOPLIN MUNICIPAL CONCERT BAND

Aware of the fact that it takes more than the trees and flowers to attract people to city parks, the Joplin, Missouri, Park Commission decided to sponsor a summer series of Sunday band concerts at Schiffer-decker Park, the largest public park of its municipal system. These twilight concerts are performed by the Joplin Municipal Concert Band under the baton of Dr. Eugene J. Rinaldo, who is not only an able musician and leader, but a physician as well.

The Joplin Municipal Concert Band is made up of twenty-five first-rate musicians, all members of Local 620, Joplin. Their programs consist chiefly of standard and classical numbers, as well as some of Dr. Rinaldo's own compositions and arrangements of unobtainable bandstrations. A new concert march, *Festivity and Diversion*, and a concert waltz, *Oriental Flowers*, both written by Dr. Rinaldo, were featured on recent programs. Popular marches and light novelty numbers are used as encores.

Instrumental soloists are drawn from the band's personnel. Members appearing as soloists are James J. Farrell, trumpet; Roy E. Ferguson, trombone and euphonium; Floyd Reed, baritone; Homer Clark and James F. Wees, clarinet; and Paul Jensen, bass saxophone. Miss Ada Margaret Carney, a well-known soprano in the district, also appears with the band at each concert.

Allotments from the Music Performance Trust Fund of the Recording Industry have been very helpful in securing advertisements for the programs, which in turn have yielded funds for more indoor band concerts during the winter season.

The Joplin Municipal Concert Band donates its time and talent to worthy charitable organizations. Over seven hundred dollars were raised by the band at a concert given during the March of Dimes drive last February, and three concerts were given during the month of May in

(Continued on page thirty-five)

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STRINGS

The Harmonica — for



John Sebastian

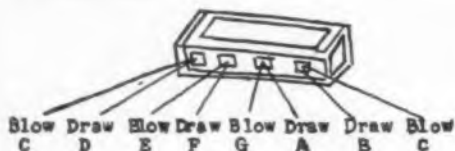
SIMPLE in construction, easy to manipulate, devoid of gadgets and light to carry, the harmonica is the ideal instrument to jig to, improvise on, march to, serenade with, and take on walks—in short, to have fun with. People all over the world—herdsmen of the Andes, cow-punchers in Australia, Chinese coolies, fishermen in Newfoundland, our own lumberjacks, ranchmen, mountaineers, have found this out. Of the “mountain Jims” of Maine, Robert P. Tristram Coffin writes, “Every man of them has a harmonica. They play them hard as they walk their narrow sheep-paths, play them till they pant for air. They cup them in their bony hands and get strange doubled melodies out of them. Some of them even play the harmonicas with their noses.”

The harmonica is not only a hobby instrument. It is an instrument virtuosi have devoted their whole lives to, have built successful careers around. But it is not quite accurate to say the youngster giving himself an impromptu concert on his way to the swimming hole and the virtuoso in Carnegie Hall use the same instrument. One should perhaps not speak of the “harmonica,” but of “harmonicas.” For the instrument comes in dozens of models and can be played in dozens of ways. Its two main categories, however, are the diatonic and the chromatic—the former roughly the hobbyist’s instrument, the latter, the virtuoso’s.

The simplest model, “Little Lady,” is a four-holed instrument scarcely domino-sugar-lump size, retailing at fifty cents. Diatonic in layout, it plays only the scale of C (piccolo range) in one octave. It has, however, in its repertoire “Drink to Me Only With Thine Eyes,” “Home, Sweet Home,” “Joy to the World,” and some hundred other hymns and folk songs. Eddy Manson tells me it’s what he started on, when he was three years old. His mother used to tie it around his neck to keep him from swallowing it.

Other models in popular use have additional octaves below this initial scale, or have a double row of holes an octave apart (for added power) or have “echo” effects, or chording notes, or any of a number of variations on the diatonic scale in practically any key. They all operate on the principle of the “free reed.” That is, the tones are produced by air mouth-blown or mouth-

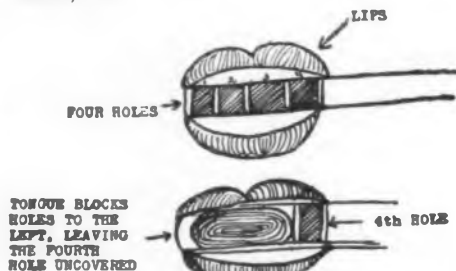
drawn, over thin strips of non-rustable metal alloy attached at one end only. The “Little Lady” has eight such reeds, that is, two for each of its four holes:



Each pair of reeds on this “Little Lady” gives two separate notes of the scale, one on the out-breath, and the other, a tone or half-tone distant from the first, on the in-breath. Such alternate functioning is the result of one of the pair of reeds being attached at the side away from the lips and the other at the side next to the lips.

Almost all harmonicas (diatonic and chromatic) are constructed on the basis of the foregoing reed arrangement.

The problem of note-selection—the breath ordinarily would vibrate four reeds, since the mouth covers four holes—is met in the simplest fashion. The tongue is used to shut off extraneous sounds by blocking off the holes not needed, thus:



Sketch by Eddy Manson.

In this respect the tongue serves the same purpose as do the violinist’s fingers.

Note that the process of breathing in and out is reversed for the last two notes of the scale, a device which makes possible easy execution of octaves (the two middle holes stopped by the tongue) and (in larger models) a rounding off of the scale pattern, allowing the next scale to begin, like its predecessor, with “blow.” (It would be confusing to the player, were one “C” sounded by means of the breath blown out and another by means of the breath drawn in.) In a word, uniformity of scale technique is achieved—much as it is on the piano keyboard.

Because they are limited to a scale pattern devoid of accidentals, such harmonicas as these—“Little Lady,” “Echo,” “Warbler” and “Marine Band”—are largely confined to the playing of simple folk-like melodies. They can’t modulate. They can’t play chromatic passages. They can’t



play atonal music. Until 1918, therefore, the harmonica was looked on as little more than a toy. That year, however, the chromatic harmonica first appeared, graduating the lowly “mouth organ” into the class of a true musical instrument, one that can not only modulate but

Two harmonica experts assisted the writer in the preparation of this article: Eddy Manson and John Sebastian. The former is a native of New York City where he attended the Juilliard School of Music from 1937 to 1942, earning a diploma in clarinet and doing post-graduate work in composition. After a number of appearances with the Harmonica Rascals, he began work as soloist on the harmonica, making annual trans-continental tours and giving concerts at Town Hall in New York. In November of 1947, at the Brooklyn Academy of Music, he gave the first performance of a Suite for Harmonica by Darius Milhaud, the eminent French composer. A winner of the Elizabeth Sprague Coolidge Award in Composition in 1942, he has published a number of his own works for harmonica, and was instrumental in the decision of the A. F. of M. to admit performers on the harmonica as regular members, and to recognize the harmonica as a legitimate musical instrument.

John Sebastian gave his first public performance on the harmonica as soloist with John Philip Sousa’s Band. After graduation from Haverford College in Philadelphia (his father was a Philadelphian banker), he went to Rome to study international law, but soon abandoned diplomatic ambitions, and turned to his real love, music, as a career.

In the nightclub field he was an immediate success. He was also heard on such network programs as “We, the People,” “The Camel

also accompany itself and (that *rara avis* in the wind instrument category) play in chords! Within its three- or four-octave range, it can play quartets, rhapsodies, tone poems, concertos in major, minor and even atonal patterns. In the four-octave instrument is contained a range quite equal to that of the most versatile of wind instruments. As for the three-octave (from Middle C) Eddy Manson, who uses it, says it provides quite adequate scope for his highly varied repertoire and seems to him more compact and flexible than the four-octave chromatic harmonica.

The means by which the chromatic harmonica achieves such flexibility is simplicity itself. The double row* of holes:



gives, for the upper row, the C major scale, and, for the lower, the C sharp major scale. The notes are arranged thus, the smaller letters indicating the notes sounded when the breath is drawn in:

One look at the first “C” with the C-sharp in the hole immediately beneath it would give the uninitiate the idea that here was chaos indeed!

* On the actual instrument this looks like one row of holes from the outside. The division into two is in the interior mechanism.

Hobbyist and Virtuoso

Caravan," the "Hildegard Show," the "Jack Smith Show," "Texaco Star Theater," and the "Chesterfield Show." During World War II, he was much in demand for Red Cross Rallies, War Bond Drives, and the March of Dimes.

Mr. Sebastian gave a New York recital in Town Hall, then was engaged as soloist with the Rochester Civic Symphony, the N.B.C. Orchestra and the Radio City Music Hall Symphony. The list has grown now to include the symphony orchestras of Louisville, New Orleans, Fort Wayne, Toronto, Kansas City and New York. His first performance with the Cleveland Symphony aroused such enthusiasm that he was recalled for a second performance that same summer and has been re-engaged since. A solo recital tour proved that he—and the harmonica—had arrived.

Proof of the growing acceptance of the harmonica as a musical instrument worthy of taking its place in the family of symphonic instruments is shown in the interest that Mr. Sebastian has stimulated among outstanding modern composers. Norman Dello Joio and Ernest Bacon have dedicated harmonica compositions to him. George Kleinsinger's "Street Corner Concerto" was introduced by him with the Boston Pop Orchestra under Arthur Fiedler.

Between July 17th and 27th when the 500th anniversary was observed of the founding of the world's first harmonica factory in Troesingen, Germany, Mr. Sebastian was guest of honor and chief soloist.

For in an ordinary harmonica this would mean the two notes C and C-sharp would be sounding together, as well as the D and D-sharp and the E and F! In the chromatic harmonica, however, such cacophony is avoided by an ingenious device. A lever (see arrow at right of harmonica) allows the player to "shift gears" between the rows, throwing first one and then the other into audibility, in fact, making impossible the simultaneous sounding of both. By means of this lever and the shutter it regulates, the harmonica becomes, to all intents, two instruments exclusive of each other yet interchangeable with split-second rapidity. In fact, the player can actually trill between them! When the lever is pushed out, the lower row (C-sharp scale) is shut off. When the lever is pushed in, the upper row (C major scale) is shut off. By shifting the lever back and forth, the player is thus allowed complete chromatic coverage through three octaves—or, as is the case with the longer instrument such as John Sebastian uses, through four octaves. Here is an instrument, then, quite as versatile in range, tone-color and dynamics as many of the woodwinds, and certainly richer than any of them in chordal possibilities.

Tone Color

The chromatic harmonica's tone color has an over-the-hills-and-far-away quality pointing back to its ancestor, the Pan's pipes. Held at the lips, hands cupped around it, it gives the player the sense, more perhaps than does any other instrument, of being able to get what he wants when he wants it. Its range, whether three octaves (starting from Middle C) or four octaves (from

low E below Middle C) allows it to benefit from the vast literature of violin music, as well as from much woodwind and vocal music.

Force and Finesse

Breath is the motive power on this instrument. "Bowing of the breath" is the way John Sebastian describes it. However, though the parallel between violin bowing and breath outlay is particularly intriguing—the breath must be hoarded to make it do for several notes or blown out on a single tone in order to get back into the "indraw"—there is a marked difference between the harmonica's use of in and out breathing and the violinist's use of up and down bowing. The violinist's bow may sound any note both on "up" and "down" while the harmonica player's breath automatically changes pitch at the turn from "out" to "in"; he breathes out, for instance, to sound G and in to sound the A a tone above it. The harmonica player must thus plan his breathings with a nicety unknown to the violinist in calculating bowings. In a word, breath is to him both motive power and tone designator. John Sebastian tells me he sometimes remembers an entire composition in terms of intake and outlay of breath.

Another point: the harmonica player, since he must always be in readiness for both indraw and outlet of breath, must keep his lungs in a half-filled state. True, to make for smoothness of exhalation, the nose is often used as an escape valve for unused air. But breath taken in necessarily means tone. The act of breathing must therefore be regulated with finesse. Air to the harmonica player is as carefully harvested as it is lavished by the accordion player.

Breath is by no means the harmonica player's only concern. The tongue is as busy as a politician's during a campaign tour. It not only shuts off notes, but provides, by its movement, chord accompaniment. The throat is employed in a gargling effect for one type of tremolo. (Eddy Manson's name for it is the "palate roll.") The growl is used with sliding notes in the more jazzy type of harmonica playing and the throat can also provide a very beautiful vibrato, in the lower registers.

To Amplify the Tone

The hands holding the instrument have something to do with another type of vibrato, and they provide as well a "resonance chamber," by forming a cup about the instrument. Moreover, by their position, tones are colored to sound like oboe, clarinet, flute. In dance orchestras this ability of the harmonica to simulate other instruments is utilized to the full.

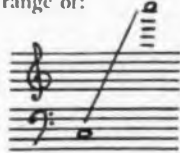
Composers naturally got excited about this wind instrument which could play in double stops, and started writing music for it. At first, their works bore little relation to the possibilities and limitations of the chromatic harmonica. The player's constant need to measure and manipulate his breath supply, the significance of "blow" and "draw" notes, the chordal complexities, were overlooked. Much of what was written turned out therefore to be unplayable.

At this point Mr. Sebastian decided to give them a helping hand. He made a chart telling just what the instrument could and could not

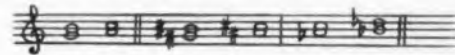


Eddy Manson

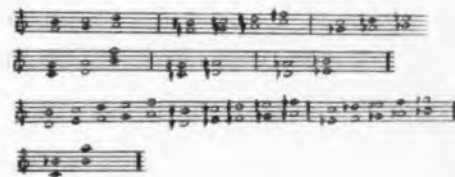
do. We note from it the four-octave chromatic harmonica has a range of:



with two additional semitones possible above the highest C. All octaves are possible, and all thirds, with the exception of:



The following fourths, fifths, sixths and sevenths are possible:



The following chords are possible in any position on the instrument:



and the following cadences are also possible in all four octaves (in "blow" tones):



as well as these chord tonguings:



The following trill combinations can be executed:




(Note: all of the above apply also to the three-octave chromatic harmonica, starting from Middle C instead of low C.)

(Continued on page thirty-seven)

HOLTON STAR ALBUM

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TRUMPET TALK
by Dan Tetzlaff



THE trumpet graduated from military, municipal and festive use to the refinement of indoor, orchestral surroundings during the seventeenth century. Monteverdi wrote for five trumpets in his opera "Orfeo" (1607). The experiment of this much brass in an orchestra composed mainly of strings with harpsichord was not successful; however, fifty years later when oboes, flutes, horns, and bassoons were added, the trumpet was a welcome voice, and indeed almost immediately assumed a commanding position. For almost a century it was used in all sorts of bold, bravura passages—solos or obbligatos in the high register. In his great choral works, Bach writes the trumpet in unison with many florid soprano chorus parts. Bach often wrote for three trumpets. The two high parts were called *clarion*; they were elaborate and melodic, and called for playing in the instrument's top octave. The third part, called *principale*, was lower and simpler. It is interesting to note that in our times, *principal* signifies the first, or top-voiced player.

TRUMPET GUILDS

Orchestral three-part writing was not something new, for it had been developed in the fanfares and heralding played by municipal trumpeters from watch tower positions. Medieval trumpeters, like the men in other trades and professions, united in groups called guilds for the purpose of developing and protecting their skills. A modern likeness would be an exclusive bugle corps. There is no denying the guilds were effective groups; their members developed trumpeting to a point declared "impossible" by men of succeeding generations. Like the great Italian viol makers, these Germanic trumpeters took their secrets with them, leaving but little behind for modern museums and libraries.

TRUMPETS IN EARLY ORCHESTRAS

Two trumpets was the normal number in the first balanced orchestras, the same as for the other winds. In operatic or choral works, however, another pair—or just the third trumpet—was often added. Haydn used three trumpets in "The Seasons." Weber used four D trumpets in "Euryanthe" and "Oberon," and Mendelssohn used three C trumpets in "Midsummer Night's Dream."

Bach and Handel wrote mainly for the trumpet in C or D. However, in the "Brandenburg Concerto No. 2," Bach calls for the higher F trumpet. Later, Mozart requisitions the E-flat trumpet. Instruments in B-flat and F became common still later, and in turn were followed by their "close cousins" in B, A, and E. As the trumpet could produce only a fixed series of notes, it was necessary to build instruments, or "crook" them, i. e., make it possible for them to play in any of several keys by inserting various lengths of tubing into the main pipe at one of the U bends. Modern instruments are never altered beyond a semitone, but the old ones, of necessity, were probably altered as much as a third, or sometimes more.

THE HARMONIC SERIES

We are, of course, discussing the natural trumpet. (Valves do not appear until 1815.) Natural trumpets, and bugles, can play only the notes of the harmonic series. These so-called "bugle notes" are:



Almost everyone is familiar with numbers two to eight of the series, for they are considered to encompass the normal range of the instrument.

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Fewer people know that No. 1, the fundamental tone of the instrument (often called "pedal tone") is there, and is possible for the players with very flexible lips. Its coarse sound, and the difficulty in producing it gives the fundamental a most limited musical value.

Those who have heard such outstanding contemporary high note artists as Maynard Ferguson or the late Al Killian know that the trumpet can ascend on up as far as another octave or more if played by one with extremely developed power. Yes, that is D above "double high C," and all of these notes can be played "open."



Note in Figure 1 and Figure 2, the pitch, and the interval relationship of each tone. The black notes are false to our modern scale in the way indicated above the note. The eleventh harmonic, written F, appears in ancient music both as F-sharp and F natural, it being possible to "lip it" nearly in tune either way. The intonation of all the rest of the higher harmonics is governed really more by the lip than by the instrument.

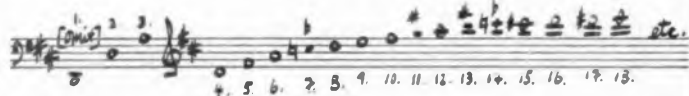
To produce the above sounds, without valves, you would need a C trumpet about four feet long—and a very, very good embouchure. Playing the series as written on the open B-flat trumpet would be an almost equally difficult feat, but of course the notes would sound a tone lower, or in the key of B-flat, not C.

On the modern valve instrument, the harmonic series is possible on each of the valve combinations. Above is a chart of the "open notes," which as we note sound in the key of B-flat. The second valve gives the series in A:

- first valve—A-flat
- first and second valves—G
- second and third valves—G-flat
- first and third valves—F
- first, second and third valves—E

If you keep all three valves of your modern B-flat trumpet depressed, you have a trumpet in E. Now pull out the tuning slide as far as possible. This gives you E-flat. Next extend all the small valve slides, and you get down to low D. Now you have a facsimile of the natural trumpet in D as was used in Bach's day.

Put on your best "high note mouthpiece" and see how many harmonics you can play.



This is the harmonic series in D concert. Trumpeters must think up, and transpose up a whole step.

Try to play through three octaves. Forget No. 1, the pedal tone, and start with No. 2. If you can climb to No. 18, you are a "Maynard Ferguson eight half-steps lower." If you get No. 16 you are playing the same as written high E, for the B-flat trumpet, and that is still an accomplishment to be proud of. If the limit of your ascent is the regular "high C," you can still get the fun of playing up to the sixteenth open tone—if you have a friend who plays double horn. The B-flat part of that instrument is exactly twice as long as a trumpet. Your eighth harmonic, then, and his sixteenth, will sound the same pitch, so, if you can fit a cornet mouthpiece to the lead pipe, you can play between No. 8 and No. 16 without having to practice any further lip exercises. You would be playing Figure 2 an octave lower, and playing as if the horn were a sort of narrow bore B-flat bass trumpet.

Now think of your playing value to the old trumpeter's guild. If you could play up to the sixteenth or eighteenth harmonic on the low D trumpet, you would be the "prima donna" of the guild; you would play all the high clarion parts in the festival fanfares, and the solo parts in Bach's cathedral orchestra. If you could play to only the eighth harmonic or so, you would play *principal*, and content yourself with providing a good firm "bass tone" to the trumpet trio.



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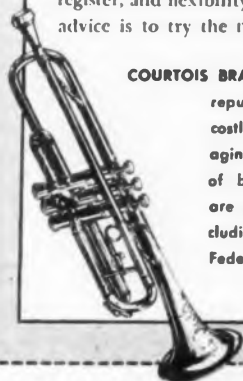
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Modern Dance Arranging

By OTTO CESANA



In the previous installment you were required to make a Trio and Piano Accompaniment arrangement of the chorus of a popular song. Looking over some assignments I find that students encounter most trouble with the bass part. The general over-all advice is that the bass move from an upper to a lower note. This is the normal movement of a bass and should be pursued assiduously unless an insurmountable problem arises; then a common sense craftsmanship should prevail. Incidentally, when the bass moves as indicated previously, the notes encountered will generally be tonic and fifth, then fifth and tonic.

The bass is the most difficult part to write in an arrangement, but the student should not become discouraged. Time and perseverance can overcome all obstacles.

LESSON NO. 2. RANGE OF THE INSTRUMENTS

As this is the proper place to discuss the range of the various instruments, below is a chart showing the written range and the actual sound of the various instruments.

Only those instruments which are used in the average dance combination are discussed.



While the above represents the almost maximum range of the various instruments (unusual performers being able to extend these ranges considerably), the student is advised to stay within several tones of the above limits.

THE ORCHESTRA

The size of the orchestra with which we will work will be as follows: Three violins, two E-flat alto saxes (change to B-flat clarinet ad lib.), one B-flat tenor sax (change to B-flat clarinet ad lib.), two B-flat trumpets, one trombone, one bass, one guitar, one drums, one piano.

THE FIRST CHORUS

After the trio and piano accompaniment has been written the next step is to arrange the first chorus. This is usually in ensemble for the first sixteen measures, saxes and strings for the next eight, and ensemble again for the last eight, which, of course, should include a suitable first ending. (Incidentally, the introduction will be discussed later. Now we want to follow through with the material we have at hand.)

THE SCORE

The first step is to make a six-line concert score. (See the following.) On ordinary twelve-line paper you can get two systems containing six measures each.

VOICING—ENSEMBLE

The voicing for the first ensemble chorus is as follows:

THREE VIOLINS

Play the trio an octave higher.

THREE BRASS

Play the trio as written. (When the melody carries the trombone to a too high register, the brass may be written in "open" position.)

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THREE SAXES

The tenor plays the melody an octave lower than the first trumpet.

The two altos play the two harmony notes above the tenor. (Same notes as trombone and second trumpet when brass is playing in close harmony.)

TRIO SOLI

When only the sax or brass section alone plays the melody, then that particular section plays the trio as written. The strings play an octave above when the saxes take the melody and remain tacet when the brass alone is playing.

Below is a concert score of the trio and piano accompaniment example.

Start with feeling

Exercise—Make a First Chorus concert score of your Trio and Piano Accompaniment. Write on one side of the paper only.

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The Violin - - - Babitz

(Continued from page twenty-two)

grows into the advanced stage. To do this the teacher must be self-effacing as regards his own bow grip, and teach a grip which has medium characteristics.

In order to avoid peculiarities in the gripping of the bow, care should be taken not to over-emphasize the role of the index finger and the middle finger. Any system which teaches that one of these fingers is the chief bow gripper and bow controller teaches not a universal truth but merely a prejudice of the teacher. In the normal gripping of an object, the hand does not naturally press one finger continuously more than any other but rather holds the object with more or less equal pressure of the fingers opposite the thumb. Some people naturally hold the index finger opposite the thumb, some the middle finger, some between the two. The teacher should determine which type his student is, permit him to hold the bow in his natural manner and encourage the equal pressure of all the fingers.

With such a beginning the student should be in an advantageous position, after a few years, to start experimenting with various points of contact, knowing that his hand is free to develop its natural bent without the need for overcoming a peculiar grip which might interfere with his choice.

The professional who is seeking to improve his grip by experimenting with different contacts should remember that his own grip has become set in peculiar ways and that only a very small leeway exists for changing. The shifting of one-sixteenth of an inch one way or another may prove too much of a change. Then again—it may reveal unexpected possibilities for improvement.

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OFFICIAL PROCEEDINGS

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

SECOND DAY

NATIONAL GUARD ARMORY — SANTA BARBARA, CALIF.

June 10, 1952.

The session is called to order at 10:00 A. M. by President Petrillo.

The Committee on Law reports through Chairman Repp.

RESOLUTION No. 2.

LAW

WHEREAS, The Constitution and By-Laws of the Federation does not uphold local autonomy in adopting laws requiring members to attend set number of general meetings before they can become eligible for nomination and election as local officers, delegates to the National or State Conventions, etc., and

WHEREAS, It is a known fact that active members attending regular general meetings are better qualified to serve as officers or delegates, since they are currently informed on local activities and recognition of members' problems and, therefore, are in a better position to introduce and promote structural changes in both local and national laws; therefore,

BE IT RESOLVED, That local autonomy be upheld by the International Executive Board on local election laws pertaining to the above.

The committee report is unfavorable.

The report of the committee is adopted.

RESOLUTION No. 3.

LAW

WHEREAS, A three-year minimum on the time limit for preferring charges or filing claims often makes it difficult for Trial Boards of locals to settle charges or claims satisfactorily due to length of time elapsed, and

WHEREAS, The time limit for the preferring of charges or filing claims should be left to the discretion of the individual locals; therefore,

BE IT RESOLVED, That the last two words of Article 12, Section 32, be changed to read "ninety days."

The committee report is unfavorable.

The report of the committee is adopted.

RESOLUTION No. 5.

LAW

WHEREAS, Many local unions in the Federation have a seasonal business (three or four months a year), and

WHEREAS, Because of this, these locals have an overflow of transfer members during these seasonal periods, thereby causing great hardship and difficulties for both the local member and the transfer member; therefore,

BE IT RESOLVED, That any local union of the American Fed-

eration of Musicians may enjoy the privilege of restricting the total number of transfers permitted to be placed on deposit with the local union on a quota basis of 10% of the total number of members of the local union.

The committee report is unfavorable.

Discussed by Delegate Wayner, Local 655.

The unfavorable report of the committee is adopted.

RESOLUTION No. 4.

LAW

In compliance with Article 28, Section 4, we herewith submit a resolution to be presented at the Convention at Santa Barbara, California, this next June 9, 1952.

The resolution has to do with the increase in Executive Board Members and is as follows:

WHEREAS, The American Federation of Musicians has in the past ten years had a large increase in membership resulting in increased work of its officers, and

WHEREAS, The American Federation of Musicians has for many years set aside one member of the Executive Committee from Canada, thereby recognizing the feasibility of our members being represented by national or regional districts, and

WHEREAS, Increasing the number of Executive Committee Members from five to seven would be but a meager expense to the Federation, and

WHEREAS, By the nomination and election of delegates from designated districts would be more representative of the entire membership, therefore,

BE IT RESOLVED, That Article 8, Section 1, of the Constitution under OFFICERS be amended to read as follows: The officers of the Federation shall consist of a President, Vice-President, Secretary, Treasurer, elected at large, and an Executive Committee of seven members elected from designated districts, these districts to be: District No. 1, to be known as the Northeastern District and to include all locals in the states of Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut, New York, Pennsylvania, New Jersey, Delaware and Maryland; District No. 2, to be known as the Central District and to include all locals in the states of Ohio, West Virginia, Kentucky, Indiana, Illinois, Michigan and Wisconsin; District No. 3, to be known as the Southeastern District and to include all locals in the states of Virginia, North Carolina, South Carolina, Tennessee, Mississippi, Alabama, Georgia, Florida, that part of Louisiana that is in the jurisdiction of Locals 174, 496 and 538, the District of Columbia and Puerto Rico; District No. 4 to be known as the

Northwestern District and to include all locals in the states of Minnesota, Iowa, North Dakota, South Dakota, Nebraska, Montana and Wyoming; District No. 5, to be known as the Southwestern District and to include all locals in the states of Missouri, Arkansas, Kansas, Oklahoma, Texas, Colorado, New Mexico and that part of Louisiana that is in the jurisdiction of Locals 116 and 425; District No. 6, to be known as the Western District and to include all locals in the states of Washington, Oregon, Idaho, Nevada, Utah, Arizona, California, the Hawaiian Islands and Alaska; District No. 7, to be known as the Canadian District and to include all of the locals in Canada. The executive member from Canada may be designated as special representative of Canada, at additional compensation to be determined by the Executive Board.

BE IT RESOLVED, That Article 8 Section 1 of the Constitution, under OFFICERS, be amended to read as follows: "The officers of the Federation shall consist of a President, Vice-President, Secretary, Treasurer, and an Executive Committee of seven members elected at large, with the proviso that one member of said Executive Committee must be a resident of Canada, and who may be designated as Special Representative for Canada, at additional compensation to be determined by the Executive Board. Collectively, these officers shall constitute the Executive Board.

The committee report is unfavorable.

Discussed by Delegate Ernie Lewis, Local 771, and Chairman Repp.

The unfavorable report is adopted.



INTERLUDE AT THE CONVENTION: Dale Hendry (left) and Bob Guterriez (right) receive congratulations from President Petrillo on winning musical scholarships for further study in Hollywood on clarinet and drums, respectively. Their scholarships were awarded by the Santa Barbara Boys' Club.

Collectively these officers shall constitute the Executive Board."

BE IT FURTHER RESOLVED, That all other Articles or Sections of same in conflict with this resolution be amended to comply with same.

The committee reports the resolution unfavorable.

The report of the committee is adopted.

RESOLUTION No. 1.

LAW

WHEREAS, The American Federation of Musicians has in the past few years increased its membership tremendously, with the result that it has also increased the work of its officers, and

WHEREAS, The American Federation of Musicians has in the past years elected only five members at large to the Executive Committee, one member of which must be from Canada, and

WHEREAS, Increasing the number of Executive Committee members from five to seven would be but a meager expense to the Federation and at the same time give the rank and file membership more representation on the Board; therefore,

The following communications are read and ordered spread on the minutes:

James C. Petrillo, President, American Federation of Musicians, Convention Headquarters, Hotel Carrillo, Santa Barbara, Calif.

Kindly convey to all officers, assistants and delegates, my high regards and best wishes for a successful convention. Please believe me, I deeply regret being unable to attend this convention.

J. W. PARKS.

James C. Petrillo, President American Federation of Musicians, Care American Federation of Musicians Convention, Santa Barbara, Calif.

My best wishes for a successful meeting; regards to all the delegates.

ED. S. MOORE.

James C. Petrillo, American Federation of Musicians, Hotel Carrillo, Santa Barbara, Calif.

Cordial greetings to you, your officials and delegates, from British Musicians Union and International Federation of Musicians.

INTERNATIONAL MUSICIAN

James C. Petrillo, President
American Federation of Musicians
Convention Headquarters
Santa Barbara, Calif.

My son's graduation this week prevents my attendance at the Convention; best wishes to the officers, delegates, friends, Mr. Cohan and members of the location committee, and especially my co-delegates, Messrs. Chapman and Ambler, for a most successful convention.

NICHOLAS A. NARDUCCI,
President, Local 319.

American Federation of Musicians
Convention, Santa Barbara, Calif.

Aloha and good luck to the officers and delegates of the convention, from Local 677, Honolulu. See you in Hawaii soon—if not, sooner.

Sincerely,
B. PETERSON,
RAY TANAKA,
JOHN AKAKA,
ALVIN K. ISAACS.

The Committee on Good and Welfare reports through Chairman Stokes.

RESOLUTION No. 12. GOOD AND WELFARE

WHEREAS, Although the traveling scale for Ice Shows compares very favorably with the scales of other types of entertainment, nevertheless no provision is made in the Constitution for additional rates to be paid to key men. Inasmuch as these men bear the brunt of the musical accompaniment of shows of this nature for the reason that, due to high costs the promoters of these shows do not carry more than four or five men, and rely on local orchestras to provide the rest of the musical accompaniment, the scale should provide that these key men should receive at least \$10.00 per week in excess of the scale set out in the Constitution; now, therefore,

BE IT RESOLVED, That the President be instructed to make the necessary revision to the Constitution.

The committee report is unfavorable.

The report of the committee is adopted.

RESOLUTION No. 10. GOOD AND WELFARE

WHEREAS, Present territories and jurisdictions granted to the various locals of the A. F. of M. by the Federation have in many instances outgrown their original boundaries as a result of increased population and rapid expansion of cities, towns and suburbs over the intervening years, and

WHEREAS, Locals who were originally given large areas in the early years of organizing the A. F. of M. have in certain cases found themselves with territories beyond successful policing geographically, due largely to fast growing conditions beyond their control, and

WHEREAS, As a result of this natural change in conditions over the years, non-union activities have increased considerably in jurisdictions of several locals not able to cope with these changes occurring regularly in the musical field because of spread-out territories, and

WHEREAS, These non-union units and other resultant conditions are a constant threat to adjoining locals with smaller territories be-

cause it sets up a "no-man's" land between locals, especially where it is too far out for one local to police but is on the borderline of the adjoining local who cannot police that particular area because it is not located in their jurisdiction, and

WHEREAS, Many locals are now at a disadvantage in employment opportunities and proper policing of A. F. of M. policies because of limited territories and large memberships; therefore,

BE IT RESOLVED, That this Convention go on record as recommending that Traveling Representatives, or a committee appointed by the President, be authorized to make a study of and/or investigate all present jurisdictions of locals, requesting same for the purpose of re-orientation or redistribution of their territories where legitimate facts and figures geographically and otherwise are presented by the locals concerned and which warrant such changes.

FURTHER, BE IT RESOLVED, That if this resolution is adopted by the Convention the International Executive Board be empowered to make these changes where necessary for the good of the Federation.

The committee report is favorable with the recommendation that the resolution be referred to the President.

The report of the committee is adopted.

The committee reports Resolutions Nos. 11 and 14 together.

RESOLUTION No. 11. GOOD AND WELFARE

Proposed resolution pertaining to Article 20, Section 2-A through Section 2-D.

WHEREAS, The pay scale for traveling musicians on Ice Shows has not been adjusted in several years, and

WHEREAS, There has been a considerable cost-of-living rise in the past few years due to inflationary processes of our economy and the present world conflict, and

WHEREAS, Income taxes have risen several times in those years with a possibility of a future rise, along with social security taxes and other taxes such as excise taxes on consumer goods, thereby reducing take-home pay, and

WHEREAS, Costs of transportation and hotel accommodations have increased, and

WHEREAS, Brother musicians in local jurisdictions in some cases receive a wage in excess of the traveling scale presently in force for musicians who travel with ice shows; therefore,

BE IT RESOLVED, That a study be made of the Ice Show scale for traveling musicians and that the factors presented be taken into consideration in this study, and a pay raise be recommended and put into effect as soon as possible.

RESOLUTION No. 14. GOOD AND WELFARE

WHEREAS, The scale for Ice Capades, Ice Follies, and all similar ice shows has not been raised for a considerable period, and

WHEREAS, The cost of living for musicians traveling with these productions has increased, and

WHEREAS, Several locals have scales for these productions which are higher than the scale set by the

Federation for traveling musicians, and

WHEREAS, There is no provision in the present scale governing these productions for an assistant leader or librarian, or for arranging and copying, and

WHEREAS, Most productions of this nature carry assistant leaders, and because there is no provision for librarian services, arranging, or copying, assistant leaders are compelled to render these services without receiving remuneration; therefore,

BE IT RESOLVED, That Section 2 of Article 20 be repealed and the following schedule be substituted:

A—When playing week stands, 8 performances or less (excluding Sundays):

Per man	\$165.00
Assistant Leader	200.00
Leader	236.50

B—When playing broken weeks, i.e., when company shows in more than one town in a given week:

Per man	\$176.00
Assistant Leader	220.00
Leader	258.50

C—Additional performances during week (excluding Sunday): Pro rata.

D—The price for each Sunday performance and for each performance when the engagement ends with a fraction of a week, known as single performance price:

Per man	\$22.00
Assistant Leader	27.50
Leader	33.00

E—Acting as librarian (assembling and breaking down books, marking cuts, cutting and pasting, but no writing of any kind) in addition to playing or conducting:

Per week	\$25.00
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F—Arranging:

Not more than 10 parts	
per score page	\$3.00
Not more than 18 parts	
per score page	4.00
Not more than 25 parts	
per score page	5.00
More than 25 parts,	
each additional part	
per score page	.25

Adding parts to an existing arrangement, or orchestrating without score:

Per 12 staff page	\$1.10
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A score page shall consist of not more than 4 bars of music per page.

G—Copying orchestra parts:
Single per page \$.60
Copying double stave parts:
Per page \$1.20

Copying orchestra parts on any kind of reproduction paper, double the respective rates.

A page shall consist of not more than 12 staves per page.

The committee recommends that the resolutions be referred to the President.

The committee recommendation is adopted.

RESOLUTION No. 13. GOOD AND WELFARE

WHEREAS, The type of entertainment presently being offered by Ice Cycle Shows has changed considerably and includes presentations such as "Snow White and the Seven Dwarfs," "The Student Prince," etc., and

WHEREAS, The vocal parts of these productions are taped without orchestration, and

WHEREAS, The leader is required to use head phones and conduct the tape recording and the orchestra, in order that perfect synchronization may be achieved; now, therefore,

BE IT RESOLVED, That the remuneration to the conductor should be increased accordingly, and that the matter should be referred to the International President to make sure that the conductor receives the due reward.

The committee recommends that the resolution be referred to the President.

The recommendation of the committee is adopted.

RESOLUTION No. 15. GOOD AND WELFARE

Submitted by A. F. of M. Local 664.

WHEREAS, New members initiated into the American Federation of Musicians are often confused regarding the union movement, it being difficult to give said new members a clear and undistorted picture of the Federation and its many benefits, and since the Federation magazine does not reach new members until a considerable time after initiation so they may become familiar with the Federation and its principles, and

WHEREAS, The future of the labor movement depends on new members, properly instructed; therefore,

BE IT RESOLVED, That the Federation issue printed, illustrated leaflets portraying briefly and pointedly the advantages of the American Federation of Musicians and membership therein, to be handed by the Secretary of each local to new members upon their initiation.

The committee report is favorable.

The report of the committee is adopted.

The Committee on Measures and Benefits reports through Chairman Ringius.

RESOLUTION No. 6.

MEASURES AND BENEFITS

WHEREAS, Organized labor throughout the United States and Canada has been making every effort to reduce the working week to 40 hours of five days, and

WHEREAS, Traveling musicians have, until quite recently, been obliged to work a seven-day week, and

WHEREAS, The Federation in the past little while has made changes whereby the six-day week is effective in most engagements, and

WHEREAS, It is logical that the Federation should be consistent in these matters; now, therefore,

BE IT RESOLVED, That in all sections of the Constitution where the words "seven days a week" appear, that these should be eliminated and that no man should be required to work more than six days per week, Sundays excluded, and that the President be instructed to continue to make these changes as agreements, which already include them, expire.

The committee recommends that the resolution be referred to the President.

The recommendation of the committee is adopted.

RESOLUTION No. 7.

MEASURES AND BENEFITS

We, the undersigned, members of Local 187, A. F. of M., wish to submit to the Convention of the American Federation of Musicians the following resolutions:

WHEREAS, Business Agents of locals often experience difficulty in making 10% Surcharge collections due to lack of proper identification, and

WHEREAS, The lack of proper identification sometimes results in payment to unauthorized persons, and,

WHEREAS, Proper identification would at all times assure payment to authorized collectors; therefore,

BE IT RESOLVED, That a uniform identification card for Business Agents be made available to all locals of the A. F. of M., and that a picture of the card be printed in the "International Musician."

The committee reports the resolution unfavorably.

The report of the committee is adopted.

RESOLUTION No. 8.

MEASURES AND BENEFITS

WHEREAS, Declining membership rolls has decreased the amount of dues collected by locals, and

WHEREAS, Locating the annual Convention on either the East or West Coast makes it expensive for small locals to send delegates, and

WHEREAS, These small locals wish to participate in these Conventions; therefore,

BE IT RESOLVED, That every effort be made by the Location Committee to locate Conventions in the central part of these United States.

The committee reports the resolution unfavorably.

The report of the committee is adopted.

MEMORIAL SERVICE

The service is conducted by Vice-President Bagley.

Musical numbers by string ensemble, all members of Local No. 308, personnel and instrumentation as follows: Henry Cantor, Conductor; Stefan Krayk (concert master), Henry Schwab, James Campiglia, Jr., Joy Aarset, Laurie Jacobsen, Fred Cianci, violins; Desmond Kincaid, Gwendolyn Smith, violas; Lois Lemon, Ann Havakorst, cellos; Louis Silva, John Siel, basses.

- (1) Come Unto Him
(From the Messiah)Handel
- (2) Andante movement for violin
from Concerto in G Minor
.....Vivaldi

Stefan Krayk, soloist

- (3) Pastorelle Symphony
(From the Messiah)Handel

FAREWELLS

Our annual Memorial Service is at hand. Each year we scan a new list of those who in the preceding year have paid the last debt to nature. Father Time, like the old sexton, continually "gathers them in." The past twelve months have

taken from our rolls a group of notables, concerning three of whom I will speak.

The masterful mind of Victor Hugo has told us: "To think of the gloom is a serious thing. We believe that a perpetual remembrance of the Tomb is proper for the living. On this point the priest and the philosopher agree. WE MUST DIE. The abbe of La Trappe answers Horace. To mingle with one's life a certain presence of the Sepulcher is the law of the wise man, and it is also the law of the ascetic. In this relation the ascetic and the sage tend toward a common center."

JAMES V. CAMPIGLIA, SR.

For the first time a convention of the American Federation of Musicians is in Santa Barbara. Less than a month ago our host, Local No. 308, experienced a major loss.

James V. Campiglia, Sr., violinist and leader, for many years Secretary-Treasurer of Local No. 308, delegate to former conventions and delegate-elect to this convention, had been looking forward with pleasant anticipations to greeting you all in his home city. He passed away suddenly May 13, 1952.

Born May 25, 1880, in Worcester, Massachusetts, he came to California in 1913, and through all the years that followed was prominent in the musical atmosphere of this lovely place. He appeared in theaters, fiestas and innumerable other engagements, in addition to making kindly visitations to hospitals and other institutions. An esteemed friend, his worth was long ago established in my mind when I came into this jurisdiction on a number of occasions by direction of the President of the Federation.

Beloved as he was by his own people, he cannot be better eulogized than to use the words of Brother Harry Chanson, President of Local No. 308, who said:

"It is so difficult to eulogize a person who has given so many years of service without thought of himself and the effort involved. The late James V. Campiglia, Sr.'s life for the last ten years has been almost completely wrapped up in the interest of the members of Local 308. The greatest fault that we could ever find with him was his over-conscientiousness in regard to his union duties. Yet, under such conditions, he never lost a friend; he gained them. It would be impossible to enumerate the many favors Jim did to his fellow members that were not included as duties of the Secretary-Treasurer. It always seems unfortunate that we can only appreciate how much we have lost after the loss has taken place. James V. Campiglia, Sr., will never be forgotten by the myriad friends he made, not only in the union, but for the union."

To the family of our deceased brother and to the members of Local No. 308 we record our grief at his going, and extend to them all our sincere sympathy.

FRANK CAROTHERS

Francis King Carothers, cornetist and conductor, was born at Cameron, Caldwell County, Missouri, August 24, 1868. He died in Monrovia, California, January 8, 1952, in his 84th year. He had been a Life Member of Local No. 47 since January 28, 1936.

Concerning his youth, little is known, nor am I informed as to the

circumstances of his musical education. But in early life he was a "Trouper" and traveled with various organizations—one of them Phinney's Band—for several seasons. He lived in Chic go for a while and on reliable authority one engagement there was in the orchestra of the Bijou Theatre. A few Summers also were spent with the famous "Tent City Band" of the late Henry Ohlmeyer, at Coronado Beach, California.

He married in 1905, settling in Kansas City where he became Secretary of Local No. 34. He served as delegate to several conventions of the American Federation of Musicians and at the one held in Des Moines, Iowa, during May, 1914, was elected President of the Federation and occupied that office for one year. June 16, 1915, he affiliated with Local No. 47 and fixed his residence in Monrovia, California, where he taught the High School Band and directed its concerts in Monrovia Park, also at Glendora and Covina nearby. In World War I, he was a bandmaster at the Army Camp in Arcadia.

Early in the 1920's he was elected Business Representative of Local No. 47, remaining in that position several years. Later he was appointed General Secretary of the allied International Unions in the Moving Picture Studios, continuing there for over a decade. Advancing age and ill health compelled retirement long ago.

In his prime, Frank Carothers was no ordinary man. Tall—erect—broad-shouldered—always well groomed—he was the kind one would look at more than once. He had marked ability and understanding, not only in the musical profession, but in the general labor field. His knowledge and capacity grew with experience and he did much for labor. Personally honorable and honest he gained and held the respect of all who knew him.

Funeral services at Monrovia, January 10th, were the end of the story. Interment was made in Inglewood Park Cemetery, to the south of Los Angeles and near the Pacific Ocean.

CHAUNCEY ALLEN WEAVER

Chauncey Allen Weaver was born on a farm among the hills of Arkwright, Chautauque County, New York, May 17, 1868. The first 18 years were lived there but he disliked agriculture—loved music and was a dreamer. In his teens he played bass drum with bands and orchestras of the vicinity.

September 4, 1886, Chauncey arrived in Iowa Falls, Iowa, to live with an uncle—Silas Weaver—lawyer and one-time Justice of the Iowa Supreme Court. After two terms in High School he went to North Dakota and taught a country school for three years at \$40.00 per month. Thence to Webster City, Iowa, where he was domiciled with another uncle—A. A. Weaver, Superintendent of Schools—and at 22 received his High School diploma. Legal studies followed and five months later came admission to the bar in State and Federal Courts. Marriage with a High School teacher—Miss Ida C. Cooper—was the next step and the practice of law was begun in the office of Senator D. C. Chase. He was now playing cornet with the Webster City Band. Enlisting for the Spanish-American War in 1898, the Army surgeons rejected him.

During the farm days he had written articles for the local press and that field was re-entered. Lafayette Young, owner and publisher of the *Des Moines Capital*, attracted by his writings, offered Chauncey a job. Changing his home to Des Moines, from 1899 to 1914, he wrote some of the ablest editorials appearing in that paper. "Lafe" Young was a power in Republican politics both in Iowa and the nation. He had nominated Theodore Roosevelt for Vice-President of the United States and at one time was appointed U. S. Senator to fill a vacancy. Young got the credit for the articles but Weaver wrote them. He also composed many orations delivered by Young.

This episode over, came private practice and for a time Brother Weaver was interested in the life insurance business. January 1, 1919, he was appointed Assistant City Solicitor of Des Moines and for 17 years was appointed and re-appointed by seven succeeding mayors. He was highly qualified in municipal law, especially that branch which treats of the liability of cities for negligence. Many appeals were won in the Supreme Court where his briefs attracted wide attention and were models of good law and sparkling humor.

In private practice again. His last notable case was one wherein a poor woman had been injured on the streets of the city and was denied redress in court. After a long struggle in the Supreme Court, the case was sent back for retrial and damages were granted in a considerable sum. It was a cause celebre in the Hawkeye State, but I doubt if he received anything substantial for his services. He was like that—and could not take much money for himself from anyone. Illness finally terminated the law practice.

During the years of the legal career Chauncey continued in music, playing bassoon in Des Moines theatres—also at times acting as music manager for playhouses. A member of the Iowa State Band, he appeared also with the Za-Ga-Zig Temple Shrine Band and other organizations.

Brother Weaver was an orator of the florid school which, at the time he came into the world was at its zenith. With him speaking was a refined art. His memory for great lines was prodigious. Deliberate—a master of wit and pathos—running the full gamut of poetry and prose—the inventor of striking phrases—and with a vocabulary matching all this, his colorful word pictures will long be remembered. Many here will recall his tribute to our late President Emeritus, Joseph N. Weber, which I read to you last June in New York. So far as I know this was his last oratorical creation.

His first appearance at a convention of the American Federation of Musicians was at Atlanta, Georgia, in May, 1911, representing Local No. 75. He did not come to Omaha in 1912 but was at Toronto in 1913. There he gave a performance which may be remembered by two or three delegates now present. Chicago, Toledo, Des Moines and several other cities wanted the convention for 1914. The Committee on Location reported unanimously in favor of Chicago. Weaver arose, moved

(Continued on page thirty-four)

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Where They Are Playing

(Continued from page sixteen)

Barron plans to organize his own fifteen-piece band for television shows.

The Danny Dunne Quartet, featuring Bill Kane at the piano, continues indefinitely at Happy's Cabaret in Brooklyn. The outfit includes also Cy Shepard on drums, timbales, and vibes, and Stan Magram on trumpet. Danny doubles on bass and conga drum... Mary Lou Williams offered a number of radio, theater, and resort dates due to the success of her "Caravan" and "Yes, We Have No Bananas"... Joan Ford, attractive club date artist, expects a screen test in the very near future.

The Teddy Charles trio held over at the Wigwam. The combo is also doing a thirteen-week television show, "Fun in Fashions," over WPIX... Bass player Louis Barrero appearing with Pepito Lopez at the Arcadia Ballroom... Clarinetist Sam Most joined the Shep Fields orchestra... Elliott Lawrence at the Paramount Theatre where he opened on July 23rd.

Clarinetist Owen Engel, one of Paul Whiteman's ABC-TV Teen Club winners and a former ABC page, will go into the Arcadia Ballroom with his own band in September... Illinois Jacquet booked at the Birdland for August 7th to 13th, changing location to Carr's Beach in Annapolis, Md., on August 17th.

MIDWEST. Lucio Garcia and his rhumba band still at the Chez Paree in Chicago where he opened on July 13th... Buddy Johnson plays the Club Riviera in St. Louis, August 30th to September 6th... The O'Brien and Evans Duo into the Turf Lounge in Austin, Minnesota... Joan Shaw and Blues Express Orchestra featured at the Ebony Club in Cleveland, Ohio, August 11th to 17th.

Talented Marie Patri, organ stylist, at the Tick Tock Tap in Sheboygan, Wis... The Turney Gibson trio appearing nightly at the Elms Hotel in Excelsior Springs, Mo. The trio includes Turney Gibson on violin, piano, and vibes, Jack Kennedy on guitar and vocals, and Fred Farrar on bass... Daise Mac Gaylord, Hammond organist and pianist, is completing her fourth year at Yonker's Tea Room in Des Moines, Iowa, and has signed for an indefinite stay.

WEST. Gwen Bari, singer and pianist, now appearing at Abbott's famous Back Stage in San Fernando Valley. She plays the classics as well as popular... Spike Jones and wife Helen Grayco set to play the Flamingo Hotel in Las Vegas, August 7th to 20th, and the Construction Industries Exposition and Home Shows of California at Inglewood, August 22nd to September 1st... Cymbalom virtuoso Michael Somogyi held over for an indefinite period in the Sky Room of the Desert Inn in Las Vegas.

The Tyrolean Troubadours entertaining for the third consecutive summer at Old Vienna Gardens in Los Angeles on week-ends and filling in with casual jobs... The Startones now going into their third month at Sherman's in San Diego, Calif... Charlie Ross, pianist, left the Castle in Los Angeles and is now appearing at the Brass Rail in Santa Monica, California... The Downtowners Trio at the My, Oh My Supper Club in Derby, Colorado, indefinitely.

Ivory Joe Hunter on a series of one-niters in Texas ending on August 11th at the Empire Room in Dallas... Danny Doane doing long run engagement at the Cajsango Club in Dallas.

ALL OVER. Saxophonist Irving N. Shalfi, who is by day the owner of Gordon Personnel Agency in New York City, now filling in his spare evenings with music dates at St. Albans Naval Base... Bill Jackson, pianist, appears regularly on week-ends at the Elks Club in Topeka, Kansas.

Bill Stanton and his Gentlemen of Note are currently playing the Dome Lounge in Shreveport, Louisiana. After the end of their run here they make their way through Texas and Nevada with locations and one-niters.

The Drifters are starting their third three-month engagement at the Paul Bunyan Club in Whitefish, Montana. The Drifters feature Eunice Roberts on piano, Evelyn Volkman on violin, Joe Fisher on guitar, Byron Pember on bass, Loyall Muir on vocals and guitar, and Johnny Remington on banjo and vocals. The Drifters also do a half-hour radio show every Wednesday.

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Official Proceedings

(Continued from page thirty-two)

that the name of Des Moines be substituted for that of Chicago and so championed his motion with a magnificent speech, that the delegates voted overwhelmingly for Des Moines. He never missed a convention after that—attended 37 in all—the last at Houston in 1950.

In San Francisco, 1915, he was elected a member of the International Executive Board and continued in that position until 1947 at Detroit, when he was retired as an Honorary Member of the Board for life with full salary. He had long before been designated an Honorary Member at Large of the Federation by a previous convention. He was also many times a delegate to the conventions of the American Federation of Labor, in the counsels of which he attained an excellent reputation. His "Over Federation Field" articles in the International Musician are a memory for decades past.

Returning to Des Moines after the 1947 convention he began to show the toll taken by the years. His wife had died and he was alone. He removed to a hotel for a time and just before passing away had spent more than 16 months in a Home which gave him special care. While there, doubtless realizing the situation, he wrote the following lines:

"We're growing old!
Yes, growing old!

'Gainst Father Time we must not scold.

The forward look brings forth no tear.

We face the future without fear.
We know that 'cross that near-by sea,

The very BEST is yet to be,
Thank God! We'll meet our host of friends,

Sometime—Somewhere—
When parting ends."

With all his talent he was simple and unaffected. A man four-square—without deceit or guile—a Christian gentleman. Thackeray said that "next to excellence is the appreciation of it." Chauncey was excellence. We all appreciated him.

And now it seems appropriate to repeat the lines he so often used:

"We are of such stuff as dreams are made on and our little life is rounded with a sleep."

He passed from us February 15, 1952. He sleeps as gently as he lived.

Vice-President Bagley reads the names of those who have passed away since the last Convention.

J. Elmer Kruse, Local 3; Henry J. Becker, Local 14; Roy H. Flaaten, Local 18; Fred N. Joiner, Local 34; Francis (Frank) King Carothers, Local 47, former President American Federation of Musicians; Alexander C. A. Meyer, Local 47; Edward H. Schultz, Local 68; John B. Ragone, Local 74; Chauncey A. Weaver, Local 75, member International Executive Board 32 years; August C. Gronau, Local 111; Perry J. Dillon, Local 118; Nick Fescina, William Schmauch, Local 139; Angelo Purpura, Local 142; William Couling, Local 145; Louis Paige,

Local 151; George Bowser, Local 160; William Grahndorf, Local 205; Cyrus E. Wingard, Local 206; Musco C. Buckner, Local 208; Ralph R. Kelso, Local 230; William Appleyard, Local 236; Frank A. Davidson, Local 256; Oliver H. Payne, Local 278; Thomas J. Vecchio, Local 291; D. Edward Turner, Local 297; Joseph Fairchild, Local 299; James V. Campiglia, Sr., Local 308; George E. Nagle, Local 325; Leslie M. Hartman, Local 334; Albert Bowman, Local 367; Charles T. Hustwick, Local 390; Roy C. Seeley, Local 400; Joseph S. Repose, Local 510; Joseph Mancini, Local 514; Ivan C. Faux, Local 605; Frank W. Baylor, 562; Johnny Stephens, Local 652; Roy W. Singer, Local 655.

At the close of the Memorial Service the Delegates stand in silence for one minute.

President Petrillo resumes the chair and announces that the special order of business is to be taken up.

NOMINATION OF OFFICERS

Vice-President Bagley is in the chair.

The following are nominated:

For President:

JAMES C. PETRILLO, Local 10.

President Petrillo resumes the chair.

President Petrillo expresses his appreciation for the continued confidence the Delegates have in him and states that he will serve as long as they feel it will be in the interests of the Federation. He then reviews the situation in connection with the 5% royalty on picture film for television and points out how important it is that this principle be retained. At the close of his remarks he is heartily applauded.

For Vice-President:

CHARLES L. BAGLEY, Local 47.

For Secretary:

LEO CLUESMANN, Local 16.

For Treasurer:

HARRY J. STEEPER, Local 526.

For Members of the International Executive Committee from the United States:

GEORGE V. CLANCY, Local 5.

HERMAN D. KENIN, Local 99.

STANLEY BALLARD, Local 73.

CHARLES R. IUCCI, Local 802.

WILLIAM J. HARRIS, Local 147.

For Member of the International Executive Committee from Canada:

WALTER M. MURDOCH, Local 149.

CARMON T. ADAMS, Local 566.

On motion made and passed it is decided that the full quota of seven delegates be sent to the Convention of the American Federation of Labor.

For Delegates to the Convention of the American Federation of Labor:

EDWARD P. RINGIUS, Local 30.

BIAGIO CASCIANO, Local 466.

FRANK B. FIELD, Local 52.

MRS. IDA B. DILLON, Local 689.

GEORGE E. GALLAGHER, Local 142.

ALBERT A. GREENBAUM, Local 6.

HARRY J. STEEPER, Local 526.

CHARLES L. BAGLEY, Local 47.

INTERNATIONAL MUSICIAN

ROBERT K. HARVEY, Local 141.
 "PETE" KLEINKAUF, Local 149.
 HARRY A. POLLLOCK, Local 388.
 STEVE GRUNHART, Local 116.
 GEORGE MOYER, Local 478.
 ED. CHARETTE, Local 406.
 PAUL SCHWARZ, Local 161.
 HERBERT MacPHERSON,
 Local 86.

It is moved that an Election Committee of thirty be appointed to conduct the annual election.
 The motion is passed.

The following committee is appointed:

ELECTION COMMITTEE

Andy Tipaldi (Chairman), Jack E. Cooper, Roland Kohler, Thomas R. Nicastro, James Branca, Ted Dreher, Clayton Dow, Stewart J. Wagner, William Miller, Grady Morehead, William O. Mueller, Jack Russell, Frank Hayek, Chip Essley, Eddie Texel, C. V. Tooley, L. S. Duke, Harry S. Dameron, Victor Ricci, George H. Unger, Joseph P.

Rose, Charles Leon, Walter Wiita, Raymond Dawson, Frank LiVolisi, I. B. Peterson, Solomon Phillips, Jr., John T. Whatley, Matty Franklin, Charles L. Van Haute.

The following committee on Organization and Legislation is appointed:

Chet Arthur (Chairman), Carl M. Hinte, Lawrence R. Lambert, H. O. Carciolini, Marcello Conti, Carl Demangate, Frank Peila, Mrs. Simone A. McShanog, Howard R. Rich, Russ D. Henegar, Edward Keifer, Edwin L. Wilson, Michael Marchuk, Theodore Caldron, Harry L. Benson, Fred W. Stitzel, E. D. Lupien, John H. Addison, Lewis Knowles, Louis Rosenberg, Hezekiah Oldwine, Martin O. Lipke, Ida Dillon

Announcements

The session adjourns at 4:30.

(To be continued)

With the Bandmasters

(Continued from page twenty-three)

the cities of Joplin, Carthage, and Monett to help the "Big Brothers" raise \$22,000 for the care of delinquent children.

Dr. Rinaldo's efforts and activities in behalf of professional music in this area have had stout backing from Local 620 and its president, J. Byron Fly. As a result, twenty-five professional musicians of Joplin are provided with employment, and the people of this district are learning to enjoy and appreciate good concert music.

THE LUKENS STEEL BAND

The Lukens Steel Band, made up of forty employees of the Lukens Steel Company of Coatesville, Pennsylvania, was organized in 1911. The band, which is directed by Charles Gates, is managed entirely by its own officers and is supported as a worthy civic project by the company. An important part of all company functions, the band performs at their annual picnic for over 5,000 employees and their families. It is also featured in connection with home community celebrations, and gives local and out-of-town performances, the highlight of 1952 being a return engagement at the Ocean City Music Pier in Ocean City, New Jersey. William Wattai, a charter member, is still with the band today.

THE ALLENTOWN BAND

America's oldest concert band, the Allentown Band of Allentown, Pennsylvania, was organized in 1828, and for the past twenty-six years has been conducted by Albertus L. Meyers, formerly a cornet soloist with John Philip Sousa.

The Allentown Band's current season, which opened on Memorial Day and will continue through the end of September, includes seven city concerts and two concerts for charity institutions sponsored by the Music Performance Trust Fund of the Recording Industry. Their out-of-town engagements, which average four and five weekly, will take the band to many parts of eastern Pennsylvania on a tour covering over three thousand miles, and highlighted by appearances at Lafayette College in Easton, the University of Pennsylvania Alumni Day in Philadelphia, and in Hershey Park, where the band has been an attraction for many years. They have already been re-engaged for 1953 for every engagement played thus far in 1952.

The Allentown Band has full instrumentation for seventy musicians, and the minimum number of men used for any concert is thirty-six. Their extensive library includes many concert band transcriptions of symphonic music. Soloists in the band are Berthold Wavrek, flute and piccolo, and a former Sousa musician; James Betz, xylophone; Thomas Heinze, saxophone; Ezra Wenner, trombone; Stanley Moyer, cornet; and the Universal Male Quartet featured with the band, Edwin Kutz, Ray Haffner, Norman Flores, and Alfred Barto. Special arrangers for the band are James Betz and Charles Bernini. Earl Roth is the assistant conductor, and Lucien Cailliet, formerly of the Philadelphia Symphony Orchestra and currently of Hollywood, California, is an associate conductor.

AUGUST, 1952

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- AGAIN
- ALL I DO IS DREAM OF YOU
- THE LOVELIEST NIGHT OF THE YEAR
- FIVE FOOT TWO, EYES OF BLUE
- FOR ALL WE KNOW
- I'M NOBODY'S BABY
- JUNE NIGHT
- SWINGIN' DOWN THE LANE
- TOOT, TOOT, TOOTSIE!
- THE WALTZ YOU SAVED FOR ME

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THE DAYTONA BEACH MUNICIPAL BAND

On four nights each week during the summer season—Sunday, Monday, Wednesday, and Friday—the Daytona Beach Municipal Band, directed by Dr. Everett Allyn Moses, performs at the Bandshell and Amphitheater of Daytona Beach, Florida. This year marks Dr. Moses' sixth season as conductor of this concert band.

Summer tourists from all over the nation have been attracted to the concerts, which are sponsored by the City Recreation Department. A diversified repertoire, including original compositions by Dr. Moses and other members of the band, has made for musical programs to suit all tastes.

The band is made up of thirty-five musicians, all members of Local 601, Daytona Beach, and includes nineteen woodwind players, fourteen brass men, and two percussionists. Instrumental solos, duets, trios, and quartets are featured along with a saxophone octet and ensemble. A vocal soloist is also presented at each concert.

The Music Performance Trust Fund of the Recording Industry has sponsored several winter concerts, and the success of these performances has been so gratifying that the city is seriously considering underwriting a regular winter series.

DUTCH BAND OF ST. LOUIS



The bearded and moustached gentlemen pictured above make up the Dutch Band of Local 2, St. Louis, Missouri. This is the band that plays for all the home games of the St. Louis Browns. Seen left to right are: Russell Kammirmeyer, clarinet; Lloyd Shatto, tuba; James Friedeman, trombone; John Schnable, trumpet; and leader Eddy George, accordion.

LOCAL HIGHLIGHTS

LOCAL 204 FIFTIETH ANNIVERSARY

More than 300 members and guests were present at Linwood Grove on May 12th to celebrate the golden anniversary dinner of Local 204, New Brunswick, New Jersey. Oscar J. Walen, Recording Secretary and past president, served as toastmaster for the occasion, introducing guest speakers Harry J. Steeper, International Treasurer; Leo Cluesmann, International Secretary; Luke J. Horvath, New Brunswick Commissioner of Revenue and Finance; and Judge Charles M. Morris, Sr.

Originally chartered on June 24, 1902, with eleven members, Local 204 now has an enrollment of 375. During World War I, twenty members served in the armed forces, and this number was quadrupled in World War II. At present, the local has twenty-four members in uniform.

Mr. Steeper congratulated the local on the respect which it enjoys in the eyes of New Jersey citizens, observing that the union was built on a good, solid foundation. Mr. Cluesmann called Local 204 one of the strong locals and a credit to the organization. Commissioner Horvath congratulated the members for the way they have stuck together through the years, and Judge Morris recalled his early days as a "torch boy" with the union, when his function was to hold the torch dipped in kerosene to enable the musicians to read their music, in the days when his father was a president of the local.

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INTERNATIONAL MUSICIAN

Immortal Bohemian, an intimate memoir of Giacomo Puccini, by Dante del Fiorentino. 224 pages. Prentice-Hall, Inc. \$3.50.

Anyone who stands in the least danger of becoming famous should cast a wary glance around over his acquaintances for potential writers. Because everyone these days—wives, colleagues, haberdashers, next-door neighbors, servants and policemen on the beat—are writing biographies. Now here is one by a padre, Puccini's curate and his life-long admirer. Father Dante del Fiorentino is now a priest at St. Lucy's Church in Brooklyn. Last year he went abroad to gather material for this book.

From such a source, one might expect a watered down version of adventures of a composer who created experiences in his daily life to parallel the plots of the operas he was currently working on, and who celebrated each new success with some adventure-provoking gadget (a bicycle for *La Boheme*, an automobile for *Tosca*, a speedboat for his American debut). Just the contrary is true. Never did writer more artlessly admit the need for the full life on the part of genius, never was revelation more explicit, nor censure less crabbed. The greatness of the man—"He was so direct, so human, so spontaneous, so child-like and so averse to all shame and pretense"—is made to cast over all he does its warmth and light.

It is a life tragic in many of its aspects yet happy because Puccini made it so. Of the composer's love affairs and his librettos (both listed in Puccini's private index, we fancy, under

Book Notes

By HOPE STODDARD



"headaches"), of his travels and his friends, Dante del Fiorentino writes with a simplicity that knows no subterfuge. If the padre does not recognize any littlenesses at all in the man, it is just as well. By convincing us of Puccini's innate greatness, he makes plausible *La Tosca* and *La Boheme* and *The Girl of the Golden West*.

Hugo Wolf, a comprehensive critical biography of the great Austrian composer of songs, by Frank Walker. 502 pages. Alfred A. Knopf. \$6.50.

If one is to emerge from this book with anything but a sense of tragedy one must re-evaluate, as its author does, concepts of life and death in juxtaposition with art. For if human life, its development and fruition, are alone significant, Wolf's career was the saddest, the most hopeless, of any in the category of artists. From the time

the sixteen-year-old wrote triumphantly of his compositions, "I break away from all my models and follow a path of my own" to the time when, a year before his death at the asylum, at the age of forty-three, he cut off a conversation concerned with the art to which he had given his whole life with "loathsome music!"—his was a path directed tortuously yet irrevocably toward mental disintegration.

However, reading the terse, unembellished yet deeply sympathetic account of the process herein presented, one does not brood on the ruthless waste Nature indulged in at the composer's expense. For there are the songs to think of—still today as alive, as fervent, as pure as youth itself—the songs to which the author devotes rightly more space than to the story of the life so entangled and so distorted.

"When I can compose no more you may throw me on a dunghill," once said Wolf. "Instead," writes the author, "they buried him beside Schubert and Beethoven, where, surely, he sleeps proudly and at peace. The tragedy of what he was and what he became, of the blithe and lovely spirit brutally soiled and broken, fades before the enduring worth of the work he did succeed in committing to paper—only a fragment, maybe, of the music he had it in him to write, if circumstances had allowed, but enough to ensure him a modest place among the immortals, in the hierarchy of musicians, and the grateful love of inarticulate humanity, for whom he sang of truth and beauty."

Such acceptance of values beyond life itself is the basis of this book.

Harmonica — for Hobbyist and Virtuoso

(Continued from page twenty-five)

A good workable chart, this, but it will get composers nowhere unless they keep in their mind's ear the tonal texture of the harmonica itself. For one thing there's that over-the-hills quality we spoke of. When Mr. Sebastian played Bartók's Roumanian Folk Dances at a concert, Josef Szigeti who was in the audience told him he felt he had heard them played for the first time as the composer (a friend of his) had really meant them to sound. Bartók himself derived these tunes from melodies played by the country folk on shepherds' pipes, whose windborne, disembodied sounds are the harmonica's own double.

Debussy's *Clair de lune* (hear Manson play it!) is such disembodied luminous music as only this curious coalition between breath and reed could effect. That floating sound, unencumbered by fuzz, wheeze, blur or scratch, is used by Milhaud in his Suite for Harmonica. The harmonica's cascading rush of notes, its wide gamut of emotional shadings, its almost unlimited rhythmic possibilities, have been fully utilized by George Kleinsinger in his rollicking "Street Corner Concerto" and by Jean Berger in his Concerto for Harmonica and Orchestra. Smetana, Enesco—anyone with a trace of the gypsy in him—writes good harmonica stuff. To be convinced of this hear "Dance of the Comedians" from *The Bartered Bride*, thrilling in its running scales, in its arabesques, in its complex rhythms.

The chromatic harmonica either in its three-octave or four-octave versions (these compare roughly with the four-stringed and five-stringed

double bass) has become a standard instrument for virtuosi, indeed for professionals of almost all categories. Eddy Manson emphasizes that it is the perfect instrument for cocktail groups. The combination of chromatic harmonica (amplified), electric guitar, and double bass he considers ideal for the small intimate group. Piano, bass (or guitar) and chromatic harmonica is another excellent combination. Mr. Manson also points out that the regular dance orchestra (four or five reeds, five brasses, four rhythm and possibly strings) would benefit immeasurably through the addition of a chromatic harmonica (amplified) since it blends excellently with muted brass, as well as with woodwinds and strings, and could thus act as a sort of liaison in-



Larry Adler,
Pioneer harmonica virtuoso.

strument, as well as provide novelty to the overall sound.

Certainly the harmonica has long established its right to be heard in ensemble playing. Harmonica bands sprouted up all over the country after the first World War and have kept in the public eye ever since. The nucleus of these bands is the chromatic harmonica, both in its three-octave and four-octave versions. The polyphonia—this is a harmonica accentuating chromatic glissandos—is added for special effects. Rhythm and power mainstay of the band is the chord harmonica, an instrument with forty-eight different chords "built in the works." It is about two feet long, incidentally, and is supported by a sturdy cable-like cord around the player's neck. Other harmonicas are included to produce exotic chords—for instance the D minor seventh, with a flatted fifth and an added ninth. The double-bass chromatic (range of the bass viol) is the bass of such a band.

However, whether one thinks of the chromatic harmonica as an instrument for the lone mountaineer, the schoolboy, the top-flight band member or the concert artist, one must concede it has become a stable and contributory member of the family of instruments. The Federation recognized it as such when, in January, 1948, Eddy Manson (already a member but as an arranger) was challenged to prove its worth. The Executive Board after listening to him play a concert including Bach's Violin Concerto in A minor, "Polka and Danse Russe" from Shostakovich's *Golden Age* and Debussy's *Clair de lune*, conceded that here was true musicianship expressed through a true musical instrument. Since then the skill of its many other interpreters and the inroads they have made in the professional field have justified them in this opinion.

—Hope Stoddard.

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Closing Chord

B. W. ("BADDY") COSTELLO

B. W. ("Baddy") Costello, a well-known member of Local 4, Cleveland, Ohio, passed away early in July. He was very active in union affairs. He attended his first convention in 1903 and had attended most of the conventions since that time. He will be greatly missed by the members of his local and by those who have known him at the conventions.

ARTHUR S. BOUTON

Arthur S. Bouton passed away at his home in Cambridge, Ohio, on June 17th after an illness of four months. Born in Danbury, Connecticut, in 1868, Bouton learned the hat trade as a young man, playing clarinet as a side-line. In 1909 he established his own hat business in Fort Worth, Texas, at the same time continuing with his music. He joined Local 72 in that city in 1915. In 1941 he retired to his former home in Cambridge, Ohio, where he resided until his death. Surviving are his widow and two sons, Arthur L. of Columbus, Ohio, and Arnot A. of Hartman, Arkansas, also a member of Local 72.

HAROLD B. RAMSEY

Harold B. Ramsey, well-known theater vaudeville drummer and director of the Shrine Drum and Bugle Corps in Dallas, Texas, died on May 26th after suffering a heart attack. Mr. Ramsey, who was a member of Local 72, Fort Worth, Texas, since 1913, and Local 147, Dallas, was fifty-eight years old. Surviving are his wife, daughter, sister and mother.

MORRIS LEWIN

Morris Lewin, a cellist in the Philadelphia Orchestra for twenty-four years, died suddenly on June 23rd in Philadelphia at the age of fifty-nine. A native of Kiev, in the Ukraine, Mr. Lewin was educated in the Imperial Conservatory in that city before coming to the United States in 1913. He joined the Cleveland Symphony Orchestra and was a member of its cello section for several seasons before he became associated with the Philadelphia Orchestra in 1928. For many years Mr. Lewin divided his time during the summer between his farm near Phoenixville and playing in the Robin Hood Dell Orchestra.

Where and when, in the region
Beyond space and time
Shall we hear their music again?
In the Ever-Living,
Where sound the eternal chords.

Official Business

COMPILED TO DATE

(Continued from page six)

Ciro's Restaurant, Maurice "Red" Pollack and Sandy Scott, Owners, Miami Beach, Fla., \$4,285.60.

Hyman Friedman, Savannah, Ga., \$50.00

Model Shows, Inc., David Endy, Owner, Charles Barnes, Manager, Savannah, Ga., \$60.00.

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John Antonello, Kansas City, Mo., \$500.00.

Benjamin Bonito and Ferruccio Burco, Jersey City, N. J., \$1,945.31.

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Esquire Lounge, Nick Thomas and Robert Namen, Akron, Ohio, \$2,075.

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Tony Von, Austin, Texas, \$240.00.

Bert Mitford, Toronto, Ont., Can., \$3,875.00.

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Cleveland, Ohio, Local 4—Mrs. Maude C. Biringier, Stephen Fuzy, Herbert J. Voges.

Danville, Virginia, Local 112—Charles Wesley Jackson.

Detroit, Mich., Local 5—Simon P. Bachman, James L. Greenwald, Edwin T. Jacobs.

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Dayton Beach, Fla., Local 601—Edward P. Birch, Jr., Richard Higgins, Oscar Parker, Hazelton, Pa., Local 159—John Koslap, Peter Laertes, Edward Stone.

Ithaca, N. Y., Local 132—Donald Jackson, Miles Lumbard, Harold Mallory, Clement Rosetti, Robert S. Smith, Frank Tamborrino, George Truelli, Ralph Vorhis, J. Edward Hacker, Ernest Horuath, William Egan, Clarence Gehris, Reese Hammond, Evan Lamb, Wilbur Macdonald, Vito Mazzarelli, Bert Singleton, Alfred Stone, William Trew, James Trucello, Malcolm Wilson, Alfred Hammond.

Jersey City, N. J., Local 526—Adele Adams, Teophil Aleksiewicz, Clifton Andrews, Edwin Arndt, Garland Bennett, Ralph Briggs, Harold Callahan, Peter Daly, Nick DeFrancisco, Phil Ehrlich, Victor Garzak, Edward Green, George Green, Richard Hosh, Marvin Kaplan, J. Larkey, Frank Leone, James Leone, Maurice Levy, Nick Marie, Nick Marcone, Philip Marino, Jack Milica, Anthony Nota, John Naschak, Aldo Palmicini, Dominick Perol, Al Pfeiffer, Frank Policastro, James (Guitar) Powers, Bartolo Raffaele, Frank Talsica, James Thompson, Otto Thayer, Daniel Voshorgh, Arthur Van Leuven, Anthony Wolinski, Hal Weiss, Joseph Watson, Edwin Shaugnessy.

Long Beach, Calif., Local 353—Pete Ferrara.

Memphis, Tenn., Local 71—Douglas McElwain, Miami, Fla., Local 655—Imogene Balch, Sam Berke, Rose Blair, John Joseph Buonarroti, Armando Campillo, Bob Cody, Richard Alan Cunniff, William George Douglas, Jack Eby, Fausto O. Echevarria, Edwina Fox, Joseph W. Gallagher, Julia Elvira Gonzalez, John J. Giordano, Willy Goff, Jose Gonzalez, Jerry Joseph Hamel, William James Harvey, Angel Hernandez, Bela Horvath, Robert J. Kelly, Margaret Kinander, Enrique Krauss, Carlos E. Lising, Sr., Harry Marks, Marvin Marks, Frank R. Martin, Paul H. Matthews, Amelia DeFilippo, Mauro, Osvaldo Medina, Mechito Meira, Daisy Meyers, Robert Milton, Ernest (Red) Ministeri, John M. Moll, Helen Theodore Mookas, John Theo Mookas, Theophanes Mookas, Don L. Melver, Jessie McLaughlin, Francisco Perez, William C. Pulk, Deane William Priest, Joe Purnell, Robert W. Rix, Wallace A. Robinson, Eddie Rose, Michael M. Spiggia, William Harvey Spivey, Theodore A. Steele, Robert J. Taylor, Alfred Thew, Mason D. Thomas, Jose A. Toronto, Don H. Tupman, Paul Lopez Valdez, Glen E. Wilson, Verne Yonker.

Milwaukee, Wis., Local 8—Harold Metzger, Antonio Mohk, Frank Osmanski, Robert Paul, Jack

(Continued on page forty-six)

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DEFAULTERS LIST of the American Federation of Musicians

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

BIRMINGHAM:
Umlich, Bob

DOTY:
Smith, Mose

FLORENCE:
Valentine, Leroy

MORILE:
Casalade of Amusements, and Al Wagner, Owner and Producer.
Moore, R. E., Jr., Williams, Harriet

MONTGOMERY:
Cowell, Neel, Little Harlem Club
Montgomery, W. T., Perdue, Frank

NORTH PHOENIX CITY:
Johnson Club, and W. T. "Bud" Thurmond

PHOENIX CITY:
Glenmont Grove Six Club, Perry T. Hatcher, Owner, Youth Casino, and Joe Sautter, Proprietor

PHOENIX:
241 Club, and H. L. Freeman

ARIZONA

PHOENIX:
Chis Cocktail Lounge (Chis Beverage Corp.), and I. A. Keily, Employer
Franklin Show, Homer Hoff, Producer
Eddies, Joe
Hosher, John
Jones, Calvin R.
Willet, R. Paul
Zanzibar Club, and Lew Klein

TUCSON:
Griffin, Manly
Mitchell, Jimmy
Severs, Jerry
Williams, Marshall

YUMA:
Buchner, Gray, Thayer "45" Club, El Cason

ARKANSAS

RYLHILL:
Brown, Rev. Thomas J.

SIOT SPRINGS:
Hanson Oyster House, and Joe Herbs
Petris, L. C.
Smith, Dewey

LITTLE ROCK:
Arkansas State Theatre, and Edward Stanton, and Grover I. Butler, Officers
Hennet, O. E.
Civic Light Opera Company, Mrs. Rice Saxon Price, Producer
Stewart, J. H.
Weeks, S. C.

MCGHEE:
Taylor, Jack

MOUNTAIN HOME:
Robertson, T. E., Robertson Radio, Inc.

NORTH LITTLE ROCK:
Common Club, and Johnny Thomas, S. L. Kay, co-owners

PINE BLUFF:
Arkansas State College
Cotton, and S. R. P. Thompson
Johnson, Eddie
Lowery, Rev. J. R.
Robbins Bros. Circus, and C. C. Smith, Operator (Jackson, Miss.)
Scott, Charles J.

TEXARKANA:
Oak Lawn Theatre, and Paul Ketchum, Owner and Operator

WALNUT RIDGE:
American Legion Hut, and Howard Daniel Smith Post 485 VFW, and R. D. Burrow, Commander

CALIFORNIA

ALAMEDA:
Sheets, Andy

BAKERSFIELD:
Bakersfield Post 808, American Legion, and Emanuel Edwards
Conway, Stewart

BENICIA:
Rudgers, Edward T. Palm Grove Ballroom

BERKLEY:
Burt-Tun, John
Davis, Clarence
Jones, Charles

BEVERLY HILLS:
Bert Gervin Agency
Mestius, Paris
Rhapsody on Ice, and N. Edward Beck, Employer

BIG BEAR LAKE:
Cressman, Harry L.

CATALINA ISLAND:
Club Brazil, and Paul Mirabel, Operator

COMPTON:
Vi Lo Records

COULTON, SAN BERNARDINO:
Kennison, Mrs. Ruth, Owner
Pango Pango Club

DUNSMUIR:
Corral, and J. R. McGowan

EL CERRITO:
Johnson, Lloyd

FONTANA:
Seal Bros. Circus, Dorothy Anderson, Employer

FRESNO:
Valley Amusement Association, and Wm. B. Wagner, Jr., President

GARVEY:
Rich Art Records, Inc.

HOLLYWOOD:
Alston, David
Bott, Kroger
Biswell Corp.
Bocage Room, Leonard Van-der-Donna, Fortuna
California Productions, and Edward Kovacs
Couture Guild, and Arthur E. Teal, and S. Tex Rose
Crescendo Club, and Harry Swenson
Empire Productions, Inc.
Federal Artists Corp.
Finn, Jay, and Artists Personal Mgt. Ltd.
Fishman, Edward L.
Gray, Lew, and Magic Record Company
Kappa Records, Inc., Raymond L. Kraus
Kull, Clarence
Morris, Boris
Patterson, Trent
Rohlschek, Kurt (Ken Robey) Six Bros. Circus, and George McCall
Star Dust Revue, John K. Seandley
Harry S. Taylor Agency
Universal Light Opera Co., and Association
Western Recording Co., and Douglas Venable

LONG BEACH:
Backlin, Frank, and Beatrice Club Moderne, and W. C. Jarrett
Crystelette Music Co., Inc., and C. W. Coleman
Jack Lasley's Cafe, and Jack Lasley
Long Beach Exposition, and D. E. Kennedy, Pres., Horace Black, Director and General Manager, James Vermazen, Assistant Director, May F. Hippin, Sec., Nick Buda, Grandstand Show Director, Evelyn Bimhart, Asst. Office Mgr., Charles D. Spangler, Public Relations and Publicity Dept.
George W. Bradley Advance Ticket Director
McDougall, Owen
Sullivan, Dave, Crystal Ballroom

LOS ANGELES:
Anderson, John Murray, and Silver Screen, Inc.
Arizona-New Mexico Club, Roger Rogers, Pres., and Frank McDowell, Treasurer
Aqua Parade, Inc., Buster (Clarence L.) Crabbe
Berg, Harry, of the Monarch Hotel
Coiffure Guild, Arthur E. Teal and S. Tex Rose
Coleman, Fred
Cotton Club, and Stanley Amusements, Inc., and Harold Stanley
Dolphin, John, of Recorded in Hollywood
Dillon, Arthur
Downbeat Club, Pops Pierce
Haffont, Nate
Merry Widow Company, and Eugene Haskell, Raymond E. Mauro
Miltone Recording Co., and War Perkins
Moore, Cleve
Moisy, Evan

O'Day, Anita
Preston, Joe
Royal Record Co.
Ryan, Ted
Villon, Andre
Vogel, Mr.
Ward Bros. Circus, George W. Puglio, Archie Gayer, co-Owners, and L. E. Stoltz, Agent
Welcome Records, Recording Studio, and Rusty Welton
Williams, Gargile
Wishire Bowl

LOS GATOS:
Fulter, Frank

MARIN CITY:
Pickins, Louis

MONTREY:
Roberts Club, and A. M. Kolvas, Owner

NEVADA CITY:
National Club, and Al Irbay, Employer

NORTH HOLLYWOOD:
Luhmuller, Bernard

OAKLAND:
Bills Rodeau Cafe, and Wm. Matthews
Moore, Harry
Mookin, Roy
Trader Horn's, Fred Horn
Wilho, James

OCEAN PARK:
Frontier Club, and Robert Moran

OCEANSIDE:
Four O Four Club, Leo Vitello

OROVILLE:
Rodgers, Edward T., Palm Grove Ballroom

OXNARD:
McMillan, Tom, Thayer Town House

PALM SPRINGS:
Bering, Lee W., Lee Bering Club
Desert Inn, and Earl Coffman, Manager
Hall, Donald H.

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

PITTSBURG:
Argentina Club, William Lewis, Owner
Iola Club, and Barbara Bliv, Owner

RICHMOND:
Jenkins, Freddie

SACRAMENTO:
Casa Nello, Nello Malerba, Owner
Leinang, George
O'Connor, George

SAN DIEGO:
Cotton Club, Benny Curry, and Otis Wimberly
Hutton, Jim
Miller, Warren
Mitchell, John
Passo, Ray
Tricoli, Joseph, Operator Play-land
Young, Mr. Thomas and Mrs. Mabel, Paradise Club (formerly known as Silver Slipper Cafe)

SAN FRANCISCO:
Brown, Willie H.
Cafe Society Uptown, and Vincent Ornatto
The Civic Light Opera Committee of San Francisco.
Francis C. Moore, Chairman
Deasy, J. B.
Fox, Eddie
Levy, Ella W.
New Orleans Swing Club, Louis Landry, Owner
Reed, Joe, and W. C. Rogers and Chase Co.
Shelton, Earl, Earl Shelton Productions
Sherman and Shore Advertising Agency
Waldo, Joseph

SAN JOSE:
McAdoo, Mr. and Mrs. George Melody Club, Frank and Theresa Oliver, Employers
Paz, Fred

SANTA BARBARA:
Briggs, Don
Canfield Enterprises, Inc.
McRae

SANTA MONICA:
Georgian Room, and H. D. McKee

SHERMAN OAKS:
Colson, Lee
Kraft, Orzie

SOUTH GATE:
Silver Horn Cafe, and Mr. Silver

STOCKTON:
Sunset Macaroni Products, Fred Stagnaro

VENTURA:
Cheney, Al and Lee

WATSONVILLE:
Ward, Jeff W.

WINTERHAVEN:
Muller, J. M.

COLORADO

DENVER:
Frontier Night Club, Harry Gordon, and Clinton Anderson, Owners

FLESBURG:
Cummings, Kenneth

CONNECTICUT

BRIDGEPORT:
Lunn, Edward

EAST HAMPTON:
Hotel Gettamaugus

EAST HAVEN:
Carnegie, A. J.

EAST WINDSOR HILL:
Schub's Restaurant, and Edward Wisniewski

HARTFORD:
Dubinsky, Frank

NEW HAVEN:
Madigan Entertainment Service
Parkway Restaurant, and Meers, Mondo and Rosakrona, Owners

NEW LONDON:
Andrew, Harold
Bisconti, Anthony, II.
Johnson, Henry
Marino, Mike
Williams, Joseph

NIANTIC:
Crescent Beach Ballroom, Bud Russell, and Bob McQuillan

POQUONNOC BRIDGE:
Johnson's Restaurant, and Samuel Johnson, Owner

STAMFORD:
Glenn Aeres Country Club and Charlie Blue, Pres., Mr. Soumiers, Sec.-Treas.

STONINGTON:
Hauger Restaurant and Club, and Herbert Pearson
Whitwell, Arthur

WESTPORT:
Goldman, Al and Mary

DELAWARE

DOVER:
Apollo Club, and Bernard Paskin, Owner
Veterans of Foreign Wars, Leo Roy Beach, Commander
Williams, A. B.

GLORGETOWN:
Garrett Hill Inn, and Preston Hutchins, Proprietor

MILFORD:
Fountain, John

NEW CASTLE:
Lannon, Edward
Murphy, Joseph

SMYRNA:
Kent County Democratic Club, Chairman
and Solomon Thomas, Chairman

WILMINGTON:
Allen, Sylvester

FLORIDA

CLEARWATER:
Bardon, Vance

CLEARWATER BEACH:
Normandy Restaurant, and Fay Howie

DAYTONA BEACH:
Bethune, Albert

FLORENCE VILLA:
Dan Laramore Lodge No. 1097, Garfield Richardson

FORT MEYERS:
McConcheon, Pat

JACKSONVILLE:
Jackson, Otis
Newberry, Earl, and Associated Artists, Inc.

KEY WEST:
Regan, Margie
Weyers, Cafe, Joseph Bucks and Joseph Stabinski

MIAMI:
Brooks, Sam
Donaldson, Bill
Prior, Bill (W. H. P. Corp.)
Ritter, Claude D.
Smart, Paul D.
Talavera, Ramon
36 Club, Tony Aloyoun, Employer

MIAMI BEACH:
Amron, Jack, Terrace Restaurant
Caldwell, Max
Chez Paree, Mickey Grasso, and Irving Rivkin

Ciro's Restaurant, and Maurice (Red) Pollack and Sandy Scott, Owners
Edwards Hotel, and Julius Nathan, Manager
Hickwood Hotel, Ben Harrison, Julius J. Perlmutter, M. Morrison, and Harry Katz
Friedlander, Jack
Governor Hotel, Herbert Muller, and Irving Prinz
Haddon Hall Hotel
Island Club, and Sam Cohen, Owner-Manager
Leshock, Max
Macomba Club
Macomba Restaurant, and Jack Friedlander, Irving Miller
Max Leshock, and Michael Rosenberg, Employers
Miller, Irving
Poinciano Hotel, and Berice Frossard
Strauss, George
Weills, Charles

ORLANDO:
Club Cabana, and Elmer and Jake Gomer, Owners
Club Surrecon, Roy Baisler
Fryer, D. S.
Longwood Hotel, and Maximilian Shepard

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

PANAMA CITY:
Daniels, Dr. E. R.

PASS-A-GRIFFLE:
Seaton Hotel, Ralph Dellecia

PENSACOLA:
Hodges, Earl, of the Top Hat Dance Club
Keelton, Alec (also known as A. Scott), and National Orchestra Syndicate and American Booking Company

STARKE:
Camp Hlanding Recreation Center
Goldman, Henry

STUART:
Sutton, G. W.

TALLAHASSEE:
James Patis, and Henry Gaines, Owner
Two Spot Club, Caleb E. Hannah

TAMPA:
Brown, Russ
Carroll Club, and Abe Burkow, and Norman Karn, Employers
Rich, Tom and Leon
Williams, Herman

VENICE:
Clarke, John, Pines Hotel Corp.
Pines Hotel Corp., and John Clarke
Sparks Circus, and James Edgar, Managers (operated by Florida Circus Corp.)

WEST PALM BEACH:
Laroux, Harry L.
Parish, Lillian F.

GEORGIA

ATLANTA:
Greater Atlanta Moonlight Opera Co., Howard C. Jacoby, Manager
Montgomery, J. Neil
Spencer, Perry

AUGUSTA:
Hall and Harry's Cabaret, Fred W. Taylor, Manager, and G. W. (Bill) Prince
J. W. Seely, Jr.
Kirkland, Fred
Minnick Attractions, Joe Minnick

HINESVILLE:
Plantation Club, S. C. Klass and F. W. Taylor

MACON:
Capital Theatre
Lee, W. C.
Swale, Leslie

SAVANNAH:
Friedman, Hymie
Model Shows, Inc., and David Emly, Owner, Charles Barnes, Thompson, Lawrence A., Jr.

THOMASVILLE:
Club Thomas, and Terry Moxey, Operator

VIDALIA:
Pal Amusements Co.

WAYCROSS:
Cooper, Sherman and Dennis

IDAHO

SUN VALLEY:
French, Don, and Don French
Lounge, Boise, Idaho, and Chateau Place

COLOR ADLENE:
Crandall, Earl
Lachman, Jesse

LEWISTON:
848 Club, and Sam Canner, Owner
Rosenberg, Mrs. R. M.
Via Villa, and Fred Walker

POCATTELLO:
East Frontier Club, Ruben Beck, Stan Hyarka and Bob Cummings
Pillios, Dan
Reynolds, Bud

SUN VALLEY:
Chateau Place

ILLINOIS

HELENEVILLE:
Tava, C. M.

BLOOMINGTON:
McKinney, James B.
Thompson, Earl

CALUMET CITY:
Mitchell, John

CHAMPAIGN:
Robinson, Bernice

CHICAGO:
Adams, Delmore and Eugene Brydson, Ray Marsh of the Dan Rice 3 Ring Circus
Chicago Casino, and Harry Weiss, Owner
Cole, Elsie, General Manager, and Chicago Artists Bureau
Colosimo's Theatre Restaurant, Inc., Mrs. Ann Hughes, Owner
Hansley, Jimmy
Donaldson, Bill
Evans, Jess
Finc, Jack, Owner "Play Girls of 1948," "Victory Follies"
Glen, Charlie
Hale, Walter, Promoter
Mackie, Robert, of Savvy Ballroom
Mansie Record Co.
Mason, Leroy
Mays, Chester
Mickey Weinstein Theatrical Agency
Monte Carlo Lounge, Mrs. Ann Hughes, Owner
Moore, H. B.
Music Bowl, and Jack Peretz and Louis Cappanola, Employers
Music Bowl (formerly China Doll), and A. D. Blumenthal
O'Connor, Pat L., Pat L. O'Connor, Inc.
Steele, Larry, Producer, Larry Steele's Smart Affairs
Stoner, Harlan T.
Techner, Charles A., of T. N. T. Productions
Whiteside, J. Preston

EAST ST. LOUIS:
Davis, C. M.
Playdium, and Stuart Tambor, Employer, and Johnny Perkins, Owner

KANKAKEE:
Havener, Mrs. Theresa, Proprietor, Dreamland

IA GRANGE:
Hart-Van Recording Co., and H. L. Hartman

MOLINE:
Antler's Inn, and Francis Weaver, Owner
Jaf's Danish Farm, and Morgan Jul

MT. VERNON:
Plantation Club, Archie M. Haines, Owner

PEORIA:
Candlelight Room and Fred Romane
Davis, Oscar
Humane Animal Association
Kulledge, R. M.
Stinson, Eugene
Streeter, Paul
Thompson, Earl
Wagner, Lou

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

ROCKFORD:
Palmer House, Mr. Hall, Owner
Troadero Theatre Lounge
White Swan Corp.

ROCK ISLAND:
Barnes, Al

SPRINGFIELD:
Shrum, Cal
Terra Plaza, and Elmer Bari Jo, Employer

WASHINGTON:
Thompson, Earl

ZEIGLAR:
Zeiglar Nite Club, and Dwight Allsup, and Jason Wilkas, Owners

INDIANA

ANDERSON: Lanane, Rob and George Levitt's Supper Club, and Roy D. Levitt, Proprietor

AUBURN: Moose Lodge No. 566

BECH GROVE: Mills, Bud

EAST CHICAGO: Barnes, Tiny Jim

ELWOOD: Yankee Club, and Charles Madison, Manager

EVANSVILLE: Adams, Jack C.

FORT WAYNE: Brummel, Emmert

GREENSBURG: Club 46, Charles Holzhouse, Owner and Operator

INDIANAPOLIS: Bentow, William, and his All-American Brownskin Models Dickerson, Matthew Donaldson, Bill Entertainment Enterprises, Inc., and Frederick G. Schatz Harris, Rupert Roller Rondo Skating Rink, and Perry Fluck, Operator William C. Powell Agency

LAFAYETTE: Club 52, Charles Gibson, Prop.

MUNCIE: Bailey, Joseph

NEWCASTLE: Harding, Stanley W.

RICHMOND: Newcomer, Charles Pockets, H. H.

SOUTH BEND: Childers, Art (also known as Bob Cagney)

SPENCERVILLE: Kelly, George M. (Marquis)

SYBACUSE: Waco Amusement Enterprises

IOWA

CLARION: Miller, J. L.

DENISON: Early Ballroom, and Curtis Larby, Operator

DES MOINES: Brookins, Tommy

MARLAN: Gibson, C. Rex

SHENANDOAH: Aspinwall, Hugh M. (Chick Martin)

SPENCER: Free, Ned

WOODBINE: Hancecland, J. W. (Red) Brummer, Manager

KANSAS

BREWSTER: Whirlwind Ballroom, G. M. Dunkel, Operator

COFFEYVILLE: Ted Blake

DODGE CITY: Graham, Lyle

KANSAS CITY: White, J. Cordell

LOKANI: Graham, Lyle

MANHATTAN: Smart, Ray

NEWTON: VFW Whittell-Finnell Post 971

PRATT: Clements, C. J. Wasy, L. W.

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

SALINA: Kern, John

TOPEKA: Mid-West Sportsmen Association

WICHITA: Holiday, Art

KENTUCKY

BOWLING GREEN: Bountree, Upton Taylor, Roy D.

LEXINGTON: Harper, A. C.

LOUISVILLE: Kings Victor Imperial Hotel, Jack Woolems, Owner Spaulding, Preston

OWENSBORO: Crowl, Joe, Owner, Club 71

PADUCAH: Melody Show Lounge, and Bea Mack Vickers, Jimmie

LOUISIANA

ALEXANDRIA: Saxon, George Smith, Mrs. Lawrence, Proprietor Club Plantation Stars and Bars Club (also known as Brass Hats Club), A. R. Conley, Owner, Jack Tyson, Manager

WEIL, R. L.

BATON ROUGE: Club Tropicana, and Gamille Johna Cobra Lounge, C. D. Rogers

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

GONZALEZ: Cedar Grove Club, and Norman Holzer

LAFAYETTE: Holland Caravan LaBlanc Corporation of Louisiana Veltin, Toby

MONROE: Club Delicia, Robert Hill Keith, Jessie Thompson, Son

NATCHITOCHES: Burton, Mrs. Pearl Jones

NEW ORLEANS: Barker, Rand Callico, Giro Dog House, and Grace Martinez, Owner Gilbert, John Hartmann, The, Percy Stovall Leblanc, Dudley J.

OPELOUSAS: Cedar Lane Club, and Mild Thomas, Employer

SHREVEPORT: Reeves, Harry A. Stewart, Willie

MAINE

FORT FAIRFIELD: Paul's Arena, Gully Seaborne

SACO: Gordon, Nick

MARYLAND

BALTIMORE: Bink, Omer J. Cook, M. L. Gray 90's Club, Lou Belmont, Proprietor, Henry Epstein, Owner Greber, Ben LeBlanc Corporation of Maryland New Broadway Hotel, Charles Carter, Manager Perkins, Richard, of Associated Enterprises Weiss, Harry

CHESAPEAKE BEACH: Chesapeake Beach Park Ballroom, and Alfred Walters, Employer

CUMBERLAND: Wangold, Louis

EASTON: Hannah, John

LENSWICK: Repsch, Albert

FREDERICK: Blumhouse, Res. H. B.

HAGERSTOWN: Bauer, Harry A. Davis, David

OCEAN CITY: Belmont, Lou, Gay Nineties Club, and Henry Epstein Gay Nineties Club, Lou Belmont, Prop., Henry Epstein, Owner

SALISBURY: Twin Lanterns, Finer B. Dashiell, Operator

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

MASSACHUSETTS

AMHERST: Murphy, Charles Russell, William

BILLERICA: One-O-One Club, Nick Ladoulis, Proprietor

BLACKSTONE: Stefano, Joseph

BOSTON: Bay State News Service, Bay State Amusement Co., Bay State Distributors, and James H. McBoone, President Bronsahan, James J. Crawford House Theatrical Lounge E. M. Loew's Theatres L. J. B. Productions, and Lou Brudnick Regency Corp., and Joseph R. Wessner Resnick, William

Sunbrook, Larry, and his Rodeo Show Waldron, Billy Walker, Julian Younger Citizens Coordinating Committee, and George Mazon

CAMBRIDGE: Salvato, Joseph

FALL RIVER: Royal Restaurant (known as the Riviera), William Andrade, Proprietor

FITCHBURG: Bolduc, Henry

HAVERHILL: Asaar, Joe

HOUSTON: The Theatre, Bernard W. Laro

LOWELL: Carr, John F., Amusement Corp. of Francis S. Crowe

MONSON: Cangello, Leo

NEW BEDFORD: The Lerby, and Henry Correas, Operator

NEWTON: Thurlant, Dorothy (Miss Christie)

SALEM: Larkin Attractions, and George Larkin

SPRINGFIELD: Hayes, Marjory Fielding and her School of the Dance

WAYLAND: Steele, Chauncey Depeu

WILMINGTON: Blue Terrace Ballroom, and Anthony DeToro

MICHIGAN

ANN ARBOR: McLaughlin, Max

BATTLE CREEK: Smith, David

BAY CITY: Faggarty Club, and John F. Faggarty, Owner Walther, Dr. Howard

DETROIT: Adler, Caesar Bel Aire (formerly Lee 'N Ed die), and Al Wellman, Ralph Wellman, Philip Flax, Sam and Louis Bernstein, Owners Bibb, Allen Brines, Edgar M. Claybrook, Adolphus Conners Lounge, and Joe Pallazzo, Operator Daniels, James M. Dustin Steamship Company, N. M. Constan Green, Goldman Hoffman, Sam Johnson, Ivory Thomas, Matthew B. Korman, Hyman Mizumbo, Norman Payne, Edgar Papadimas, Babis Lyle, Howard D., and Savoy Promotions

FERRISDALE: Club Plantation, and Doc Washington

FLINT: Barnes, Jimmy

GRAND RAPIDS: Club Cheer-A-Mia, Anthony Scalas, Proprietor Powers Theatre

KAWKAWLIN: City Mill Dance Hall, Ernest Fortin, Owner

MIDLAND: Brown Derby, Roy Bertelcut

MIO: Walker Hotel, and George Walker, Proprietor

POSTIAC: Bob's Picnic Park, and Robert Amos, Owner and Operator Henry's Restaurant, and Charles Henry Sandy Beach Inn

SISTER LAKES: Rendezvous Bowl, and Rendezvous Inn (or Club), Gordon J. "Buzz" Miller

TRAVERSE CITY: Lawson, Al

UTICA: Spring Hill Farms, and Andrew Sneed

MINNESOTA

DETROIT LAKES: Johnson, Allan V.

TASTON: Hannah, John

MINNEAPOLIS: Howard's Steak House, and Leroy Howard Northwest Vaudeville Attractions, and C. A. McEvoy

PIPESTONE: Coopman, Marvin Stolzmann, Mr.

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

ROCHESTER: City State Guard, and Alvin Costello

SLAYTON: E. E. Iverson Iverson Manufacturing Co., Bud Iverson

WINONA: Interstate Orchestra Service, and L. Porter Jung

MISSISSIPPI

BILOXI: El Rancha Club, and John Joyce, Harry, Owner Pilot House Night Club Thompson, Bob

GREENVILLE: Jostand, Florenz

GULFPORT: Plantation Manor, and Herman Burger

HATTISBURG: Jerry Gray's (The Pines), and Howard Homer Gray (Jerry Gray)

JACKSON: Carpenter, Bob Smith, C. C., Operator, Robt. Bros. Circus (Pine Bluff, Ark.)

MERIDIAN: Bishop, James F.

NATCHEZ: Colonial Club, and Ollie Kozlar

VICKSBURG: Blue Room Nite Club, and Tom Wince

MISSOURI

BOONEVILLE: Boush, Rivera Williams, Bill

CHILLICOTHE: Hawes, H. H.

FORT LEONARD WOOD: London, Sgt. Harry A.

INDEPENDENCE: Casino Drive Inn, J. W. Johnson, Owner

JOPLIN: Gladys Heidlerberg Inn, Scott Field, Manager Silver Dollar, Dick Mills, Manager-Owner

KANSAS CITY: Antonello, John Ballbut, William (Bill) H. Cantton, L. R. Exquire Productions, and Kenneth Yates, and Bobby Henshaw Main Street Theatre Red's Supper Club, and Herbert "Red" Dye, Zelma Ruda Club, Emmett J. Scott, Prop., Bill Christian, Manager

MACON: Macon County Fair Association, Mildred Sanford, Employer

NORTH KANSAS CITY: Schult-Krocker Theatrical Agency

POPLAR BLUFFS: Brown, Merle

ST. LOUIS: Bamshada, Mac Beaumont Cocktail Lounge, Ella Ford, Owner Brown Bumber Bar, James Caruth, and Fred Guinyard, Owners Caruth, James, Operator Club Rhumbocic, Cafe Society, Brown Bumber Bar Caruth, James, Cafe Society D'Arquiano, Sam 400 Club, and George Graff Markham, Doyle, and Tune Town Ballroom Sun Amusement Co., Sun Theatre, and Sam Nieberg

MONTANA

BUTTE: Webb, Ric

CONRAD: Little America Tavern, and John R. McLean

NEBRASKA

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

KEARNEY: Field, H. E.

MCCOOK: Gayway Ballroom, and Jim Corcoran Junior Chamber of Commerce, Richard Gruver, President

OMAHA: Louie's Market, and Louis Papery

PENDER: Pender Post No. 55, American Legion, and John F. Kai, Dance Manager

LOGGPOLE: American Legion, and Robert Sprengel, Chairman

NEVADA

LAKE TAHOE: Tahoe Biltmore Hotel, Nate Blumenthal

LAS VEGAS: Gordon, Ruth Hollinger, Ruby Lawrence, Robert D. Ray's Cafe Sancy, Milo E. Warner, A. H.

LOVELOCK: Fischer, Harry

RENO: Blackman, Mrs. Mary Twomey, Don

NEW HAMPSHIRE

FABIAN: Zaki (Zackers), James

JACKSON: Nelson, Edy Steiriz, James

NEW JERSEY

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

ASBURY PARK: Gilmore, James E. Richardson, Harry

ATLANTIC CITY: Bobbins, Abe Casper, Joe Cheatham, Shelby Delaware Inn, and Nathaniel C. Spencer, Proprietor Goodlema's, Charles Lockman, Harry Morozco Restaurant, G. Fassa, and G. Dantzer, Operators Pilgrim, Jacques

BLOOMFIELD: Thompson, Patt

CAMDEN: Jubassy Ballroom, and George E. Chips (Geo. DeGirolamo), Operator

CAPE MAY: Anderson, Charles, Operator

CLIFTON: August E. Buchner

EAST ORANGE: Hutchins, William

EAST RUTHERFORD: Club 199, and Angelo Pucci, Owner

HOBOKEN: Red Rose Inn, and Thomas Minto, Employer

JERSEY CITY: Bonito, Benjamin Burco, Ferruccio

LAKE HOPATCONG: Mad House, Oscar Dunham, Owner

LAKEWOOD: Seldin, S. H.

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

MANAHAWKIN: Jimmy's Tavern, and Jimmy Mascola, Owner

MONTCLAIR: Cox-Lay Corporation, and Thos. Haines, and James Costello

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

NEWARK: Beadle, Jeanette Coleman, Melvin Graham, Alfred Hall, Emory Hays, Clarence Harris, Earl Johnson, Robert Jones, Carl W. Levine, Joseph Lloyd Manor, and Snokey McAllister

NEW MEXICO

ALBUQUERQUE: Halliday, Finn LaLoma, Inc., and Margaret Ricardi, Employer

CLOVIS: Deaton, J. Earl, Owner Plaza Hotel

REYNOSA: Monte Carlo Gardens, Monte Carlo Inn, Ruben Gonzales

ROSWELL: Basile, L. D.

RIDGOSO: Davis, Ray, and Denny W. Davis, Owner

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

Mariano, Tom New Holiday Inn, and Walter E. Lewis "Panda," Daniel Straver Prestwood, William Red Mirror, and Nicholas Grande, Proprietor Rollison, Eugene Simmons, Charles Tucker, Frank Wilson, Leroy Zaracardi, Jack, Galanti A. A.

NEW BRUNSWICK: Jack Lill

NORTH ARLINGTON: Petrucci, Andrew

NORTH BRIDGE: 1220 Club, and Kay Sweeney, Secretary-Treasurer

PATERSON: Gerard, Mickey Gerard Enterprises Hatob, Sam Pyatt, Casino Riverview Casino Ventimiglia, Joseph

PLAINFIELD: McGowan, Daniel Nathanson, Luc

SOMERVILLE: Harrison, Bob

SUMMIT: Ahrons, Mitchell

TRENTON: Crossing Inn, and John Wyrick, Employer

VAUX HALL: Carillo, Manuel R.

VINELAND: Gross, David

WEST NEW YORK: S'Nai Birth Organisation, and Sam Nate, Employer, Harry Boorstin, President

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

NEW YORK

ALBANY: Bar Harbor, Rocky Russo, Proprietor 400 Casino, and Herman Halper, Proprietor O'Meara Attractions, Jack Richard's Bar-B-Que, David Richards

ALDIE CREEK: Burke's Manor, and Harold A. Burke

ATLANTIC BEACH: Normandie Beach Club, Meander DeLicio

AUSABLE CHASM: Antler, Nat Young, Joshua F.

BOLTON LANDING: Village Inn, and Donatuck Galea, Owner

BRONX: Aloha Inn, Pete Mancuso, Proprietor and Carl Randorf, Manager Aman, Martin Club Delmar, Charles Marce Ino and Vincent Delostia, Employers Metro Anglers Social Club, and Aaron Murray Perry Records, and Sam Richman Santoro, E. J. Sinclair, Carl (Carl Parker) Williams, J. W.

BROOKLYN: Aurelia Court, Inc. Ferdinand's Restaurant, and Mr. Ferdinand Globe Promoters of Huckelback Revue, Harry Dixon and Elmo Obey Hall, Edwin C. Johnston, Clifford Kingsborough Athletic Club, George Chandler Morris, Philip Ocean Grotto Restaurant, and Albert Santarpiro, Proprietor

Park Terrace, and George Gunning. Owner: Michael Rosenber, Paul Rooman, Gus, Hollywood Cafe. Scouter, Eliot 1024 Club, and Albert Friend Thompson, Ernest Villi Antique, Mr. P. Antico, Proprietor.

BUFFALO:
Bourne, Edward
Calato, Joe and Teddy
Cosmano, Frank and Anthony
Jackson, William
Nelson, Art and Mildred
Twentieth Century Theatre
Racy Bar-D, and Raymond C. Dempster

FAR ROCKAWAY, L. I.:
Town House Restaurant, and Bernard Kurland, Proprietor

FERNDALE:
Pulaski Hotel, and Elias Polack, Employer
Sier's Hotel, and Philip Sier, Owner

FLEISCHMANN'S:
Chutz, Irene (Mrs.)

FRANKFORT:
Blue Skies Cafe, Frank Reile and Lenny Tyler, Proprietors

GLENS FALLS:
Lantlab, Ralph
Newman, Joel
Slight, Don

GLENSPEY:
White Acres Hotel and Country Club, Jack W. Rosen, Employer

GLENSWILD:
Glenwild Hotel and Country Club, and Mack A. Lewis, Employer

GRAND ISLAND:
Williams, Osvian V.

GREENFIELD PARK:
Utopia Lodge

HUDSON:
Goldstein, Benny
Gutis, Samuel

ILION:
Wick, Phil

ITHACA:
Bond, Jack

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

LAKE PLACID:
Carrage Club, and C. H. Southworth

LIMESTONE:
Sack House, and Irene Oppenheim, Owner

LOCH SHELDRAKE:
Custer, Abe
Hotel Shlesinger, David Shlesinger, Owner
Mardenfeld, Isadore, Jr., Estate

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

MONTICELLO:
Kahnauer's Hotel, Jack Katz

MT. VERNON:
Runkin, Harry, Proprietor
Wagon Wheel Tavern

NEW YORK CITY:
Alexander, Wm. D., and Associated Producers of Negro Music
Amusement Corp. of America
Andu, John R. (Indonesian Consul)
Benzubi, Ben
Beverly Green Agency
Broadway Holbraun, Inc., and Walter Kirsch, Owner
Broadway Swing Publications, L. Frankel, Owner
Bruley, Jesse
Calman, Carl, and the Calman Advertising Agency
Cameron, Rocco
Chamson, Inc., Monte Gardner and Mr. Rodriguez
Charles, Marvin, and Knights of Magic
Cofery, Jack
Cohen, Mary
Collectors' Items Recording Co.
Maurice Spivack and Katherine Gregg
"Come and Get It" Company
Cook, David
Courney, Robert
Croschert, Mr.
Crosen, Ken, and Ken Crossen Associates
Crown Records, Inc.
Currie, Lou
Ludin, Anton
DuBois-Friedman Production Corporation
Hubbnet Records, and Jerry (Jerome) Lipskin
Dynamic Records, Ulysses Smith Franklin, Joe
Graham, Budd
Goldstein, Robert

Gray, Lew, and Magic Record Company
Gross, Gerald, of United Artists Management
Hemans, Phil
"High Button Shoes," Jack Small, General Manager
Howe's Famous Hippodrome Circus, Arthur and Hyman Sturmak
Inley, William
Johnson, Donald E.
Kaye-Martin, Kaye-Martin Productions
Kenny, Herbert C.
Kent Music Co., and Nick Kentros
King, Gene
Knight, Raymond
Kushner, Jack and David LaFontaine, Leo
Lew, Jerry
Lewy, John
Law Leslie and his "Blackbirds"
Manhattan Recording Corp., and Walter H. Brown, Jr.
Manning, Sam
Markham, Dewey "Pigmeat"
Mayo, Melvin E.
McCaffrey, Neill
McMahon, Jess
Metro Coat and Suit Co., and Joseph Lupia
Meyers, Johnny
Millman, Mort
Montauze, Pedro
Moody, Philip, and Youth Monument to the Future Organization
Murray's
Nassau Symphony Orchestra, Inc., Benjamin J. Fiedler and Clinton P. Sheehy
Neill, William
Newman, Nathan
New York Civic Opera Company, Wm. Reutemann
New York Ice Fantasy Co.
James Hizzard and Harry Robinson, Owners
Ophelus Record Co.
Parmentier, David
Place, The, and Theodore Costello, Manager
Pollard, Fritz
Prince, Hughie
Rain Queen, Inc.
Ralph Cooper Agency
Reagin, Jack
Robinson, Charles
Rogers, Harry, Owner "Frisco Follies"
Rosen, Philip, Owner and Operator Penthouse Restaurant
Sandy Hook S. S. Co., and Charles Gardner
Schwartz, Mrs. Morris
Singer, John
Slozer, Mrs.
South Seas, Inc., Abner J. Rubin
Southland Recording Co., and Rose Santos
Spottite Club
Steve Murray's Mahogany Club
Stromberg, Hunt, Jr.
Strouse, Irving
Sunbrock, Larry, and his Rodeo Show
Talent Corp. of America, Harry Weissman
Television Exposition Productions, Inc., and Edward A. Corner, President
Thomson, Sava and Valenti, Incorporated
United Artists Management
Variety Entertainers, Inc., and Herbert Rubin
Venus Star Social Club, and Paul Earlington, Manager
Walker, Aubrey, Maisonette Social Club
Wex and Leventhal, Inc.
WePub, Samuel
Wildier Operating Company
Zaks (Zuckers), James

NIAGARA FALLS:
Boardwalk Casino, and Frank and Victor Rotundo
Flory's Melody Bar, Joe and Nick Florio, Proprietors
Klimont, Robert F.

NORWICH:
McLean, C. F.

ONFONTA:
New Windor Hotel, and Maximilian Shepard

PATCHOGUE:
Kay's Swing Club, Kay Angeloro

ROCHESTER:
Boston Harbor Cafe, and Mrs. Casey, Proprietors
Valenti, Sam

ROME:
Marks, Al

SARATISS:
Sabattis Club, and Mrs. Verna V. Coleman

SARANAC LAKE:
Birches, The, Mote LaFontaine, Employer, C. Randall, Mgr.
Jurgans Grill

SARATOGA SPRINGS:
Clark, Stevens and Arthur
SCHEENECTADY:
Edwards, M. C.
Fretto, Joseph
Rudis Beach Site Klub or Cow Shed, and Magnus E. Edwards, Manager
Silverman, Harry

SOUTH FALLSBURGH:
Patt, Arthur, Manager, Hotel Plaza
Seldin, S. H., Operator (Lake-wood, N. J.), Grand View Hotel

SUFFERN:
Armistage, Walter, President, County Theatre

SYRACUSE:
Bagozzi's Fantasy Cafe, and Frank Bagozzi, Employer

TANNERSVILLE:
Germano, Basil

UTICA:
Block, Jerry
Burke's Log Cabin, Nick Burke, Owner

VALHALLA:
Twin Palms Restaurant, John Masi, Proprietor

WATERTOWN:
Duffy's Tavern, Terrace Duffy

WATERVLIET:
Cortez, Rita, James F. Strates Shows
Kille, Lyman

WHITFALL:
Jerry-Anni Chanson, and Jerry Rumana
and Clinton P. Sheehy

WHITE PLAINS:
Brod, Marjo

YONKERS:
Edmer, William

LONG ISLAND (New York)

BAYSIDE:
Mirage Room, and Edward S. Friedland

BELORE:
Rubner, William J.

GLENDALE:
Warga, Paul S.

JAMAICA:
Dancer, Earl

NORTH CAROLINA

BEAUFORT:
Marley, Charles

BURLINGTON:
Maxflower Dining Room, and John Loy

CAROLINA BEACH:
Stokes, Gene

CHARLOTTE:
Amusement Corp. of America, Tolson E. Blackman, Jr.
Jones, M. P.
Karlson, Joe
Kemp, T. D., and Southern Attractions, Inc.

DURHAM:
Gordon, Douglas
Royal Music Co.

FAYETTEVILLE:
Bethune, Clarence
Barker House of Music, and S. A. Parker

GREENSBORO:
Fair Park Casino, and Irish Moran
Ward, Robert
Weingarten, F., of Sporting Events, Inc.

GREENVILLE:
Ruth, Therman
Wilson, Sylvester

HENDERSVILLE:
Livingston, Buster

KINSTON:
Parker, David

RALEIGH:
Club Carlyle, Robert Carlyle

WALLACE:
Strawberry Festival, Inc.

WILSON:
McCann, Roosevelt
McCann, Sam
McEachon, Sam

NORTH DAKOTA

BISMARCK:
Lefor Tavern and Ballroom, Art and John Zenker, Operators

DEVILS LAKE:
Beacon Club, Mrs. G. J. Christianson

OHIO

AKRON:
Rasford, Doyle
Ruddies Club, and Alfred Scrutchings, Operator

Lapaire Lounge, and Nick Thomas and Robert Namen Pullman Cafe, George Subrin, Owner and Manager

CINCINNATI:
Anderson, Albert
Bayless, H. W.
Charles, Mrs. Alberta
Wonder Bar, James McFartridge, Owner
Sunbrock, Larry, and his Rodeo Show
Smith, James R.
Wallace, Dr. J. H.

CLEVELAND:
Atlas Attractions, and Ray Grair
Hender, Harvey
Circle Theatre, I. J. Stutz
Club Bon-day-Voo, and U. S. Clearing
Tison, Forrest
Euclid 55th Co.
Lindsay Skybar, and Phil Bush, Owner
Manuel Bros. Agency, Inc.
Metropolitan Theatre, Emanuel Stutz, Operator
Salanci, Frank J.
Spero, Herman
Tucker's Blue Grass Club, and A. J. Tucker, Owner
Walthers, Carl O.

COLUMBUS:
Askins, William
Bell, Edward
Beta Nu Bldg. Association, and Mrs. Emerson Zwick, Pres.
Charles Blue Post No. 157, American Legion
Carter, Ingram
McLade, Phil
Mellory, William
Paul D. Robinson Fire Fighters Post 567, and Captain G. W. McDonald

DAYTON:
Boucher, Roy D.
Daytona Club, and William Estepner
Midwest Entertainment Service
Taylor, Earl

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

LUCLID:
Rado, Gerald

HINDLAY:
Wilson, Mr. and Mrs. Karl, Operators Paradise Club

GERMANTOWN:
Beechwood Grove Club, and Mr. Wilson

PIQUA:
Sedgewick, Lee, Operator

PROCTORVILLE:
Plantation Club, and Paul D. Reese, Owner

SANDUSKY:
Eagles Club
Mathews, S. D.
Sillie, Henry

SPRINGFIELD:
Jackson, Lawrence
Terrace Gardens, and H. J. McCall

TOLLEDO:
Durham, Henry (Hank)
LaCosa Del Rio Music Publishing Co., and Don B. Owens, Jr., Secretary
National Athletic Club, Roy Finn and Archie Miller
Nightingale Homer
Tropido, Joseph A., President
Italian Opera Association

WARREN:
Wragg, Herbert, Jr.

VIENNA:
Hull, Russ
Russ Hull

ZANESVILLE:
Venner, Pierre

OKLAHOMA

ARDMORE:
George R. Anderson Post No. 65, American Legion, and Floyd Loughbridge

ENID:
Norris, Gene

HUGO:
Stevens Brothers Circus, and Robert A. Stevens, Manager

MUSKOGEE:
Gquire, John A., Manager Rodeo Shows, connected with Grand National of Muskogee, Okla.

OKLAHOMA CITY:
Randolph, Taylor
Southwestern Attractions, M. K. Roldman and Jack Swiger

OKMULGEE:
Masonic Hall (colored), and Calvin Simmons

SHAWNEE:
DeMarco, Frank

TULSA:
Williams, Cargile

OREGON

EUGENE:
Granada Gardens, Shannon Sheaffer, Owner
Weinstein, Archie, Commercial Club

HERMISTON:
Rosenberg, Mrs. R. M.

LAKEVIEW:
Bates, E. P.

PORTLAND:
Acme Club Lounge, and A. W. Denton, Manager
Ozark Supper Club
Pallus Royale Ballroom
Yank Club of Oregon, Inc., and R. C. Bartlett, President

ROGUE RIVER:
Main Line Civic Light Opera Co., Nat Burns, Director

SALFEM:
Lopez, Mr.

SHERIDAN:
American Legion Post No. 75, Melvin Agee

PENNSYLVANIA

ALLEGHENY:
Gunn, Otis

BERWYN:
Main Line Civic Light Opera Co., Nat Burns, Director

BETHLEHEM:
Columbia Club and Frank Pinter, Manager
Ronnie's Rendezvous

BLAIRSVILLE:
Moose Club, and A. P. Sundry, Employer

HAFRANS:
Mazur, John

BRANDONVILLE:
Vanderbilt Country Club, and Terry McGovern, Employer

RYN MAWR:
K. P. Lefe, and George Papaian

CHESTER:
Blue Heaven Room, Bob Lager, Employer
Fisher, Samuel
Pile, William
Reindollar, Harry

DEVON:
Jones, Martin

DONORA:
Bedford, C. D.

EASTON:
Green, Morris
Jacobson, Benjamin

EVERTON:
King, Mr. and Mrs. Walter

FAIRMONT PARK:
Riverside Inn, Inc., Samuel Ottenberg, President

HARRISBURG:
Lakes, Robert N.
P. T. K. Fraternity of John Harris High School, and Robert Spiller, Chairman
Reeves, William T.
Waters, R. N.

JOHNSTOWN:
Zions and Sadle Club, and Everett Allen
Central Cafe, Christ Contakos, Owner and Manager

KENNETT SQUARE:
Hotel Kennett

KINGSTON:
Johns, Robert

LANCASTER:
Freed, Murray
Samuels, John Parker

LEWISTOWN:
Temple Theatre, and Carl E. Temple

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

MIDLAND:
Maxon, Bill

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

NFW CASTLE:
Natalie, Tommy

OIL CITY:
Friendship League of America, and A. L. Nelson

PHILADELPHIA:
Associated Artists Bureau
Benny-the-Bum's, Benjamin Fogelman, Proprietor
Biklore Hotel, and Wm. Clore, Operator
Rulbeck, Carl F.
Carman Theatre, and Alex Steifel
Click Club
Davis, Russell
Dupree, Hiram K.
Inffree, Reese
Flander Ballroom
Melody Records, Inc.
Montalvo, Santos

Muziani, Joseph
Philadelphia Lab. Company, and Luis Colanunno, Manager
Pinsky, Harry
Raymond, Don G., of Creative Entertainment Bureau
Stanley, Frank

PITTSBURGH:
Picklin, Thomas
Matthews, Lee A., and New Artist Service
Oasis Club, and Joe DeFrancisco, Owner
Pennsylvania State Grand Lodge of the Knights of Pythias
Reight, C. H.
Sala, Joseph M., Owner El Chico Cafe

POTTSTOWN:
Schmoyer, Mrs. Irma

SCRANTON:
McDonough, Frank

SHENANDOAH:
Mikita, John

SLATINGTON:
Flick, Walter H.

STRAFFORD:
Foinette, Walter

TANNERSVILLE:
Tuffel, Adolph

UNIONTOWN:
Polish Radio Club, and Joseph A. Zelasko

UPPER DARRY:
Wallace, Jerry

WASHINGTON:
Athens, Pete, Manager Washington Cocktail Lounge
Lee, Edward

WILLIAMSPORT:
Pinella, James

WILKES-BARRE:
Kaban, Samuel

WORTHINGTON:
Conwell, J. R.

YORK:
Daniels, William Lopez

SOUTH CAROLINA

COLUMBIA:
Block C Club, University of South Carolina

GREENVILLE:
Forest Hills Supper Club, R. K. and Mary Rickey, Lessees, I. K. Mosely, and Sue Ellison, former Owner and Manager
Harlem Theatre, Joe Gibson

FLORENCE:
City Recreation Commission, and James C. Putnam

MARIETTA:
"Bring on the Girls," and Don Meadows, Owner

MOULTRIEVILLE:
Wurthman, George W., Jr. (of the Pavilion, Isle of Palms, South Carolina)

MYRTLE BEACH:
Hewlett, Ralph J.

SPARTANBURG:
Holomeo, H. C.

UNION:
Dale Bros. Circus

SOUTH DAKOTA

LANS:
Kamlow Gardens, and Andrew Pflaum

TENNESSEE

CLARKSVILLE:
Harris, William

JOHNSON CITY:
Burton, Theodore J.

KNOXVILLE:
Cavalcade on Ice, John J. Greal Enterprises (also known as Dixie Recording Co.)
Henderson, John

NASHVILLE:
Brentwood Dinner Club, and H. L. Waiman, Owner
Carothers, Harold
Chavez, Chick
Coconut Lounge Club, and Mrs. Pearl Hunter
Course, Alexander
Fessie, Bill
Hayes, Billie and Floyd, Club Zanibar
Jackson, Dr. R. B.

TEXAS

AUSTIN:
El Morocco
Von, Tony
Williams, Mark, Promoter

BEAUMONT:
Bishop, E. W.

BOLING:
Fails, Isaac A., Manager Spot Light Band Booking Cooperative (Spotlight Bands Booking and Orchestra Management Co.)

CORPUS CHRISTI:
Kirk, Edwin

DALLAS:
Embassy Club, Helen Askew, and James L. Dixon, Sr., owners
Lee, Don, Owner of Script and Score Productions and Operator of "Sawdust and Swingtime"
Linskie (Skippy Lynn), Owner of Script and Score Productions and Operator of "Sawdust and Swingtime"
May, Oscar P. and Harry E. Morgan, J. C.

DENISON:
Club Rendezvous

EL PASO:
Kelly, Everett
Marlin, Coyal J.
Bowman, Rivers
Williams, Bill

FORT WORTH:
Clemons, James E.
Famous Dots, and Joe Earl, Operator
Florenz, F. A., Jr.
Snyder, Chic
Stripling, Howard

GALVESTON:
Evans, Bob
Shiru, Charles

GONZALES:
Dailey Bros. Circus

GRAND PRAIRIE:
Club Bagdad, R. P. Bridges and Marian Teague, Operators

HENDERSON:
Wright, Robert

HOUSTON:
Coats, Paul
Jensen, Oscar
McMullen, F. L.
Reiss, Baudin
Singer, E. A.
World Amusements, Inc., Thos. A. Wood, President

LEVELAND:
Collins, Dee

LONGVIEW:
Club 26 (formerly Rendezvous Club), and B. D. Holman, Employer
Ryan, A. L.

MEXIA:
Payne, M. D.

PALESTINE:
Earl, J. W.
Griggs, Samuel
Grove, Charles

PARIS:
Rosa De-Vao, and Frederick J. Merkle, Employer

PORT ARTHUR:
Deiland, William

SAN ANGELO:
Specialty Productions, Nelson Scott and Wallace Kelton

SAN ANTONIO:
Forrest, Thomas
Leahy, J. W. (Lee), Rockin' M Dude Ranch Club
Oblado, F. I.
Rockin' M Dude Ranch Club, and J. W. (Lee) Leahy

VALASCO:
Luis, Isaac A., Manager Spotlight Band Booking Cooperative (Spotlight Bands Booking and Orchestra Management Co.)

WACO:
Corenfield, Lou

WICHITA FALLS:
Dunbar, C.
Whitley, Mike

UTAH

SALT LAKE CITY:
Lomax (Doc) John A., Dixie-Land Club (Gotton Club)

VERMONT

RUTLAND:
Rock Hotel, and Mrs. Estelle Duffie, Employer

VIRGINIA

ALEXANDRIA:
Commonwealth Club, Joseph Burko, and Seymour Spelman

BUENA VISTA:
Rockbridge Theatre

DANVILLE:
Fuller, J. H.

EXMORE:
Downing, J. Edward

HAMPTON:
Masey, Terry

LYNCHBURG:
Bailey, Clarence A.

MARTINSVILLE:
Hutchens, M. E.

NEWPORT NEWS:
Tracy Burton
McClain, R.
Terry's Supper Club

NORFOLK:
Big Truck Diner, Percy Simon, Proprietor
Cashman, Irwin
Meyer, Morris
Robanna, George
Wiatree, Leonard

PORTSMOUTH:
Rountree, G. T.

RICHMOND:
American Legion Post No. 151
Knight, Allen, Jr.
Rendezvous, and Oscar Black

SUFFOLK:
Clark, W. H.

VIRGINIA BEACH:
Bass, Milton
Melody Inn (formerly Harry's The Spot), Harry L. Sizer, Jr., Employer
White, William A.

WASHINGTON

SEATTLE:
40th Club
Washington Social Club and Salsas Grove

SPOKANE:
Lyndel, Jimmy (James Delagel)

WEST VIRGINIA

CHARLESTON:
Club Congo, Paul Daley, Owner
El Patio Boat Club, and Charles Powell, Operator
White, Ernest B.

HUNTINGTON:
Brewer, D. C.

INSTITUTE:
Hawkins, Charles

LOGAN:
Coats, A. J.

MORGANTOWN:
Niner, Leonard

WHEELING:
Mardi Gras

WISCONSIN

BEAR CREEK:
Schwader, Leroy

DELOIT:
Royal Palm Ballroom, and C. H. Pills

BOWLER:
Reinke, Mr. and Mrs.

GREEN BAY:
Guba, Erwin
Franklin, Allen
Peeley, Charles W.

GREENVILLE:
Reed, Jimmie
Zanzibar Cocktail Lounge, and Wm. Edits, Proprietor

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

HURLEY:
Club Francis, and James Francis Tomacchio, Mrs. Elroy, Club Fiesta

LA CROSSE:
Tronke, Thomas, and Little Dandy Tavern

MILWAUKEE:
Bethia, Nick Williams
Continental Theatre Bar
Capps, Arthur, Jr.
Tomaggin, Jerome
Gentili, Nick
Manzano, Vince
Rizzo, Jack D.
Wunderberger, A. J.

NEOPIT:
American Legion, Sam Dickenson, Vice-Commander

RACINE:
Miller, Jerry

RHINELANDER:
Kane's Moens Lake Resort, and George A. Kane
Kendall, Mr., Manager Holly Wood Lodge

ROSHOLT:
Kavackas, Edward

SHEBOYGAN:
Suda, N.

SUN PRAIRIE:
Hubizer, Herb, Tropical Gardens
Tropical Gardens, and Herb Hubizer

TOMAH:
Veterans of Foreign Wars

WISCONSIN RAPIDS:
Brown Derby, and Lawrence Huber, Owner

WYOMING

CHEYENNE:
Shv-Ann Nite Club, and Hazel Kline, Manager

JACKSON HOLE:
B. J. Bar, and C. L. Jensen

ROCK SPRINGS:
Smoke House Lounge, Del R. James, Employer

DISTRICT OF COLUMBIA

WASHINGTON:
Adelman, Ben
Alvia, Ray C.
Archer, Pat
Blue Mirror
Cabana Club, and Jack Staples
China Clipper, Sam Wong, Owner
Clare's Musical Bar, and Jean Clare
Club Fillington (D. E. Corp.), and Herb Sachs, President
D. E. Corporation, and Herb Sachs
Five O-Clock Club, and Jack Staples, Owner
Gold, Sol
Holerman, John Price, Pres.
Washington Aviation Country Club
Hoffman, Edward F., Hoffman's 3 Ring Circus
Kavakos, William, and Kavakos Club
Kirsch, Fred
Mansfield, Emanuel
Moore, Frank, Owner Star Duss Club
New Orleans Restaurant, and Nick Gibson, Proprietor
O'Prado, John T.
Perraro's Restaurant, and Vito Perruso, Employer
Purple Iris, Chris D. Cassim, and Joseph Cannon
Quonset Inn, Inc., and Hing Wong
Rayburn, E.
Rittenhouse, Rev. H. B.
Robinson, Robert L.
Romany Room, Mr. Weintraub, Operator, and Wm. Biron, Manager
Rosa, Thomas N.
Smith, J. A.
T. & W. Corporation, Al Simmonds, Paul Mann
Walters, Alfred

CANADA

ALBERTA

CALGARY:
Fort Resisto Chapter of the Imperial Order Daughters of the Empire
Simmons, Gordon A.

EDMONTON:
Eckersley, Frank J. C.

BRITISH COLUMBIA

VANCOUVER:
Gaylord Enterprises, and L. Carrigan, Manager
H. Singer and Co. Enterprises, and H. Singer

ONTARIO

CHATHAM:
Taylor, Dan

COBOLUR:
International Ice Revue, Robt. White, Jerry Rayfield and J. J. Walsh

GRAVENHURST:
Summer Gardens, and James Webb

GUELPH:
Naval Veterans Association, and Louis C. Janke, President

HAMILTON:
Nutting, M. R., Pres. Merrick Bros. Circus (Circus Productions, Ltd.)
White, Jerry Rayfield and J. J. Walsh

GRAVENHURST:
Summer Gardens, and James Webb

LONDON:
Merrick Bros. Circus (Circus Productions, Ltd.), and M. R. Nutting, President
Seven Dwarfs Inn
Silver Dollar-Golden Star Tavern, Gordon Kent, Prop.

SOUTH SHORE:
MUSSELMAN'S LAKE:
Glenlake Pavilion, Ted Biogham

NEW TORONTO:
Le-De, George

OTTAWA:
Parker, Hugh

OWEN SOUND:
Thomas, Howard M. (Doc)

PORT ARTHUR:
Fanning, M.

TORONTO:
Ambassador and Monogram Records, Messrs. Darwin and Sokoloff
Habler, Peter
Langford, Karl
Local Union 1452, CIO Steel Workers Organizing Committee
Mason, V.
Mofford, Bert
Radio Station CHUM

Quebec
Skorochid, Walter, Ukrainian National Federation Hall
Wetham, Katherine

QUEBEC

DRUMMONDVILLE:
Grenik, Marshall

MONTREAL:
Association des Concerts Classiques, Mrs. Edward Blouin, and Antoine Dufor
Auger, Henry
Beriau, Maurice, and LaSociete Artistique
Coulombe, Charles
Daoust, Hubert and Raymond
Emond, Roger
Haskett, Don (Martin York)
LeRoy, Michel
Lussier, Pierre
Nurbert, Henri
Sunbrock, Larry, and his Rodeo Show

POINTE CLAIRE:
Oliver, William

QUEBEC:
Sunbrock, Larry, and his Rodeo Show

QUEBEC CITY:
Lathaine, Mr.

SASKATCHEWAN

REGINA:
Judith Enterprises, and G. W. Haldal

CUBA

HAVANA:
Sans Souci, M. Trias

ANCHORAGE:
Cupper, Keith

FAIRBANKS:
Casa Blanca, and A. G. Muldoon
Glen A. Elder (Glen Alvin)
Rendezvous Club, and Frank Cannon, Owner

PALMER:
Southbough State Bar, Tommy Thompson and Mrs. Terry Stern, Owners

HAWAII

HONOLULU:
Kennison, Mrs. Ruth, Owner
Pango Pango Club
Thomas Puna Lake

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

MISCELLANEOUS

Abernathy, George
Alberts, Joe
Al-Dwan Circus, F. D. Preciad
Andros, George D.
Anthe, John
Arnold, Ross

ALABAMA

MOBILE:
Cargyle, Lee, and his Orchestra
New Plaza, and Wm. Appling

ARIZONA

PHOENIX:
Plumpton Ballroom

ARKANSAS

HOT SPRINGS:
Forest Club, and Haskell Hardage, Prop.

CALIFORNIA

BEVERLY HILLS:
White, William B.

BIG BEAR LAKE:
Gressman, Harry E.

CULVER CITY:
Mardi Gras Ballroom

LONG BEACH:
Santa Clara Cafe, and James Pesocok

AUGER, J. H.
Aulger Bros. Stock Co.
Bacon, Paul, Sports Enterprises, Inc., and Paul Bacon
Ball, Ray, Owner All Star Hit Parade
Baugh, Mrs. Mary
Bert, Sage, Revue
Bologhino, Dominick
Boserman, Herbert (Tiny)
Brandhorst, E.
Braunstein, B. Frank
Bruce, Howard, Manager "Crazy Hollywood Co."
Brydon, Ray Marsh, of the Dan Rice 3-Ring Circus
Buffalo Ranch Wild West Circus, Art Mix, R. C. (Bob) Grooms, Owners and Managers
Burns, L. L., and Partners
Bur-Ton, John
Carlson, Ernest
Carroll, Sam
Cheney, Al and Lee
Chew, J. H.
Conway, Stewart
Dale Bros. Circus
D'Amico, Don, Former Bookie
Davis, Clarence
Dewler, Donald
Dicarlo, Ray
Fckhart, Robert
Feehan, Gordon F.
Ferry, Mackey, Owner and Mgr. "American Beauties on Parade"
Finklestein, Harry
Reid, Thomas
Fox, less Lee
Friendship League of America, and A. L. Nelson
French, Joe C.
Gibbs, Charles
Goodenough, Johnny
Gaines, E. M.
George, Wally
Gould, Hal
Gutter, John A., Manager Rodeo Show, connected with Grand National of Muskogee, Okla.
Hewlett, Ralph J.
Hoffman, Edward F.
Hoffman's 3-Ring Circus
Hollander, Frank
D. C. Restaurant Corp.
Horan, Irish
Horn, O. B.
Huskins, Jack
Hove's Famous Hippodrome
Circus, Arthur and Hyman Sornick
Huga, James
International Ice Revue, Hubert White, Jerry Rayfield and J. J. Taylor, Jacob W.
Taylor, R. J.
Thomas, Mac
Travers, Albert A.
Waltner, Marie, Promoter
Ward, W. W.
Wason, N. C.
Webb, Charles
White, George
White, Robert
Williams, Gargie
Williams, Frederick
Wilson, Roy
Young, Robert

PITTSBURG:
Lorenta, Bennie (Tiny)

SACRAMENTO:
Capps, Roy, Orchestra

SAN DIEGO:
El Cajon Band

SAN FRANCISCO:
Kelly, Noel
Frestas, Carl (also known as Anthony Carle)
Jones, Cliff
Southern Pacific American Legion Post Band
Southern Pacific Club Band

SAN LUIS OBISPO:
Seaton, Don

SAN PABLO:
Buckeye Club

SANTA ROSA, LAKE COUNTY:
Reid, George

STOCKTON:
Mexican Honorary Society

TULARE:
T. D. E. S. Hall

COLORADO

LOVELAND:
Westgate Ballroom

RIFLE:
Wiley, Island

CONNECTICUT

DANIELSON:
Pine House

GROTON:
Swiss Villa

LEW LESLIE AND HIS "BLACKBIRDS"
Maurice, Ralph
Markham, Dewey "Pignuit"
McCarthy, E. J.
McCaw, E. E., Owner
Horse Follies of 1946
McGowan, Everett
Mager, Floyd
Magen, Roy
Mann, Paul
Matthews, John
Meeks, D. C.
Merry Widow Company, Eugene Haskell, Raymond F. Mauro, and Ralph Paonessa, Managers
Miller, George E., Jr., former Bookers License 1129
Ken Miller Productions, and Ken Miller
Miquelon, V.
Montalvo, Santos
N. Edward Beck, Employer
Rhapsody on Ice
New York Ice Fantasy Co. Scott Chalfant, James Blizzard and Henry Robinson, Owners
Olsen, Buddy
Osborn, Theodore
O'Toole, J. T., Promoter
Orto, Jim
Ouellette, Louis
Patterson, Charles
Peth, Iron N.
Rayburn, Charles
Rayfield, Jerry
Rea, John
Reid, Murray
Reid, R. R.
Rhapsody on Ice, and N. Edw. Beck, Employer
Roberts, Harry E. (Harry Roberts or Doc Mel Roy)
Robertson, T. E., Robertson-Robert, Inc.
Ross, stal J., Enterprises
Salzmann, Arthur (Art Henry)
Sargent, Selwyn G.
Scott, Nelson
Singer, Leo, Singer's Midlets
Six Brothers Circus, and George McCall
Smith, Gra T.
Specialty Productions
Stable, Larry, Producer, Larry Steele's Smart Adams
Stevens Bros. Circus, and Robert A. Stevens, Manager
Stone, Louis, Promoter
Stover, William
Strass, George
Summerlin, Jerry (Marrs)
Sunbrock, Larry, and his Rodeo Show
Taylor, Jacob W.
Taylor, R. J.
Thomas, Mac
Travers, Albert A.
Waltner, Marie, Promoter
Ward, W. W.
Wason, N. C.
Webb, Charles
White, George
White, Robert
Williams, Gargie
Williams, Frederick
Wilson, Roy
Young, Robert

HARTFORD:
Ruck's Tavern, Frank S. DeLuca, Prop.

JEWETT CITY:
Jewett City Hotel

MOOSUP:
American Legion (Club 91)

MYSTIC:
Alpine Club, Inc., and Peter Balceracci

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

DELAWARE

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

FLORIDA

CLEARWATER:
Crystal Bar
Musical Bar
Sea Horse Grill and Bar

HALLANDALE:
Ben's Place, Charles Dreisen

KEY WEST:
Cubana Club
Delmonico Bar, and Arturo Botta

MIAMI BEACH:
San Marino Hotel, and R. S. Robinson

UNFAIR LIST of the A. F. M.

INDIVIDUALS, CLUBS, HOTELS, Etc.

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

MOBILE:
Cargyle, Lee, and his Orchestra
New Plaza, and Wm. Appling

ARIZONA

PHOENIX:
Plumpton Ballroom

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Forest Club, and Haskell Hardage, Prop.

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Horan, Irish
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Huskins, Jack
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Circus, Arthur and Hyman Sornick
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Ward, W. W.
Wason, N. C.
Webb, Charles
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White, Robert
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Williams, Frederick
Wilson, Roy
Young, Robert

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Capps, Roy, Orchestra

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Southern Pacific Club Band

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Seaton, Don

SAN PABLO:
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Mexican Honorary Society

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Wiley, Island

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Swiss Villa

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Ouellette, Louis
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Rayfield, Jerry
Rea, John
Reid, Murray
Reid, R. R.
Rhapsody on Ice, and N. Edw. Beck, Employer
Roberts, Harry E. (Harry Roberts or Doc Mel Roy)
Robertson, T. E., Robertson-Robert, Inc.
Ross, stal J., Enterprises
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Sargent, Selwyn G.
Scott, Nelson
Singer, Leo, Singer's Midlets
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Wason, N. C.
Webb, Charles
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White, Robert
Williams, Gargie
Williams, Frederick
Wilson, Roy
Young, Robert

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Cousin Lee and his Hill Billy Band
Larkin, Charles

FLORIDA

CLEARWATER:
Crystal Bar
Musical Bar
Sea Horse Grill and Bar

HALLANDALE:
Ben's Place, Charles Dreisen

KEY WEST:
Cubana Club
Delmonico Bar, and Arturo Botta

MIAMI BEACH:
San Marino Hotel, and R. S. Robinson

SARASOTA:
"40" Club
TAMPA:
Grand Oregon, Oscar Leon,
Manager

GEORGIA

MACON:
J. A. Wingate,
Lowell Al
Weather, Jim
SAVANNAH:
Sportsmen's Club, Ben J. Alex-
ander

IDAHO

BOISE:
Simmons, Mr. and Mrs. James
L. (known as Chico and
Gennie)
TWIN FALLS:
Radio Rendezvous

ILLINOIS

CAIRO:
The Spot, Al Dennis, Prop.
CHICAGO:
Kryl Bohumir, and his Sym-
phony Orchestra
Slovak, Casimir, Orchestra
CHICAGO HEIGHTS:
Polish Falcons' Hall, Nest 42
GALESBURG:
Carson's Orchestra
Mecker's Orchestra
Townsend Club No. 2
JACKSONVILLE:
Chapel Tavern, in the Illinois
Hotel
LOSTANT:
Rendezvous Club, and Murry
Funk, Manager
MARISSA:
Triefenbach Brothers Orchestra
OLIVE BRANCH:
41 Clubs, and Harold Babo
ONIDA:
Rosa Amvet Hall
QUINCY:
Kent, Porter
STERLING:
Bowman, John L.
Sigman, Arlie

INDIANA

ANDERSON:
Adams Tavern, John Adams
owner
Romany Grill
MUNCIE:
Delaware County Fair
Music Fair Association

IOWA

BOONE:
Muir's Hall
CEDAR FALLS:
Army Ballroom
Women's Club
COUNCIL BLUFFS:
Smoky Mountain Rangers
DIKE:
Memorial Hall
DUBUQUE:
Holy Trinity School
HILMORE:
Fillmore School Hall
IOWA CITY:
Fraternal Order of Eagles
Aerie 605
KEOKUK:
Kent, Porter
KEY WEST:
Ray Hagan Orchestra
POSTA:
Posta Hall
WEBSTER CITY:
Loyal Order of Moose Lodge
735, J. E. Black
ZWINGLE:
Zwingle Hall

KANSAS

GARDEN PLAIN:
Harry Gard Orchestra
TOPIKA:
Bulet, Don, Orchestra
Downs, Red, Orchestra
Vinewood Dance Pavilion
WICHITA:
Gumpbell, Pauline M. (Polly)
Cary, Harold, Combo
Cowboy Inn
Eagles Lodge
El Chorro Cafe
Flamingo Club
KFI Ranch Buys
KWB Western Swing Band
Mill, Alvin, Orchestra
Peckham, Lucia, Orchestra
Polar Bear
Schulze, Frank J.

Stein, M. Loren
Sullivan Independent Theatres,
Civic, Crawford, Crest,
Eighty-One Drive-In, Fifty-
Four Drive-In, Tower, West
Theatres

KENTUCKY

ASHLAND:
Amvets Post No. 11, and Carl
(Red) Collins, Manager
BOWLING GREEN:
Jackson, Joe L.
Wade, Golden G.

LOUISIANA

NEW ORLEANS:
Opera House Bar
Five O'Clock Club
Forte, Frank
412 Bar and Lounge, and Al
Bresnahan, Prop.
Fun Bar
Gunga Den, Larry LaMarca,
Prop.
Happy Landing Club
Moulin Rouge, and Tim
Badon, Proprietor
Treasure Chest Lounge
Wright, Joe, Joe Wright's
Lounge
SHREVEPORT:
Capitol Theatre
Majestic Theatre
Strand Theatre

MAINE

NORTH KENNEBUNKPORT:
Log Cabin Ballroom, Roy
Tibbets, Proprietor

MARYLAND

BALTIMORE:
Blue Room, of the Mayfair
Hotel
Knowles, Nolan F. (Aetna
Music Corp.)
State Theatre
Summit
EASTON:
Start, Lou and his Orchestra
HAGERSTOWN:
Audulon Club, M. I. Patter-
son, Manager
Hans, Reynolds S.
Rabson, C. A., and Baldwin
Cafe

MASSACHUSETTS

BELLINGHAM:
Silver Lake Cafe
FALL RIVER:
Duffie Theatre
Latin Quarter, and Henry
Gaudreau
GARDNER:
Florence Rangers Band
Heywood-Wakefield Band
LYNN:
Peklar Cafe, Rinaldo Cheve-
rini, Prop.
METHUEN:
Central Cafe, and Messrs. Yana-
kous, Driscoll and Gagnon
Owners and Managers
NEW BEDFORD:
Polka, The, and Louis Garson
Owner
SPENCER:
Spencer Fair, and Bernard
Reardon
WEST WARREN:
Quabog Hotel, Viola Dudek,
Operator
WEST YARMOUTH:
Silver Sea Horse, and Joe Go-
lon, Operator
WORCESTER:
Gedwin, Walter
Theatre-in-the-Round, and Alan
Gray Holroyd

MICHIGAN

ESCANABA:
Welcome Hotel, George Bristol,
Prop.
HOUGHTON LAKE:
Johnson Cocktail Lounge
Johnson's Rustic Dance Palace
INTERLOCHEN:
National Music Camp
ISHIPING:
Congress Bar, and Guido
Bonetti, Proprietor
MARQUETTE:
Johnson, Martin M.
MIDLAND:
Eagles Club
NEGAUNEE:
Bianchi Bros, Orchestra, and
Peter Bianchi
PORT HURON:
Lakersport Dance Hall

MINNESOTA

DEER RIVER:
Hi-Hat Club
MINNEAPOLIS:
Milkes, C. C.
Twin City Amusement Co., and
Frank W. Patterson
Stone, David
PERHAM:
Paul's Tavern
ST. PAUL:
Burk, Jay
Twin City Amusement Co., and
Frank W. Patterson

MISSISSIPPI

JACKSON:
Potto Club, and Jimmy Skitter,
Operator

MISSOURI

KANSAS CITY:
El Capitan Tavern, Marvin
King, Owner
Gay Fad Club, and Johnny
Young, Owner and Prop.
Green, Charles A.
McEl-O-Lane Ballroom, and
Leonard (McEl-O-Lane) Rob-
inson
POPLAR BLUFF:
Lee, Duke Doyle, and his Or-
chestra "The Brown Bombers"
ST. JOSEPH:
Rock Island Hall

MONTANA

GREAT FALLS:
Civic Center Theatre, and Clar-
ence Golder
HAVRE:
Havre Theatre, Emil Don Tigris
SHELBY:
Albia Club, and Alan Tor-
rell

NEBRASKA

DONIPHAN:
Club Midway, Mel Kius
HASTINGS:
Brack Pile
LINCOLN:
Dance-Mor
OMAHA:
Baker Advertising Company
Benson Legion Post Club
Eagles Club
VFW Club
Whitney, John B.

NEVADA

ELY:
Little Casino Bar, and Frank
Pace

NEW JERSEY

ATLANTIC CITY:
Moysman Cafe
Surf Bar
BAYONNE:
Sklar's Hall
CAMDEN:
Polish American Citizens Club
St. Lucius Choir of St. Joseph's
Parish
CAPE MAY:
Congress Hall, and Joseph
Chler, Proprietor
CLIFTON:
Brockmann, Jacob
DENVER:
Young, Buddy, Orchestra
EATONTOWN:
Phil's Turf Club
ELIZABETH:
Coral Lounge, Mrs. Agresta,
Owner
Polish-American Club
Polish Falcons of America, Nest
126
HACKETTSTOWN:
Hackettstown Fireman's Band
JERSEY CITY:
Band Box Agency, Vince Giac-
cinto, Director
LODI:
Peter P's
MAPLEWOOD:
Maplewood Theatre
MONTECLAIR:
Montclair Theatre
MORRISTOWN:
Community Theatre
Jersey Theatre
Palace Theatre
Park Theatre
NETCONG:
Kiernan's Restaurant, and Frank
Kiernan, Prop.
NEWARK:
17 Club
OAK RIDGE:
Van Brundt, Stanley, Orchestra
PASSAIC:
Blue Room, and Mr. Jaffe
Rotary Mills Band
ROCHELLE PARK:
Swiss Chalet

NEW MEXICO

CARLSBAD:
Lobby Club
ROSWEEL:
Scotty's Night Club and
M. C. Scott
Yucca Club
RUIDOSO:
Davis Bar

NEW YORK

BRIARCLIFF MANOR:
Bizar Oaks Restaurant,
Thomas O'Brien
BRONX:
Aloha Inn, Pete Mancuso Pro-
prietor and Carl Wanford,
Manager
Revolving Bar, and Mr. Alex-
ander, Prop.
BROOKLYN:
All Ireland Ballroom, Mrs.
Buddy Griffin and Mr.
Patrick Gillespie
BUFFALO:
Hall, Art
Jesse Clipper Post No. 410,
American Legion
Lafayette Theatre
Wells, Jack
Williams, Buddy
Williams, Ossian
CATSKILL:
Jones, Stevie, and his Orchestra
CFRES:
Coliseum
COHOES:
Sports Arena, and Charles Gup-
hill
COLLAGE POINT, L. I.
Muehler's Hall
ELLENVILLE:
Clayton Military Band
ELMIRA:
Hollywood Restaurant
ENDICOTT:
The Casino
GENEVA:
Aston Bar
Holiday Inn
HARRISVILLE:
Chesnut, Virgil
HUDSON:
New York Villa Restaurant,
and Hazel Unson, Proprietor
JEFFERSON VALLEY:
Nino's Italian Cuisine
KEYSER:
Basil Bros. Theatres Circuit, in-
cluding Colvin Ineau
KINGSTON:
Killmer, Earl, and his Orches-
tra (Lester Marka)
Ulster County Volunteer Fire-
men's Association
MECHANICVILLE:
Cole, Harold
MOHAWK:
Hurdle, Leslie, and Vineyard
Dance Hall
MOUNT VERNON:
Harley Hotel
NEW YORK CITY:
Disc Company of America
(Cash Recordings)
Embassy Club, and Martin Na-
taley, Vice-Pres., East 57th St.,
Amusement Corp.
Manor Record Co., and Irving
N. Berman
Morales, Cruz
Richman, William L.
Traemer's Restaurant
Willis, Stanley
NORFOLK:
Joe's Bar and Grill, and Joseph
Briggs, Prop.
OLEAN:
Rollerland Rink
PEEKSKILL:
Washington Tavern, and
Barney D'Amato, Proprietor
RAVENA:
VFW Ravenna Band
ROCHESTER:
Mack, Henry, and City Hall
Cafe, and Wheel Cafe
SALAMANCA:
Lime Lake Grill
State Restaurant
SCHENECTADY:
Polish Community Home
(PNA Hall)
SYRACUSE:
Alhambra Roller Rink, and
Gene Miller
UTICA:
Russell Ross Trio, and Salva-
tore Coriale, leader, Frank Fi-
carra, Angelo Ficarra
Scharf, Roger, and his Orches-
tra
Ventura's Restaurant, and Rufus
Ventura
YORKTOWN HEIGHTS:
Mier's Restaurant

NORTH CAROLINA

ASHEVILLE:
Propes, Fitzhough Lee
KINSTON:
Parker, David
WILMINGTON:
Village Barn, and K. A. Lehto,
Owner

OHIO

AKRON:
German-American Club
ALLIANCE:
Lexington Grange Hall
AUSTINBURG:
Jewel's Dance Hall
CANTON:
Palace Theatre
CINCINNATI:
Steamer Avilon
COLUMBUS:
Fraternal Order of Eagles,
Aerie 297
CONNEAUT:
MacDowell Music Club
DAYTON:
The Ring, Maura Paul, Op.
GENEVA:
Blue Bird Orchestra, and Larry
Parks
Municipal Building
IRONTON:
American Legion, Post 59, and
Mack Lilly, Commander
Club Riviera
Colonial Inn, and Dustin E.
Curn
JEFFERSON:
Ashland County Fair
Association
Larko's Circle L Ranch
PAINESVILLE:
Slim Luse and his Swinging
Rangers
LIMA:
Billger, Lucille
MILON:
Andy's, Ralph Ackerman Mgr.
NORTH LIMA:
Smith, Chuck, Orchestra
PIERPONT:
Lake, Danny, Orchestra
RAVENNA:
Ravenna Theatre
RUSSELL'S POINT:
Indian Lake Roller Rink, and
Harry Lawrence, Owner
VAN WERT:
B. P. O. Flks
Underwood, Don, and his
Orchestra
YOUNGSTOWN:
Shamrock Grille Night Club,
and Joe Stuphar

OKLAHOMA

OKLAHOMA CITY:
Bass, Al, Orchestra
Ellis, Harry B., Orchestra
Hughes, Jimmie, Orchestra
Palladium Ballroom, and Irvin
Parker
Orwig, William, Booking Agent
VINITA:
Rodeo Association

OREGON

GRANTS PASS:
Fruit Dale Grange
SAMS VALLEY:
Sams Valley Grange, Mr. Pe-
ter, Grange Master

PENNSYLVANIA

ANNVILLE:
Washington Band
BEAVER FALLS:
White Township Inn
BIG RUN:
Big Run Inn
DUPONT:
Cameo Cafe
EYNON:
Rogers Hall, and Stanley Rog-
ers, Prop.
FALLSTON:
Brady's Run Hotel
Valley Hotel
FORD CITY:
Atlantic City Inn
FREEDOM:
Sully's Inn
JERSEY SHORE:
Riversview Ranch
NEW BRUNTON:
Brady's Run Hotel
Broadway Tavern
NEW CASTLE:
Cables Hotel, and
Frank Gammarrano
OLD FORGE:
Club 17

PHILADELPHIA:
Dupree, Hiram
PITTSBURGH:
Club 22
New Penn Inn, Louis, Alex and
Jim Passarella, Props.
READING:
Baer, Stephen S., Orchestra
ROUETTE:
Brewer, Edgar, Roulette House
ROSSITER:
Green Village
SCRANTON:
Yarroll's Cafe
WILKINSBURG:
Laut, Grace

RHODE ISLAND

NEWPORT:
Frank Simmons and his
Orchestra
WOONSOCKET:
Jacob, Valmore

SOUTH CAROLINA

FOLLY BEACH:
Folly Pier

SOUTH DAKOTA

SCOTLAND:
Scotland Commercial Club

TENNESSEE

BRISTOL:
Knights of Templar
CHATTANOOGA:
Alhambra Shrine
HUMBOLDT:
Strawberry Festival Association
NASHVILLE:
Stein, Abe

TEXAS

BEEVILLE:
Beeville Country Club
CORPUS CHRISTI:
Al Hardy and Band
The Lighthouse
Santikos, Jimmie
EL PASO:
Sunland Club
FORT WORTH:
Crystal Springs Pavilion, H. H.
Cunningham
PORT ARTHUR:
DeGrasse, Lenore
SAN ANGELO:
Club Acapulco
SAN ANTONIO:
La Rumba Club, Oscar
Rodriguez, Operator

VIRGINIA

BRISTOL:
Knights of Templar
NEWPORT NEWS:
Heath, Robert
Off Beat Club
Victory Supper Club
NORFOLK:
Panella, Frank J., Clover Farm
and Dairy Stores
ROANOKE:
Krisch, Adolph

WASHINGTON

DAYTON:
Fraternal Order of Eagles
SEATTLE:
Tuxedo Club, C. Battee, Owner

WEST VIRGINIA

CHARLESTON:
Savoy Club, "Flop" Thompson
and Louie Risk, Operators

FAIRMONT:
Amvets, Post No. 1
Club-D-Lite, and
Jimmy DeBato
Gay Spot, and Adda Davis and
Howard Weekly
West End Tavern, and
A. B. Ullom
KEYSTONE:
Calloway, Franklin
PARKERSBURG:
Silver Grille, R. D. Hiley,
Owner

WISCONSIN

APPLETON:
Koehe's Hall
BEAVER DAM:
Beaver Dam American Legion
Band, Frederick A. Parfrey
BELOIT:
Beloit Recreation Band, and Don
Cuthbert
BLOOMINGTON:
McLane, Jack, Orchestra
BOSCOBEL:
Miller, Earl
Peckham, Harley
Sid Earl Orchestra

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

(ESTER)
People's Tavern and Dance Hall, and Mrs. Truda

DURAND:
Weiss Orchestra

EAU CLAIRE:
Conley's Nite Club
Wildwood Nite Club, and John Stone, Manager

KENOSHA:
Julius Blodorf Tavern
Petaling Springs Club House

NORTH FREEDOM:
American Legion Hall

OREGON:
Village Hall

PARDFEVILLE:
Fur River Valley Boys Orchestra

REWEY:
High School
Town Hall

SOLDIER'S GROVE:
Gutman, Ken, Band

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

TREVOR:
Stork Club, and Mr. Aule

TWO RIVERS:
Club 42, and Mr. Gauger, Mgr.
Timms Hall and Tavern

WESTFIELD:
O'Neil, Kermit and Ray, Orchestra

WISCONSIN RAPIDS:
Gross, Quensal and Louis

WYOMING:
LARAMIE:
Stevens, Sammy

DISTRICT OF COLUMBIA

WASHINGTON:
Star Dust Club, Frank Moore, Proprietor
Wells, Jack

HAWAII

HONOLULU:
49th State Recording Co.

CANADA MANITOBA

BRANDON:
Palladium Dance Hall

WINNIPEG:
Roseland Dance Gardens, and John F. McGee, Manager

ONTARIO

CUMBERLAND:
Maple Leaf Hall

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

OTTAWA:
Francois Theatre, and R. E. Maynard

TORONTO:
Muford, Bert
Echo Recording Co., and Clement Hamburg
Three Hundred Club

QUEBEC

BERTHIER:
Chateau Berthier

MONTREAL:
Village Barn, and O. Gaucher, L. Gagnon, and Paul Fournier

QUEBEC:
Canadian and American Booking Agency
L'Auberge Des Quartes Chemins, and Adrien Asselin, Prop.

MEXICO

MEXICO CITY:
Marin, Pablo, and his Tipica Orchestra

MISCELLANEOUS

Kryl, Bohumir and his Symphony Orchestra
Marvin, Eddie
Wells, Jack

Victor Frosnel, Richard Dean Henderson, Mildred Hudson, Harold Hunter, Leo Krull, Elmer Lueth, Sam Mangiacale, Richard J. Maschka, Paul Miller, Noel Morris, Raymond B. Quensel, Hartwell Richardson, Hale Rood, James D. Shaw, Robert Tilton, Mrs. Mildred Weber, Leo Krull, Paul A. Leeper, Elmer Lueth, Sam S. Mangiacale, Jordan H. Miller, Paul Miller, John R. McBrides, John Walter Nelson, J. Betty Mac Nelson, Bernard Pawloski, Robert R. Pelliccio, Pelliccio, Dorothy L. Pottenger, Raymond B. Quensel, Dewayne (Rex Perry) Reckenbaler, Hale Rood, Richard Rossiter, Helen Sipprell, Juri Taht, Rutha Tighe, Mrs. Mildred Weber, Frank Alfaro, Rita Jean Bestenlehner, Robert S. Borden, John D. Brandin, James G. Clibborn, Clayton Cowan, John William Cusack, Peter Roland Dall, Peter J. Dourtas, Gloria Rees Dunbar, Rea (Bushman) Evans, Ted Frazier, Jr., Victor Frosnel, Charles Gouvis, Frederick Robert Head, Richard Dean Henderson, Mildred L. Hudson, Harold B. Hunter, Hal H. Kennedy, Roger D. Kiel

Ottawa, Ont., Canada, Local 100—E. Akesson, G. Bruce, H. Katznelson, M. Maddon, S. E. McCurt, L. McManus, K. M. Poff, L. Quinsout, C. Sylvain.

Poncha, Ill., Local 26—Aaron C. Ahins, Ann Doran Barrow, Albert F. Boulton, Jr., Joseph L. Drugman, Roger H. Fesse, Robert C. Heaton, Don Pedro, Jack T. Phillips, Jean Reese, Freddie A. White, Billy W. Wilson, Jack R. Wilson.

Plainfield, N. J., Local 746—Elio McDonald, Earl Nelson, Albert Dore Potts, George Mauro, Francis J. Phillips, Bob Chambers, St. Paul, Minn., Local 40—Russell A. Barton, Alue M. Redauer, Bernice L. Brown, John C. Bullard, Melvin W. Carter, Thomas E. Cashman, Ralph T. "Smoky" Cline, Gaetano (Guy) DeLeo, Stewart W. Dennison, Bruce H. Dybvig, Oscar D. Frazier, Henry J. "Hank" Grams, Betty Hirt, Warren H. Hubbard, William H. Kelsey, Richard L. Kerschell, Geraldine V. "Terre" Kautawa, Walter B. Kautawa, Arthur F. LaFolow, Ralph E. Maundy, John F. (Jack) Nowicki, Merrill K. Olmes, James Edward Osenhede, Robert G. Kresch, Sheldon G. Ricker, Joseph L. Skulka, Oliver Smith, Jr., Robert B. (Bob) Smith, Ronald E. Sorocson, Donald D. Sprich, James L. Tangus, Donald T. Thompson, Marlin E. Tincovald, Richard R. Venturini, Theodore R. Westendorp, Fred A. Webster, Roy F. Whaley, Buckerton L. (Buck) Yastrom, Frank G. Young, Jr.

Toronto, Ont., Canada, Local 149—Charles Nuttall, R. D. (Gene Douglas) Phillipson, Thomas Pinto, J. A. Pratt, W. W. Reid, Frank Reynolds, R. Reynolds, John Spencer Sherman, Ronald A. Sherman, Charles E. (Chuck) Smith, Ivan Specht, Terry (Arnez) Spencer, A. J. Spooner, John G. Stagg, David Stubbs, David Swartz, Fred Sweeney, Kenneth Vaughan, Miss D. H. Wilkes, Edwin B. Wilson, Jack Wilson, Ted Wright, Philip (Davis) Zaslavsky, Arthur Ball, Herbert Ferriss, Nicholas Balkovace, Charles Bowers, Capt. L. R. Boyd, Arthur Burgin, Ray Calder, S. J. Churchill, Francis Cormier, Laurie Cormier, William Cormier, Joseph P. DeCourcy, Lon Duncombe, Christine Eyles, Larry Fuller, Jack Fisher, W. M. Hair, Ralph Harrison, Donald F. Humble, Ray Hunter, Lyle Johnson, William Kemp, Myrtle (Mrs. Montman) Knight, Wallace Lashburn, Lew Lewis, A. Lindott, Douglas Livingstone, Roger Ward McAdam, G. McParlan, Robert Mews, William Miller.

Tyrone, Pa., Local 660—Howard C. Bowman, Larry Rodick, James Reiter, Elmer Burchell, Charles D. Feicht, Oscar Broberg, Lee E. Certo, William E. Bost, Gerald Hutchinson, Darrell Rohel, Lloyd Saut, Eugene Wimmer, Gene Calderwood, John Buckley, Elmer Johnson, Sherill A. Edwards, Ernest Skipper, Boyd Wright, Bradley W. Hestrick, Fred Cunningham, Austin Goshorn, Darrell Shafer, Robert W. Howard, Veryl Black, Robert Wagner, Norman Woodhill, Clair J. Wagner, Henry Ford Wagner, Howard Stover, Robert Shellenberger, Robert E. Skipper, Owen Stinson Wood, Bob Goss, Gail Forscy, Robert Fisher, Harry Dickson.

Troy, N. Y., Local 13—Theodore Galbykiewicz, Tampa, Fla., Local 721—Robert Alparaz, Pearl (Sandy Miles) Allen, Willa Black, Harry E. Barber, William Edgar Brown, Ann Daniel, Joe Guerrero, Lloyd M. Haakinson.

Walla Walla, Wash., Local 501—Charles V. Berry, Leo Miller, Jack Ringo.

Green Bay, Wis., Local 209—Harold Bowman, Gerry Boone, Leona Drabant, Chester Nowak, Monica M. Sussner, Joe Tilkens.

Hallifax N. S., Local 571—Clarence (Hank) Snow.

Helena, Montana, Local 642—Fina Bricker, Mabel Holkstad, Robert Gustine, Earl Anderson, Joe Roderly, David Hahn.

Honolulu, Hawaii, Local 677—Roger Adams, George Ahana, George Cash, Thomas Grant, Joseph Catania, Hugh Dahn, Archie Gano, Paul Jelting, Haldolke Kahaloopua, George Kanopua, James Kaku, Joe Matsushima, Solomon Mchelon, Richard Midro, John Ogo, Eddie Seese, Emma Mima, Professor Victoria, Floyd Sullivan, Indianapolis, Ind., Local 5—Robert O. Richter, Ray G. Boyer, Donald Frank Hunter, Don Hargis, Bernard Jager, Emery J. Nagy, Clifford Newcomb, Richard Paul Smith, George Stearn, Robert M. Steger, Reiff Stuart, Leonard Sues, Samuel H. Williams.

Mahanoy City, Pa., Local 170—Alvin V. Amaratava, Betty S. Bulkaevich, Joseph Bulkaevich, William Hubins, Michael Carey, Ruderman Eaton, Thomas Henry, John Deand, John Douchak, Willbur E. Horwood, Edward Hardy, Jay F. Keck, Andrew S. Kleha, Robert C. Klomerman, Frank J. Lombardo, Clarence Nauskay, Earl O'Neil, Alexander Polanchak, Leo Smith, William Von Leer, Austin Wesner, Fran Zukewicz, Albert Zuber.

Mattoon, Ill., Local 234—Jack Connor, Ted Cox, Ira Ellis, Keith Gingles, Rex Goble, Lawrence Kinzel, Gene O'Neil, Donald Parsons, Davy Rouse, James Scaney, Arthur Sullivan, Wayne Thrall, Edgar Trimble, Peggy Wells.

New Orleans, La., Local 174—Herbert J. Basso, Roy A. Gardner, George R. Perkins.

New York N. Y., Local 802—Maurice J. Brax, Ganyetter Thompson, Erskine Hawkins, Willie L. LaMotta, Robert W. Norris, Ray I. Abraham, Stan Friedland, Ace Harris, Lionel Hampton, Solomon Jenkins, William L. Perez, Albin Tepper, John Gazer, Irving Puryear, Henry O. London.

Omaha, Nebraska, Local 70—Howard Addison, Ira Stanley Epstein, Richard J. Maschka, Noel V. Morris, Hartzell Richardson, James D. Shaw, George Smith, Gladys Maria Carpenter, Elno (Doc Barton) N. J.

Plainfield, N. J., Local 746—Charles Barrows.

San Diego, Calif., Local 325—Alberti (Christie) Sousa, George D. Duncan, Vere Alward.

San Francisco, Calif., Local 6—Jack P. Minnon Paul (Martin Graunthorpe) Martin, Ambrose James Mesquit, Maurice Michaels, Louis R. Mott, Ted Noble, Fred A. Novak, Raoul Panigau, Robert Raby, Russell E. Bonnelle, Robert D. Roper, Peter Rugolo, Burt Schriver, Alan Scott, Raymond F. Shry-ock, Martin Silverman, Samuel Solomon, Angelo B. Spaghiu, Charles H. Tweedell, Leon Velazquez, Ralph C. Vogt, Jr., William D. Williams, John Garcia, Catherine L. Gammone, Howard Goodfellow, Edwin M. Goodfellow.

Alphonsus H. Greco, Edward J. Griffith, Robert D. Harwood, Edith V. Harburg, Norman W. Hawes, Alvin L. Hayes, Donald L. Hewson, Anton Hofacker, George L. Houle, Donald F. Jons-Litza Kobova, Paul H. Kula, Frank F. Leal, III, Emil K. Lemoin, Leonard L. Leon, Don A. Lima, Maynard A. Luero, Francis Albardi, Pao I. Artimeff, Frank J. Blauke, Ludolf Roth, Jack R. Branch, Cher W. Burrell, Charles Carter, Virgil Cassanova, Lebo C. Castaro, Franklin Costandri, Joseph F. Castillo, Bunny Christensen, Archie Gant, Haveres B. Green, Sheldon Houshous, Harold Durst, Harold Postle, James H. Proures, Mann Fox, Raymond A. Frazier, Louise C. Friedhoff, Patricia Cooke, Vladimir Ponomoff, John D. Anderson, Elmo Bertolucci.

San Juan, P. R., Local 468—Anibal Acervelo, Carlos Acosta, Julio Albizu, Astor Aponte, Emilliano Arroyo, Julio P. Baha, Jose R. Berrios, Jose A. Cadilla, Angel Cambrelen, Jaime Camacho, Severo Carrion, Jorge Cartagena, Roberto Coll, Hector T. Colon, Santos Colon, Luis A. Corbis, Sanchez F. Corros, Jose M. Conino, Ayala I. Cro, Gonzalez Diamanti, Juan R. Delgado, Hipolito De Jesus, Mercedes Del Pozo, Antonio Escalot, Evangelo T. Epifanos Maximino T. Epifanos, Lionel Feyjoo, Jose A. Gorman, Antonio V. Gonzalez, Negron M. Gonzalez, Francisco Guierrez, Ramon L. Iriarroy, Eladio Jusino, Francisco Keirright, Jose Lopez, Martinez R. Lopez, Jose Moises Guillermo Marin, Luis Martinez, Ceteris Alexander, Rosa J. Miranda, Jose M. Morales, Jorge F. Neri, Luis Nieves, Juan J. Ortiz, Amelino Padro, Francisco S. Pagan, Miguel Perovic, Manuel Quintero, Antonio S. Ramirez, Angela E. Rigual, Jose A. Rios, Francis M. Rivera, Juan G. Rodriguez, Rafael Rosado, Humberto Rosario Rivera R. Sanchez, Felipe Santos, Garcia G. Tirado, Victor R. Tirado, Hector F. Urdaneta, German Vazquez, Juan Vega, Norberto Vega, Samuel Velez, Santiago Zabala, Silgado E. Rivera.

San Jose, Calif., Local 153—Jerry Sanchez.

San Leandro, Calif., Local 510—Eugene Armstrong, Harry Bonnell, Daniel DeLima, Jack Leason, Howard Ross, James B. Morris, John R. Pettas, Carl Reckmuth.

St. Paul, Minn., Local 30—Frank S. Javorick, Charles P. Koenig, Jack J. McNamara, Theodot J. Mieske, S. N. (Sly) Nelson, Carl (Duke) Pederson, Howard H. Pitzelkow, Eugene E. Pool, Henri L. Roth, Francis R. Scienski, Joseph M. Summet, Paul C. Smith, William Vaughn, Robert F. Allen, Warren E. Alm, Joseph B. Barona, Lucille E. Brown, Carl D. Brubler, Robert F. (Bobby) Burt, Albert Cotton, Filna M. Drason, Gordon E. Duodro, Merrill B. Flagstrom, Gerald Harstad, Samuel B. Haveson, Sam Hyster.

Tampa, Fla., Local 721—Cecil (Buddy) Rice, Don Suchan, Milton M. Weber, Evelyn Valdez.

FOR SALE or EXCHANGE

FOR SALE—Harp, bass violin, mando bass, tuba, baritone, chimes, thumba drums, Chinese gongs, Swiss bells, built horns, runcode gongs, sound effects, violins, Vega lute, harp-guitar, musical washboards, trap drums, Italian automobile. Enid Dubos, 2717 1/2 Harris Ave., Norwood, Ohio.

FOR SALE—Deagan vibraphone, 3 octaves, club model, 2 years old, used little; case available. M. J. Kroll, 450 West Chestnut St., Lancaster, Pa. Phone: 2-0857.

FOR SALE—Wm. S. Haynes flute, sterling silver, French model (concert type) (used), fine condition, also Richard wooden piccolo in "C" (used), excellent instrument. Wm. Heinrich, 1125 Grand Concourse, New York 52, N. Y.

FOR SALE—Retired from the music business; am selling my entire library of dance orchestras (over 12,000) dating back forty years, all or any part at \$2.00 per dozen postpaid. John L. Slavaca, 990 N. W. Seventh St., Miami 36, Fla.

FOR SALE—Lyon and Healy harp (used), serial No. 747, fine tone, \$1,395.00, F.O.B. Santa Rosa, California; additional information available. Eve Wolf, 804 Magowan Drive, Santa Rosa, California.

FOR SALE—Conn Hib top action (221) recording tuba (used), 4 short action valves, 24-inch bell, gold lacquer, 3 cases; all in fine condition. F. Euter, 240 E. 39th St., New York City. Phone: MU 5-2879.

FOR SALE—Used Reynolds trumpet, complete with new carry-all case and cover; mutes and mute stand included. \$225.00; owner selling because of illness. E. C. Reusemiller, 248 East Union St., Bethlehem, Pa.

FOR SALE—Wm. S. Haynes silver flute, hand-made, covered holes, closed G; also Wm. S. Haynes silver piccolo, closed G, "C" pitch; both used. M. Rapfogel, 430-B 125th St., Belle Harbor, L. I., N. Y.

FOR SALE—Used Leedy bass drum, 14x28, pearl shell, beautiful painting on head, built-in lighth; excellent condition; also matched snare. Irving Puruso, 284 Eastern Pkwy., Brooklyn 25, N. Y. Phone: MAin 2-9076.

FOR SALE—Leedy hand sympny, new head, stands (used). \$125.00; also Selmer alto; padless, Pedlar Bb clarinet. L. Manzelli, 425 West 77th St., New York 24, N. Y. Phone: TR 3-0251.

FOR SALE—William G. Haynes flute, silver, D flat, closed G (used), overhauled; is in excellent condition; price \$105.00. Otto Kruecer, 160 W. Monticain St., Detroit 1, Mich.

AT LIBERTY

AT LIBERTY—Alto sax, clarinet, and flute player, age 27, conservatory graduate; commercial experience in small and large bands; travel anywhere. Alfred DePinto, 251 North Fulton Ave., Mt. Vernon, N. Y. Phone: MO 7-2076.

AT LIBERTY—Pianist, also play sax and clarinet; have bachelor of music education degree; desire location job in Chicago, Hammond, Indianapolis, Cincinnati, or St. Louis jurisdictions. Wilbert E. Meier, 716 East Chandler Ave., Evansville 13, Indiana.

AT LIBERTY—Clarinet and saxophone player, excellent reading and ad-libbing, played with name bands, much experience; Local 341. Jerry Goldman, 1215 Astor St., Norristown, Pa. Phone: 2-0887.

AT LIBERTY—Young lady violinist, age 23, BM, MM, best schools, Local 163; desires more symphony experience. P. O. Box 114, Johnston, N. Y.

AT LIBERTY—Arranger, experienced in all types of arranging for song writers, publishers, acts, bands and orchestras; will work by mail or correspondence. Bernard Goldstein, 91 Jefferson Ave., Chelsea 50, Mass.

AT LIBERTY—Trumpet player, A-1, read, flake, experience, good tone; will go anywhere; prefer steady engagement; will take club dates; available in September. Herbert Katz, Pine Grove Camp, Saugerties, N. Y. Phone: 1165.

WANTED

WANTED—Qualified musician, particularly strings, from the central Massachusetts area, to play in the "Little Symphony" of Worcester, Mass. Apply stating training and experience to Harry Levinson, Conductor of the Little Symphony, 4 Walnut St., Worcester 8, Mass.

WANTED—Guitarist for entertaining trio—sing and lute. Write Bill Violin, 96 Conti, 112 Avenue S. Brooklyn, N. Y. Phone: ES 3-5670.

WANTED—Accordianist for entertaining trio—sing and lute. Bill Violin, 96 Conti, 112 Avenue S. Brooklyn, N. Y. Phone: ES 3-5670.

WANTED—Musicians for part-time symphony work, who have qualifications for employment in business, industry and office work; excellent conducting orchestra in fourteenth season; active community. Send inquiry to Charleston Symphony Orchestra, P. O. Box 2292, Charleston 28, West Virginia.

SUSPENSIONS, EXPULSIONS, ERASURES

(Continued from page forty)

Paulson, Raymond Payne, Robert Quisnoe, Kenneth Sanders, Edwin Siegel, Carroll Sinden, Roy Scholtka, Alex Styczowski, Archie Ulm, Wayne Ward, John Wetengel, Harold Worden, Clarence Bosch, Jack Burzer, Ferdinand Cisar, Julianne Desmedde, Gilbert Erickson, John Fogl, John Galecki, Richard Guerin, John Kerber, James Krajewski, John B. Krepz, Robert Krenning, William Leyzer.

Montreal, Canada, Local 406—Giovanni Dell'Agnoia, Louis Gerard Roy, Jeanne d'Arc Bellehumeur, Phillippe Chartier, Henri-Paul Gingras, M. Therese Lenoir, Bert Cohen, Gerard Couture, Barry Graham, Yolande Lavoie, Paul Mercier, George Trexler, Francoise Dugas, Lina Pizzolongo, John T. Asselin, Rene Cossette, Gaston Fafard, Eulore Hubert, Maurice (Blanc) Blain, Paul Cormier, Joseph Fiore, James Holkesy, Jacqueline LeRoy, Louis Scavia, Helen Vozka.

Omaha, Nebraska, Local 70—Howard Addison, Rita Jean Bestenlehner, Robert S. Borden, John D. Brandin, James G. Clibborn, Clayton Cowan, John Cusak, Ira Stanley Epstein, Rea Evans.

EXPULSIONS

Belleville, Ill., Local 29—Charles Miller.
Connellsville, Pa., Local 417—Vincent L. Orazi.
Detroit, Mich., Local 5—Otis (Bo Bo Turner) Turner, James A. (King) Porter.
Ely, Nevada, Local 212—Ernesto Sanchez, John P. Sandoval, Dave Salza, Robert McFall Jones, Marcuarde Ricc.
Kenosha, Wis., Local 59—Charles Brandt, John Holden, William W. Vincent.
New Orleans, La., Local 174—Percy (Jack) Lowe.
San Diego, Calif., Local 325—Froebel Brigham.
Toronto, Ont., Canada, Local 149—Robert L. Lev.

ERASURES

Ravalia, N. Y., Local 575—Fred Herman.
Connellsville, Pa., Local 417—Donald E. Dudd, Patrick Della Donna, Clyde W. Fisher, Elmer R. Hasek, John B. Hartman, Nick Summa.
Cleveland, Ohio, Local 4—Gene Erwin.
El Paso, Texas, Local 466—Eugene C. Armstrong, Ernest G. Bickley, Leon Brick, Lloyd Huchey, Clifford A. Durr, Evelyn Konen, Irma Ken Kornhoff, Hollis G. Pritchett, Lyle Shelton, Ken Wilcox, Finore (Shulgay) Doughty, David Marmolico, Manuel Licon, Lydia (Anderson) Estrada.

Carl C. Springer, Arthur H. Smith, James B. Peters, Norman G. Light, Gus F. Henry, *
 Notre Hancock, Albert Euse, Jr., Fred P. Edwards, Sid Conway, Karl Chambers, Jack Burger,
 Al Alderman, Jack Finney, Doyle Lee Harrell.

Washington, D. C., Local 161—Debert M. Allen,
 Vladimir Bajan, James Churchwell, Gerald K.
 Dale, Roger N. Ellick, Edwin H. Fogel, Glenn
 Forest, Cal Gilford, Eddie (Zeb Turner) Grishaw,
 Louis Gusman, Elliott Hawkins, Winnie Hight,
 Paul F. Imbody, Dorothea Inazawa, Ernest Kazadas,
 Pentti Koskimer, Given M. Lotz, John Mc-
 Cullough, Russell A. Nace, John H. Norris,
 Barbara I. Potts, Earl Rouse, William Shonick,
 Julian M. Showkeir, Harold K. Thompson.

Walla Walla, Wash., Local 501—Norman Ban-
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