

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



*October,
1951*



Bernie Mann *story on page 16*

International Musician

published in the interest of music and musicians

raising musical eyebrows!

the NEW sensational
MACCAFERRI
Nylon
Mouthpiece

with
Bi-Matic Ligature
and Nylon Air-Vent
Protective Cap!



Complete with Ligature & Cap

Bb Clarinet	\$ 9
Alto Sax	\$12
Tenor Sax	\$15



Nothing can compare with this NEW sensational Maccaferri NYLON MOUTHPIECE.

Made of NYLON, the MIRACLE MATERIAL possessing astounding resonant qualities never before equalled by any material used for mouthpieces.

Maccaferri NYLON MOUTHPIECES have stability, toughness, are non-paraus, non-corrasive, will not chip, warp, peel, not affected by dryness, humidity, heat or cold and can be boiled for sterilizing.

Precision made by master craftsmen in cooperation with several foremost musicians. Scientifically designed to have perfect pitch and tonal balance in all registers, flexibility and free blowing.

Available in 3 popular facings: close, medium and open.

Go to your music dealer, try it, and you will be amazed. You will play with greater confidence. You will play better!

NYLON Air-Vent Protective Cap furnished to insure proper protection and ventilation.



Patented Bi-Matic Ligature locks into precision channels and holds reed under vertical dual pressure.



MASTERPIECE REEDS



REED-O-METER Strength Gauge

**USE THE MACCAFERRI SYSTEM
 YOU WILL PLAY BETTER!**

1. Maccaferri NYLON MOUTHPIECE with Bi-Matic Ligature and Nylon Air-Vent Protective Cap.
2. Maccaferri's finest "MASTERPIECE" REEDS.
3. The REED-O-METER.

These three together form the Maccaferri System brought to perfection in cooperation with top-notch musicians to embody in it, the long needed improvements and advantages afforded by modern technique, acoustic science and material.

USE THIS SYSTEM — YOU WILL PLAY BETTER OUT-PLAY and OUT-LIVE the other fellow!

Only CERTIFIED Dealers Display this SEAL of BEST REED SERVICE

The MUSIC DEALER who displays this SEAL has earned it.



Write us for the names of the nearest CERTIFIED DEALERS who have the MASTERPIECE SEAL of BEST REED SERVICE

FRENCH AMERICAN REEDS MFG. CO., INC.
 3050 WEBSTER AVENUE, NEW YORK 67, N. Y.



... for
distinguished
service ...

GEORGES LEBLANC

LEGION of HONOR

France's highest civil decoration,
presented to Georges Leblanc
for distinguished service
to the French Woodwind Industry.



Premier 887

MULTIVOX AMPLIFIER

"Fullness and tonal effect
of a 5 piece combo"



say
**Charlie LaVerne
and
Joyce Conti**

*New York's favorite
guitar and accordion
duo*



*Organ stop tone controls
Dual case cabinet
Built-in electronic tremolo*

ask your
music dealer
or

Write
today!

JORKIN MUSIC COMPANY, INC. IM-26
Exclusive Wholesale Distributors
559 Avenue of the Americas, New York 11, N. Y.

Send me your new free catalog showing the Premier Amplifier
and giving complete specifications and prices. Send name of Premier
dealer nearest me.

Name.....
Address.....
City..... State.....
Instrument.....

INTERNATIONAL • MUSICIAN •

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

Entered as Second Class Matter July 28, 1922,
at the Post Office at Newark, N. J.
"Accepted for mailing at special rate of post-
age provided for in Section 1103, Act of
October 3, 1917, authorized July 28, 1922."

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



LEO CLUESMANN.....Editor and Publisher
S. STEPHENSON SMITH.....Managing Editor
HOPE STODDARD.....Associate Editor

Subscription Price

Member.....60 Cents a Year
Non-Member.....\$1.00 a Year

ADVERTISING RATES:

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

Vol. I OCTOBER, 1951 No. 4

*International Officers of the
American Federation of Musicians*

JAMES C. PETRILLO.....President
570 Lexington Avenue
New York 22, N. Y.

175 West Washington Street
Chicago 2, Illinois

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

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

HARRY J. STEEPER.....Treasurer
220 Mt. Pleasant Ave., Newark 4, N. J.

Executive Committee

HERMAN D. KENIN.....359 S. W. Morrison St.
Portland 4, Oregon

GEORGE V. CLANCY.....5562 Second Blvd.
Detroit 2, Michigan

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

CHARLES R. IUCCI.....1267 Sixth Ave.
New York 19, N. Y.

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

LINK MOUTHPIECES THE CHOICE OF STARS THRUOUT THE WORLD



BELL METAL "SUPER"
Tone Master

ALTO - TENOR - BARITONE

EBURNATED HARD RUBBER

Tone Edge

CLARINET - ALTO - TENOR

Try THEM AT YOUR FAVORITE DEALER
OR WRITE FOR DESCRIPTIVE FOLDER

OTTO LINK CO.

117 WEST 48th ST., NEW YORK 19, N. Y.

Mr. DRUMMER!

"Charley" Wilcoxon
PRESENTS—World's Premier



"THE ULTIMATE IN SPEED"

24 Exciting Pages of Fast
RUDIMENTAL "SWING"

exercises

Also "Terrific" on Bongos,
Timbales and Conga drums

Order your autographed copy
today. \$2 postpaid

"Charley" Wilcoxon

DRUM SHOP

349 The ARCADE
Cleveland 14, Ohio

PROTECT YOUR FUTURE—
Buy Your EXTRA Bonds Now!

INTERNATIONAL MUSICIAN

The new orchestra model Accordiana modulates to a soft, mellow range of ten treble tone

colors, perfectly voiced for the chamber music ensemble...

at the flip of a switch. In open position, this newly designed

instrument gives you the power and brilliance needed for concert hall

or recital, or for playing with full orchestra. Voice Matic treble tone

selectors, 3rd dimensional grille, full bass range and other wonderful features of this new

Accordiana add to your professional standing... put your ensemble in a

class by itself.

Chamber music

**AT THE
FLIP OF A
SWITCH!**

EXCELSIOR'S NEW

ACCORDIANA

Illustrated is orchestra model 914. Write for dealer name and particulars on all models in new professional series.

Excelsior Accordions, Inc.,
333 Sixth Avenue, New York 14.

Canadian Distributor:
Canada Music Supply, Montreal.



New Accordianas are fully covered by design and mechanical patents, existing and pending. Grille, U. S. Design Patent No. 162574

SELMER
EXCLUSIVE
ACCESSORIES

Hunting for that New Sound?

Here's the secret!



RUNYON Sax and Clarinet MOUTHPIECES

Score one more for Runyon! For a Runyon will make it easy for you to capture that elusive "new sound" on your sax and clarinet. Try one at your Selmer dealer's today and see for yourself!

You'll like the way a Runyon Mouthpiece improves your playing — by stepping up resonance, im-

proving response, easing attack, and enriching your tone throughout the whole compass of your instrument.

"Matched Bite" design means easier and faster doubling . . . the same embouchure for alto, tenor, and baritone.

Seven facings, in maroon, ivory, and black.

Runyon Metal Mouthpieces



The same outstanding features of thin-walled molded Runyons, translated into polished metal. Developed and perfected by Chicago's famed teacher of professionals, Santy Runyon. Tenor and alto sax, available in 6 facings.

Dealers, Cash In!

The above is one of a series of Selmer Accessory advertisements appearing in leading professional and school magazines. . . . get the complete story of Runyon Mouthpiece sales and profits. Write for latest accessory catalog and prices.

SELMER, Dept. B-101, Elkhart, Indiana



Notice to Members

Many copies of the *International Musician* are being returned to this office because of wrong addresses. Members are urged to report all changes of their addresses to their local secretaries promptly to insure the uninterrupted delivery of the *International Musician*. Do not contact the *International Musician* directly. If you know your new address prior to your moving notify your secretary so he can in turn notify us. You will then receive your magazine regularly and incidentally save the American Federation of Musicians the cost of undelivered magazines.

LEO CLUESMANN,
Secretary, A. F. of M.

Statement of the Ownership, Management, and Circulation Required by the Act of Congress of August 24, 1912, as Amended by the Acts of March 3, 1933, and July 2, 1946 (Title 39, United States Code, Section 233).

Of *International Musician*, published monthly at 39 Division Street, Newark 2, N. J., for October 1, 1951.

1. The names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher: Leo Cluesmann, Newark 2, N. J.

Editor: Leo Cluesmann, Newark 2, N. J.

Managing Editor: S. Stephenson Smith, Newark 2, N. J.

Business Manager: None.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership, or other unincorporated firm its name and address, as well as that of each individual member, must be given.) American Federation of Musicians, James C. Petrillo, president, 570 Lexington Avenue, New York 22, N. Y.; C. L. Bagley, vice-president, 408 South Spring St., Los Angeles 13, Calif.; Leo Cluesmann, secretary, 220 Mt. Pleasant Ave., Newark 4, N. J.; Harry J. Steeper, treasurer, 220 Mt. Pleasant Ave., Newark 4, N. J.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None other than American Federation of Musicians.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

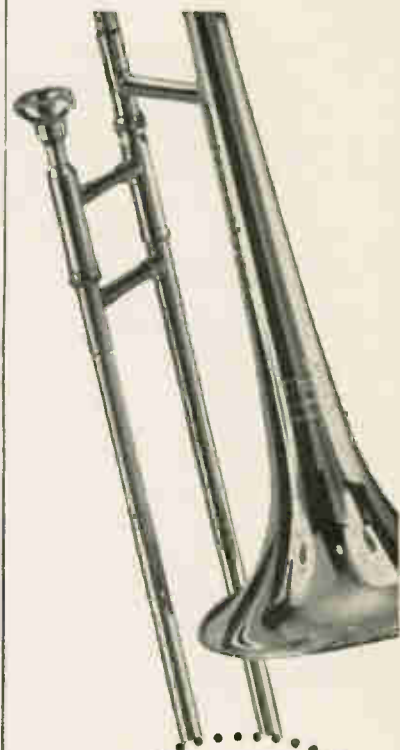
5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above was 200,500.

LEO CLUESMANN,

Sworn to and subscribed before me this 24th day of September, 1951.

MILDRED CERRATO,
Notary Public of New Jersey.

(SEAL)
My commission expires
May 17, 1954.



Seventh Heaven!

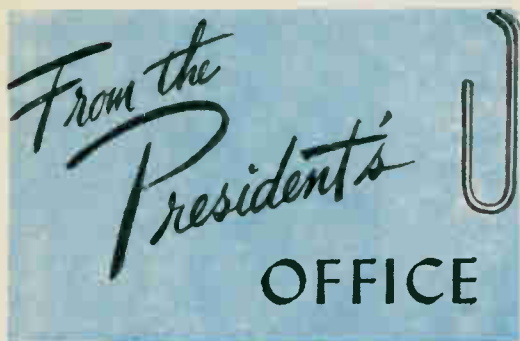
Martin's exclusive *taper-glide* stocking lets you play with complete freedom — a smooth, smooth action even in seventh position! Try a Martin, and learn why highest-paid recording artists prefer it to all other trombones.

Martin

ELKHART, INDIANA

Write for name of
nearest dealer

INTERNATIONAL MUSICIAN



The following is reprinted, with an additional note, from our July issue:

PRESIDENT PETRILLO CREATES A CHARITABLE TRUST FUND IN MEMORY OF HIS SON, LESTER, WHO DIED AT THE AGE OF THIRTEEN

Following is the complete text of the "Lester Petrillo Memorial Fund for Disabled Musicians":

I, James C. Petrillo, do hereby give and transfer to the Executive Board of the American Federation of Musicians the sum of \$10,000.00, in trust, vesting title thereto in the members of said Executive Board as trustees, to have and to hold the same for the following purposes and upon the following conditions:

1. There shall be established a charitable trust fund to be known as the Lester Petrillo Memorial Fund for Disabled Musicians, the said Fund, and any additions thereto or income therefrom, to be used for the benefit of those members of the American Federation of Musicians whose physical disabilities prevent them from earning their livelihood as musicians, due consideration being given to the other factors of their economic condition. The terms "benefits" and "payments," as used herein, shall include, in the discretion of the trustees, the payment of money or other things of value to dependent relatives of eligible members.

2. The trustees shall have complete discretion in determining the eligibility for and amount of benefits, except that no member shall be eligible for benefits who has not been physically disabled and who has not been a member of the American Federation of Musicians for at least five (5) years.

3. No payments to beneficiaries shall be made by the trustees until the Fund shall have reached a total of at least \$50,000.00.

4. The trustees shall hold the Fund in an account separate and distinct from all other moneys, assets, property and funds of the American Federation of Musicians or of other groups or persons. Said Fund shall be maintained and administered at any situs that the trustees in their discretion shall determine, and the law of the situs thus determined shall, insofar as applicable, govern the Fund.

5. The trustees are authorized and empowered to receive from time to time and from any source additional assets or property in trust for the purposes and upon the conditions herein set forth, with the same force and effect as if such property had been delivered to the trustees by the grantor herein simultaneously with the execution of this trust instrument. Such additional assets or property shall become part of the said Fund. Checks and other forms of gifts to the Fund shall be made payable to the "Lester Petrillo Memorial Fund."

6. To carry out the provisions of this trust, and subject to any limitations elsewhere herein, the trustees are vested with the following powers, in addition to those now or hereafter conferred by law:

A. To invest principal, and income if accumulated, in such bonds, mortgages, preferred or common stocks, participations in any common trust fund, or other property, real or personal, as the trustees deem advisable, and whether or not authorized by law for the investment of trust funds.

B. To manage, control, sell, convey, exchange, partition, divide, subdivide, improve, and repair any trust property; to grant options and to sell upon deferred payments; to lease for terms for any purpose; to create restrictions and other servitudes in connection with any property in this trust.

C. To compromise, arbitrate or otherwise adjust claims in favor of or against the trust Fund; to carry such insurance as the trustees may deem advisable.

D. To have, respecting securities, all the rights, powers and privileges of an owner.

E. To employ and compensate from the trust Fund such person or persons as may be necessary to the administration of this trust Fund.

F. To pay taxes, assessments, charges, compensation and other expenses incurred in the administration or protection of this trust Fund.

7. The trustees shall receive no compensation for their services in connection with the administration and execution of this trust Fund.

8. A majority vote of the trustees shall be sufficient to take effective action in furtherance of the powers conferred on them by this instrument.

9. Members of the Executive Board of the American Federation of Musicians shall serve as trustees *ex officio*; but they shall so serve only as long as they remain members of the Executive Board. Their successors as members of the Board shall qualify automatically as successor trustees. Should any trustee refuse or be unable to execute his powers as trustee, the remaining trustees shall designate a substitute trustee who shall have all the powers and obligations of the original trustee.

10. The trustees shall have the power, in their discretion, to discontinue and terminate this trust Fund whenever they deem it advisable, distributing any remaining principal or income of the Fund to charities in accordance with the purpose of said Fund.

11. The trustees shall not be required to furnish official bond or other surety.

JAMES C. PETRILLO,
570 Lexington Avenue,
New York, New York.

Witnesses:

- (s) GEORGE GIBBS,
19 Simmons Avenue,
Belmont, Mass.
- (s) JACK FERENTZ,
15765 Birwood,
Detroit, Mich.

Dated this 2nd day of May, 1951, New York, New York.

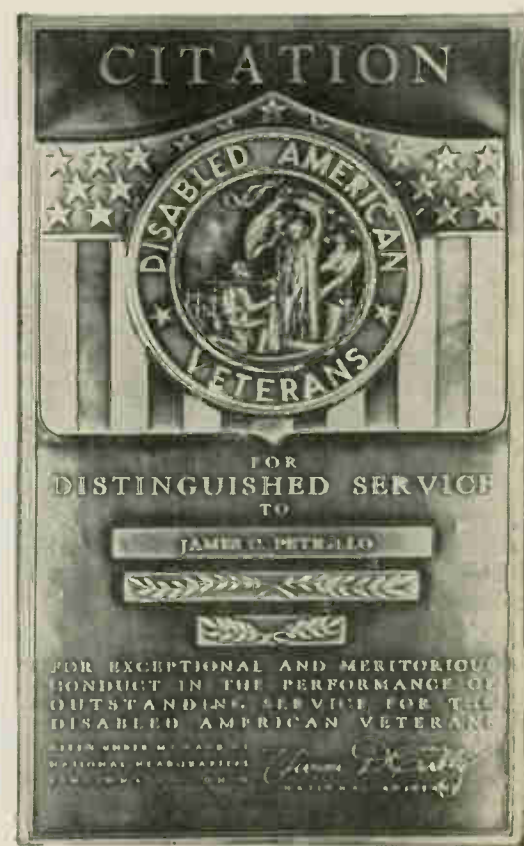
NOTE ON LESTER PETRILLO TRUST FUND

It has been asked many times since the Lester Petrillo Fund was created whether individual members may contribute to the Fund, if they so desire, and the answer is "Yes." Any member has a right to donate anything to the Fund he wants to, whether it be a small amount or a large one. All contributions are accepted gratefully, and should be sent to Treasurer Steeper's office.

FOR "DISTINGUISHED SERVICE" TO VETERANS

The first "salute" of a series to distinguished Americans who have served the needs of disabled American veterans was given to President Petrillo by the national convention of the veterans meeting in Milwaukee, Wisconsin, in August.

As a permanent record of that honor the disabled veterans presented this plaque, a handsome



24 x 16-inch hand-worked bronze bearing the following inscription:

"Citation for distinguished service to James C. Petrillo for exceptional and meritorious conduct in the performance of outstanding service for the disabled American veterans."

Invited by the veterans to attend their convention on either August 13th, 14th, 15th or 16th, to accept in person their first "salute" to the American Federation of Musicians for its contributions to the needs and welfare of the nation's disabled veterans, Mr. Petrillo was forced to decline because of conflicting dates requiring his attendance in Montreal, Canada, on the Executive Council of the American Federation of Labor. For that reason he asked President Dahlstrand of the Milwaukee Local to represent him. Brother Dahlstrand accepted the plaque with an eloquent expression of gratitude on behalf of President Petrillo and the Federation.

Response to the President's Guest Column

IN THE August issue of the *International Musician* we printed a column written by President Petrillo for the vacationing labor columnist, Victor Riesel, which followed President Petrillo's speech at the June Convention in which he warned of the sad plight of the professional musician in the United States and Canada, and which was carried in some one hundred papers in the United States. In answer to many requests, the column is reprinted herewith.

(Editor's Note: Documenting for the record the warning he sounded verbally at the June Convention, President Petrillo appears in the role of "Guest Columnist" in well over one hundred daily newspapers publishing the daily comment of featured labor columnist Victor Riesel. The timely appearance of this argument for government aid for music across the country in late July recognizes and answers some of the widespread newspaper controversy that served to call the nation's attention to the sad estate of music in the United States and Canada. The following is copyrighted by the New York Daily Mirror and the Post-Hall Syndicate, 1951.)

CHICAGO, July 24.—Playing a "standby" for Victor Riesel gives me the rare opportunity for a last word with some cartoonists and editorialists who recently returned to work on their favorite rainy day subject—Caesar Petrillo. This time the occasion of the brickbat shower was my widely published warning to parents that a musical career offers no security for their young hopefuls.

Specifically, I said that the music profession was, for the average youngster, a starvation existence; that it would continue in the attic until our government saw fit to help slow the decline of one of our major cultural arts.

No one will dispute that the professional musician is going the way of the iceman and the carriage maker who were struck out by the mechanical refrigerator and the automobile respectively. The push-button boys are seeing to that; but in their ardor to reproduce music mechanically they forget that it requires a live musician to first produce the commodity they sell.

Indeed, there is no similarity between the musician and the iceman. Ours is one case in which the law of technocracy cannot and must not apply to the extinction of the musician.

What to do about it? Frankly, I'm not sure I know all the answers. I doubt if anyone does right now. That's why I felt it was only fair to tell the parents of America that professional music-making has fallen upon evil days and the end is not yet.

YOUNGSTERS with a real urge for musical expression are going to follow that desire—and I'm for 'em. I remember that when I was

nine the closest thing to my heart was to learn to play the cornet; the saintly Jane Addams helped me realize that ambition. But I do want these kids and their parents to know that while music can't be topped as a means of self-expression and enjoyment, as a career it is not likely to add up to three square meals a day.

One editorial writer accuses me of advocating a "musical handout state." That, in his typewriter, is worse than any other form of so-called "welfare state." I wonder? It appears likely that if we support the kind of civilization we like to boast about to less fortunate peoples we will have to subsidize some of the arts that make up that civilization.

Over the centuries serious music has been a ward of the state, particularly abroad. Even in this free-spending nation serious music was, until recent years, supported largely by wealthy patrons.

Mrs. Plushbottom, bless her memory, gave thousands every year to her favorite symphony; and if she used her sponsorship occasionally as a social step-ladder who am I to point a finger? But death and taxes took care of all that.

ONE of the immediate needs is for Congress to repeal the exorbitant war-time taxes on live music performances. It could collect more than the difference from the tax-free juke boxes. Further, I'm convinced that some form of governmental subsidy will be necessary if this country is going to bring along another generation or two of good musicians. Subsidy need not mean governmental control of the art.

Another editorialist commenting on the "Petrilloesque Situation," says I "want all parents to stop their children's music lessons until the government guarantees all musicians a living." I didn't say that. I don't want that. Indeed, I don't feel that the government must "guarantee" anybody a living. I simply want the facts of the musician's drab future on the record.

If, after knowing the score, little Johnny decides to play for pay he's welcome to join up with the rest of us. He won't have to stand in line to pay expensive initiation dues.

Just one more word, though, Johnny: We'll do the best we can for you; see that you get paid when you play your musical instrument and we'll protect your interests in every way possible. But we can't promise you a living—not until we get some new laws passed and some old ones repealed.

I'M realist enough to know that right now, with our very security in jeopardy and with all of our resources dedicated to the primary job of saving our freedom, we can't hope to go off on rescue missions in behalf of music and the arts. At the same time let's don't forget that music is one of the supports of civilization we are trying to save. A Presidentially-appointed planning commission could, however, be at work now so that we may have a formula to apply once we are out of this Communist-inspired fog.

Meanwhile, it may be of interest to the public generally and to Congress, in particular, that our government depends upon the gratis services of Federation musicians for all of the music that accompanies its messages over the Voice of America; that it is our free music that sells Treasury Bonds and sparks recruiting drives; that some 60 per cent of all the music broadcast to our armed forces in Korea and on occupation duty abroad is the free contribution of Federation musicians; that its radio information service to war veterans, heard over 2,100 radio stations every week, is tuned to recordings contributed by our union, and that many other governmental services that, strangely enough, appropriate nothing for their music-borne information at home and abroad are the beneficiaries of the generosity of our union musicians.

Governmental subsidy for live music? Come to think of it, it's the American Federation of Musicians that is subsidizing the government!

SHORTLY after the publication of this column in the *International Musician*, President Petrillo received the following letter from President Henry B. Cabot of the Trustees of the Boston Symphony Orchestra. This letter from Mr. Cabot, whose opinion is highly respected, coincides with the views expressed by President Petrillo in his speech at the last Convention. This communication is very interesting and is published here for the information of the members.

BOSTON SYMPHONY ORCHESTRA

Symphony Hall, Boston 15, Mass.

September 4, 1951

Mr. James C. Petrillo
570 Lexington Avenue
New York 22, N. Y.

Dear Mr. Petrillo:

I am on your list to receive the *International Musician* and was interested to read the reprint of your column which appeared in the August number. I thoroughly agree with your view that the live musician needs help. You are probably aware that the symphony orchestras are already beginning to see a shortage of competent violin players.

To the many people who have criticized you in my presence I have answered that you were dealing with a very difficult problem of providing a living for the instrumental player in a time of very rapid technological change. I have not always agreed with everything you have done, as you may know, but this letter is merely to tell you it seems to me you are "barking up the right tree." After all, the purpose of a symphony orchestra is to make good music and we cannot do that unless we have good players, and we cannot have good players unless a good many people can earn their living at playing musical instruments.

Kindest regards.

Yours sincerely,

HENRY B. CABOT, President
Trustees of Boston Symphony Orchestra.

INTERNATIONAL MUSICIAN

The Support of Live Music in an Electronic Age

By Leo Cluesmann

IN THE last twenty-five years, the market for music has grown by leaps and bounds, but full-time jobs for professional musicians have become steadily fewer. Mechanized music accounts for both the expanded market and the job shrinkage. Sound-track on film displaced 20,000 musicians who played in the silent movie theaters. The closing of most legitimate theaters and the virtual disappearance of road companies and vaudeville in the thirties, threw another 5,000 musicians out of work.

When radio stations got under way, they urged musicians to furnish free music over the air, promising that when broadcasting got into the black, radio would provide plenty of employment. Musicians furnished the free music. But the stations conveniently forgot their promise to hire musicians, when the profits from chain broadcasting set in. From that time on, the rapid growth of radio did not result in any corresponding increase in employment for musicians. In fact, when the Lea Act was passed, completely hamstringing the power of musicians to bargain with radio, the stations dismissed overnight some 350 of the fewer than 2,500 musicians who had regular radio employment—and since that time many more have been let out.

No Musicians Need Apply

Today, 2,500 of the radio stations in the country employ no live musicians at all. Federal Communications Commission figures show that these stations play records and transcriptions 60 per cent of their time on the air. Their gross receipts from time-sales run around \$200,000,000, which means that \$120,000,000 of their revenue comes from the playing of mechanized music. *The stations have not lived up to their promises to hire live talent, as they must agree to do in their applications, according to FCC rules.* Most of the recordings and transcriptions on which these stations depend are made by fewer than 1,000 musicians, with perhaps four or five times as many getting occasional recording sessions. Records pressed from these same masters are used by operators of the half-million juke boxes. Television is showing all the signs of going the same way as radio, using records and film sound-track wherever possible.

The huge profits from mechanized music thus have gone, not to the performing musicians but to middlemen controlling electronic transmission, who have contributed little to music, and who have shown a cold indifference to American musical culture, and to the economic welfare of musicians on which ultimately that culture depends.

Our Symphony Orchestras Are Threatened

Now, after a quarter century of this inequitable distribution of large profits from musical entertainment, our symphony orchestras have begun to feel the pinch. During the 1950-51 season, the twenty-eight major symphony organizations showed a deficit of \$3,500,000. Most of the 141 secondary symphonies are also in bad shape. The leading opera and ballet companies are in precarious condition; the Metropolitan had a deficit last year of \$250,000.

It is true that perhaps a third of the deficits incurred by our leading musical organizations

are due to the inequitable 20 per cent Federal admissions tax, which the Congress is now, however, on the point of modifying so that it will no longer apply to such non-profit ventures as symphony, opera and ballet. But the top story of our live music edifice is badly overshadowed by the tall electronic towers that send out annually \$500,000,000 worth of sponsored radio programs, and a third that amount of television entertainment. Considering the large part of their profits made from music, these agencies do not plow back into the support of serious music anything like their rightful share.

A Strong Remedy Needed

What are the musicians to do about this severe economic crisis in their world which has at last affected the very citadel of American musical culture? Certainly they are not such fools as to oppose electronic progress. They recognize the great part it has played in increasing the effective demand for music, and in greatly widening the listening audience. But musicians feel that they must take a stand when the controllers of radio, television, and the other media of mass entertainment are killing off the goose that lays the golden eggs. For it takes a constant and steady supply of competent professionals to yield the relatively smaller number of top-flight performers who make the recordings and transcriptions; nor will the making of mechanicals alone supply an adequate income for these experts.

The areas of steady and dependable musical employment must be kept open, and economic returns from such work must be sufficient to attract enough new recruits to insure that musical institutions will be healthy and strong throughout the country. On this score, the danger signals are already flying. As the President of the Boston Symphony Board says, in

his cogent letter to President Petrillo on page 8 of this issue: ". . . the symphony orchestras are already beginning to see a shortage of competent violin players." And he concludes: ". . . the purpose of a symphony orchestra is to make good music and we cannot do that unless we have good players, and we cannot have good players unless a good many people can earn their living at playing musical instruments."

Clearly, something must be done to restore the health of our musical world. It may be instructive to note what other groups have done in this country, when confronted with economic dislocations that threatened their existence.

Federal Government to the Rescue

Shipping. From the time that Alexander Hamilton arranged for the first Federal subsidy for shipping, our merchant marine has often had to turn to the national government for aid. The competition of foreign ships, with their lower wages for seamen, and their generally lower costs of operation, has been a constant threat. Obviously, we have to have a strong merchant marine, in war or peace. Accordingly, the Federal government has helped our shipping with heavy mail subsidies, and with other direct aid. In a recent year, 1948, direct Federal subsidies for shipping amounted to \$182,709,136.

Aviation. Just as the Federal government liberally helped the transcontinental railways in the 1870's by granting them every other section of Western public land for forty miles on either side of the right of way, so has it come to the aid of the developing airlines by several forms of subsidy, direct and indirect. In 1949, the Post Office paid the airlines, domestic and international, \$77,326,000 for carrying the airmail. At the rate of \$1.02 a ton-mile, this figures out twice as high as the amount the companies charged for carrying passengers, which ran only 50 cents a ton-mile. So half the airmail payments constitute a subsidy—around \$39,000,000. In all, the 1949-50 Federal budget shows that the government paid out \$136,175,017 for the promotion of aviation.

Sugar. In eight recent years, according to the report of the Temporary National Economic Committee under Senator O'Mahoney, domestic users of sugar have paid on the average each year around \$273,633,000 *more* for sugar because of import restrictions and tariffs. In effect, says the Committee, the domestic producers and distributors of sugar have received this amount annually as an indirect subsidy, through the higher prices paid by domestic users of sugar.

Basic Farm Products. When farm prices sank, in the depression, to a point where farmers were burning their corn and wheat for fuel, because it did not pay them to market it, and when they were losing their farms right and left through foreclosure, the Federal government instituted its far-reaching system of support for farm prices, and its system of regulating the supply and marketing of farm products; also its payments for soil conservation. In effect, it put the Federal credit behind the prices of corn,

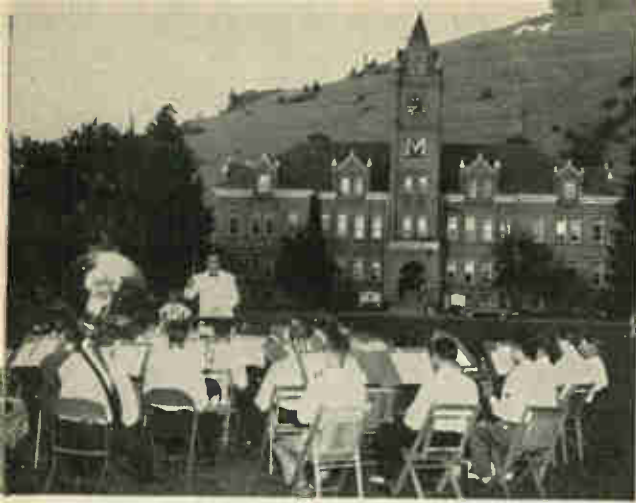
(Continued on page thirteen)

International Musician

OCTOBER, 1951

From the President's Office	7
Response to President's Column	8
The Support of Live Music in an Electronic Age—Cluesmann.....	9
Music on the Campus	10
Speaking of Music	12
Music in Idaho	14
Bernie Mann's All-American Band ...	16
Where They Are Playing	17
Traveler's Guide to Live Music	18
In the Music News	19
Violin: Views and Reviews—Babitz.....	20
Technique of Percussion—Stone	22
Chamber Music for Our Time	24
Modern Harmony—Cesana	26
Local Highlights	28
Closing Chord	29
Book Notes	30
Podium and Stage	36
Official Business	37
Bookers' Licenses Revoked	39
Defaulters List	41
Unfair List	44

Music on



Summer Session group at Montana State University. The Music Department Building is in the background.

"The relations between the school musician and the American Federation of Musicians are full of harmony these days. They are governed by a unique Music Code of Ethics, a statement in writing of mutual understanding and respect. It outlines in unmistakable language the rights of musical educators and of musical entertainers, of the amateurs and the professionals . . .

"The music educators and the professional musicians are alike concerned with the general acceptance of music as a desirable factor in the social and cultural growth of our country. The music educators contribute to this end by fostering the study of music among the children of the country and by developing a keen interest in better music among the masses. The professional musicians strive to improve musical taste by providing increasingly artistic performances of worth-while musical works . . .

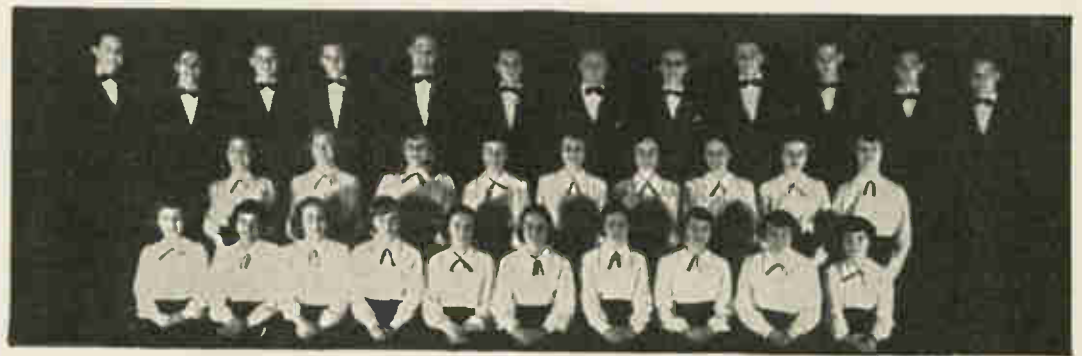
"We recognize the interdependence between the professional and the school musician. In actual practice, their joint interests are even more apparent. For instance, many small communities would be completely without serious live music if amateurs and professionals did not pool their talents to create successful orchestras . . .

"Over a period of three years our locals spent some four and one-half million dollars to bring free public music to our more than 700 juris-



dictions in the United States and Canada. As an example of what this has meant to schools, in 1948 as many as 1,025 performances were played in public schools. Beyond this, the program provided many music lessons and orchestral performances not necessarily in school buildings but having educational value.

"Our locals have cooperated with the educators in many other ways. An outstanding—but not unique—example of this cooperation took place in New Orleans in the Spring of 1948. Local 174 paid for and sponsored the New Orleans Music Festival, an officially recognized school band contest. The Festival drew, in this first year of its existence, twenty-four



University of Massachusetts Chorale.

bands from Mississippi and Louisiana to a three-day show in a local stadium.

"This kind of thing, I submit, has always been the true picture of school and union relationships. Many educators hold union cards themselves, and we value their membership. We know that school musicians are the union members of tomorrow. This knowledge guided us even in the days when overpublicized rows were stealing the headlines; it is a pleasure to be able to say that on the surface, as well as deep in our hearts, all is now serene."

—James C. Petrillo, in "The School Musician."

Left: University of Mississippi Band; Lower left: The Catholic University String Quartet: Werner Lywen, first violin; Paul Cianci, second violin; Norman Lamb, viola; John Martin, violoncello. Emerson Meyers, director of the University's Music Department, is at the piano. Lower right: Oberlin College String Quartet: George Trautwein, Charles Brennand, Erwin Fishman, Lois Lyman.



NEARLY three million students have enrolled this Fall in universities, colleges and professional schools throughout the United States and Canada. Until next June they will be deep in their studies of chemistry, Greek, economics, trigonometry, law, engineering, philosophy. Betimes they will be listening to campus concerts and singing the school song at football games. At least one-eighth of them will be enrolled in music courses. The accent on these courses will be "practicality."

The University of Minnesota in its course on band conducting has the learner get onto the podium to conduct. The University of Washington (State) in its "Making Music

Series," has the student live through the creation of a phrase, a passage, a work. The New School in New York, in its course on improvisation, lures the student into making tunes then and there. The Cincinnati Conservatory of Music in its course in music therapy makes it possible for the students to deal with actual mental cases at the State Hospital. Harry Adaskin of the faculty of the University of British Columbia (Vancouver) gives a course in "active listening." The Popular Music Department of the New England Conservatory of Music puts on its own campus concerts with top-flight orchestra, soloists, composers, all drawn from the student body. New fields are available. The University of Kansas for the first time this semester includes in its curriculum instruction on the carillon; the University of Minnesota gives a course in band conducting; the Mannes School (New York) through its adult extension course makes training available to those unable to attend the daytime sessions; Idaho State College gives a course in music supervision.

Teachers are employed from the ranks of active working musicians. Howard Mitchell, conductor of the National Symphony Orchestra, gives courses in conducting and interpretation at the Catholic University (Washington, D. C.). Antal Dorati, conductor of the Minneapolis Symphony Orchestra, is Professor of Music at the University of Minnesota. First-desk men of various city symphony orchestras are engaged as teachers of their respective instruments in nearby universities. Mischa Mischakoff, concert master of the N. B. C. Symphony Orchestra, conducts the string play-

INTERNATIONAL MUSICIAN

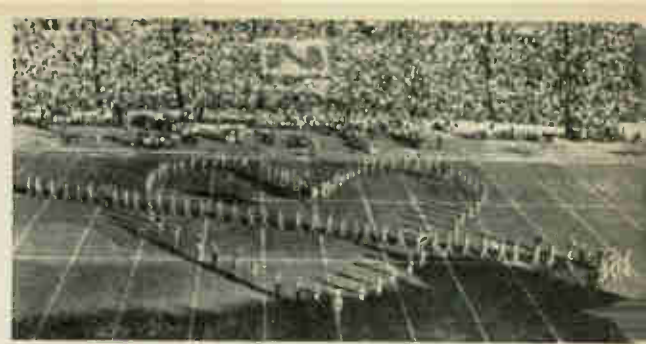
the Campus

ers in a course at the summer session of the University of Colorado. Today's composers, Americans through birth or through choice of residence, are raising the cultural level of our colleges: Bohuslav Martinu, teacher at Princeton; Paul Hindemith at Yale; Darius Milhaud at Mills College (Oakland, California). The Pennsylvania College for Women (Pittsburgh) has as composer in residence Roy Harris, an arrangement made possible through a grant of \$125,000 from the A. W. Mellon Educational and Charitable Trust. Other colleges have made similar appointments.

Teachers acquainted with the musician's craft in its most basic aspects have been largely

since its inception in 1942—all are injected with new vigor.

Colleges are leaning more and more toward operas which are concerned with present-day problems. Menotti's *The Consul*—its plot civilization's strangulation in red tape—is to be presented in the coming year by the University of Minnesota, the University of Tulsa (Oklahoma), Drake University (Des Moines, Iowa) and the University of Denver. The same composer's *The Telephone* is to be put on by the University of Washington and his *The Old Maid and the Thief* by Oberlin College (Ohio) and the University of Nevada. Bohuslav Martinu's *Comedy on the Bridge*, for the curiously



University of Colorado's Marching Band.

scored, harmonized and orchestrated (and will be directed) by Arthur Frackenpohl of the State Teachers' College music staff.

In its Department of Dance, the Juilliard School of Music (New York) has the same realistic attitude. The curriculum is designed to give students of dance actual participative comprehension of repertoire and techniques of ballet and modern dance. The specific studies stress the dance as a performing art. Repertory works of ballet and modern dance are studied and recreated by the student dancers. Student choreographers are given experience in creating in modern forms as well as in ballet and pre-classic. This work is integrated with the work of student composers of the school who write directly for dance production and have the advantage of working in closest contact with the dancers and choreographers themselves.

This take-part trend in modern education is evidenced also in band clinics which bring high school students from whole sections of the country to the college campus (usually during their summer vacation) to give them musical training and experience beyond that generally offered in home schools. Boys and girls at the summer clinic of the Baldwin-Wallace College, Berea, Ohio, revel in daily sectional and full band and chorus rehearsals, as well as in lessons in all forms of band playing. The University of Mississippi Band clinic has usually an enrollment of around 250 high school students. Two thousand high school students participate annually in a competitive festival at the Potsdam (New York) State Teachers College. On the Eastern Kentucky State College campus last summer was assembled a symphonic band composed of players from fourteen states. The preview of life on the college

(Continued on page thirty-five)



University of Illinois Concert Band.

responsible for the appearance in college bulletins of that word, "workshop." "Learning by the workshop method is based on doing," the Oberlin (Ohio) College prospectus explains. "Unlike the conventional school course, we are not restricted to talking about projects. We do them. The emphasis is on the individual and his problems and desires—not on a specific amount of work to be covered during a specific amount of time. We treat the arts as an essential part of living—not as remote and untouchable mediums."

So Stetson University (Deland, Florida) grappled with *Aida* last year, in plain understandable English, gave demonstrations of scenes without costumes and scenery. Yet—through the use of a screen here, a low stool there, a feather, a comb, a jacket—the presentation took on the unmistakable aura of reality. Kenneth L. Ballenger, director, has been awarded a Carnegie grant to further work along this line.

Novel approach is the keynote in the *Carmen* which Montana State is to give, the *Bartered Bride* of the University of Georgia and Oberlin College, the *Iphigenie in Aulis* of Denver University and the *Dido and Aeneas* of the University of Manitoba. The four shows of *Hansel and Gretel* the MacMurray College of Jacksonville, Illinois, gave last year with the combined forces of its Music Department and its Little Theater, the nineteen performances of standard operas the Los Angeles Conservatory of Music and Arts is scheduling, the fifty operas the Hartt College of Music of Hartford, Connecticut, has presented—in English with original costumes, lighting and scenery design—

contemporary note it strikes, became the talk of musical New York when it was presented by the Mannes Music School last year. Kurt Weill's *Knickerbocker Holiday* is scheduled in February at the University of Minnesota, Gounod-Moliere's *The Frantic Physician* was put on by the University of Florida last summer; and *Mavra* by Stravinsky and *Le Pauvre Matelot* by Milhaud will be given this year by the University of Illinois.

Two operas that can boast having even their origins on the campus are *The Cowherd and the Sky Maiden* to be premiered by the University of Washington and *The Shush-Bird* by Oliver O'Connor Barrett, to be performed in the Campus School of State Teachers College, Potsdam, New York. The former was composed by John Verrall, member of the faculty of Washington University, and the latter was

Right: Popular Music Department Concert, New England Conservatory of Music. Lower right: "The Old Maid and the Thief" at the University of Illinois. Lower left: "Pagliacci" at the University of Idaho.





Salute to Hollywood Bowl

THE high point in the Los Angeles drive to perpetuate the Hollywood Bowl was reached on September 15th when Local 47 raised \$10,000 with an entertainment which they called International Salute to Hollywood Bowl. Orchids for every woman in the audience were flown from Honolulu by the Hawaiian Visitors' Bureau. One soloist, Nejiko Suwa, never before heard in the United States, flew from Japan for the event. Another, André Previn, came all the way from the Sixth Army Headquarters in San Francisco where he is on duty in Special Services. An orchestra of 200 enlivened the occasion. Said Bob Hope, master of ceremonies, "Looks to me like the whole of Local 47 is on this stage." They were joined by Les Brown's Band of Renown for the performance of Rodgers' "Slaughter on Tenth Avenue." Benny Goodman contributed a good ten minutes of mellitluous sound. Lionel Barrymore narrated for "Peter and the Wolf." Florence George and Gordon MacRae each gave effective, generous groups.

The high moment musically was Miss Suwa's Mendelssohn Violin Concerto. She deserves to become well known to American concert audiences. Florence George's "One Fine Day" from "Madame Butterfly" was well sung. MacRae's soliloquy from "Carrousel" was a good bit of drama.

The orchestra played Chabrier's "Rhapsody Espana," Gershwin's "American in Paris," and Prokofiev's "Peter and the Wolf" with plenty of festival spirit. Finesse could hardly be expected on a stage so crowded that it must have been difficult to see the directors or even to know what was happening. Les Brown and Johnny Green conducted the entire concert. President John te Groen of Local 47 spoke ably concerning the spirit of the Bowl and the significance of the entertainment.

And then there was Bob Hope who apparently could have kept going until daybreak! So could the audience! Their applause, wildly spontaneous when the show started, was undiminished when it broke up after midnight. Mists from the ocean had drifted into the Bowl. Noses were blue and fingers a bit stiff, but there was something as heartening about this Salute to the Bowl as fireworks on the Fourth of July or bells and whistles on New Year's Eve.

—P. A.

Speaking of Music:

Festival in Seattle

THE FIFTH annual festival of contemporary music was held at the University of Washington during July and August. Four free concerts were offered, in addition to the presentation by the opera workshop of three one-act operas. Despite the fact that during the summer months many of Seattle's regular concert-goers were out of town, the performances were well attended, and there was considerable interest in the new works heard.

Outstanding on the festival was the first concert, given by the concert band under the direction of Walter Welke. Several numbers were written especially for this performance. These included "Introduction and Passacaglia," by Gerald Kechley, formerly of the University of Washington faculty, and now studying on a Guggenheim fellowship; "Rondo for Piano" by Gerald Hartley, of Spokane. Noteworthy for its scoring was a fantasy, "Smoky River," by Abram Neighbors, a graduate of the School of Music. Heard in the west for the first time was Henry Cowell's "Little Concerto for Piano and Band," featuring Shirley Munger as pianist. Other works on the program were by Emil Smedvig, T. S. Smith, William R. Anderson, and William Schuman.

Walter Eichinger, organist, and member of the University of Washington faculty, presented music of different countries in a recital at the University Methodist Temple. This concert came as a climax to the Church Music Conference held on the campus. It was sponsored jointly by the University of Washington and the Washington Chapter of the American Guild of Organists. Opening the program was George Frederick McKay's "Sonata No. 1 for Organ," which won first prize in the competition of the American Guild of Organists ten years ago. Composers of modern German music included Hindemith, Pepping, and DeLamarter. French music was represented by works of Alain, and Dupré.

A chamber music concert was the third presentation of the series. Outstanding on this program was the Sonata for Violin and Piano, by John Verrall, composer-member of the music faculty. In its first performance, the work was played by Berthe Poncey Jacobson, pianist, and

Emanuel Zetlin, violinist, both of the music faculty. Shostakovitch's "String Quartet No. 1," played in Seattle this spring, was repeated by the Faculty String Quartet. Gerald Strang's "Concerto Grosso Op. 33" received its first Seattle performance by the Chamber Orchestra conducted by Stanley Chapple.

The closing concert was a brilliant climax to a colorful festival. George Frederick McKay's "String Quartet No. 4," presented earlier this season, was played by the Faculty String Quartet. Else Geissmar, faculty pianist, performed Hindemith's Sonata No. 3, and "Ricerare, Opus 36," a new work by Lockrem Johnson, Seattle composer now living in New York. Another first performance in Seattle was the "Concertino for Trumpet and Strings" by Knudage Riisager, conducted by William Cole, with Delores Marshall as soloist.

Following the concerts, four performances were given by the University of Washington Opera Workshop, under the direction of Stanley Chapple. A well-balanced production of three contemporary one-act operas was achieved in the presentation of Gustav Holst's mystical "Savitri," Hindemith's unique "Hin and Zurück," and Menotti's charming comedy, "The Telephone." Excellent performances were given by each of the casts and the orchestra, and the large attendance was a heartening sign of the success of the workshop, which has made a significant place for itself in Seattle.—D. C.

Ballet Theatre on Tour

BALLET Theatre's newest offering, premiered on September 25, in New York, is another dance setting of Richard Strauss's *Till Eulenspiegel* by the company's talented young French star Jean Babilée, who also dances the lead role in the ballet with an impish humor that reveals still another facet of his versatile genius. He gives us, in four episodes, Till the Knave, Till the Imposter, Till the Clown, and Till Who Almost Gets Slapped—all danced with excellent point and variety of stroke, and all building the consistently roguish character of the most famous of medieval rascals. Babilée had fine support from Ruth Ann Koesun, as Nell, Till's one true love, and by Angela Velez as the woman turned into a witch.



MEMPHIS CONCERT ORCHESTRA, Noel Gilbert, Conductor. This orchestra performs a series of summer concerts in a shell in Overton Park, in Memphis. The funds are provided jointly by the Memphis Park Commission and the Music Performance Trust Fund of the Recording Industry. It is a forty-piece group which plays both classical and popular selections and is well received by the citizens of Memphis.

Concert and Stage

Alexander Smallens and his ballet orchestra interpreted the Strauss score with a full sense of its tumbling rhythms, its hints of blue music as Till goes squealing to his fate.

Finishing their New York season which closes on October 7, the Ballet Theatre Company are embarking on a country-wide tour as follows:

Oct. 19-21	New Orleans, La.
Oct. 22	Dallas, Texas
Oct. 23	Fort Worth, Texas
Oct. 24	Midland, Texas
Oct. 25	El Paso, Texas
Oct. 26	Tucson, Ariz.
Oct. 29-Nov. 10	Los Angeles, Calif.
Nov. 12-24	San Francisco, Calif.
Nov. 26	Salt Lake City, Utah
Nov. 28-29	Denver, Colo.
Nov. 30	Colorado Springs, Colo.
Dec. 1	Pueblo, Colo.
Dec. 3	Lincoln, Neb.
Dec. 4	Des Moines, Iowa
Dec. 7-8	Kansas City, Mo.
Dec. 9	St. Louis, Mo.
Dec. 10	Burlington, Iowa
Dec. 11-13	Minneapolis, Minn.
Dec. 14-16	Milwaukee, Wis.
Dec. 28-Jan. 6	Chicago, Ill.

Beethoven, Rejto and Baller

GABOR REJTO and Adolph Baller recently prepared a recital of the Beethoven Sonatas for Cello and Piano which they played this summer in California at Santa Barbara, Saratoga, Berkeley and San Francisco. Through the courtesy of one of Mr. Rejto's students we were fortunate enough to hear the initial concert on August 11 at the Musical Academy of the West in Santa Barbara, where both artists have been teaching.

The five sonatas were grouped, not chronologically, but for program contrast. Opus 5, No. 2, with its opening Adagio and two fast movements, prepared the way well for the much later Opus 102, No. 1, whose short movements are broken up in the manner so characteristic of Beethoven's later style. The light Opus 5, No. 1, made a good close for the first half of the program. After intermission we were well ready for Opus 102, No. 2, which contains one of the most beautiful Adagios ever composed by Beethoven or any other. Then, as a fitting finale came the Sonata in A Major, Opus 69, surely one of the timeless masterpieces of all cello music. —P. A.

Rambling Rake of Folk Song

OSCAR BRAND, balladeer-humorist, in the first concert of New York's Town Hall season on Saturday, September 22, presented a robust and rollicking program of folk songs, which gave a vivid profile of the livelier side of American social history. His oral program notes were delivered with the broad strokes and perfect timing of a topflight comedian, and

each of his four groups was built up with expert showmanship. The first, "Buried Treasure," made up of six rarely heard numbers from Brand's huge collection built up during his years as folk music expert for New York City's municipal station WNYC, included "Conestoga Curse," in which the wagoners poured out their scorn on the railroads and canals which were ruining their haulage business; a Pennsylvania Dutch gem called "My Head on My Shoulders," and the ribald "One-eyed Riley." The second group, "The Melting Pot," was made up of imported songs adapted into the American song-bag from British, Irish, German, and other foreign sources.

For his third group, Brand had special arrangements written by Douglas Townsend, including the hobo favorite, "Wandering," the Great Lakes chanty, "The Bigler," and "Old Dolores," the story of a Colorado ghost town. In presenting this series, Oscar's guitar was reinforced by a trio: Dave Searin, banjo; Jerry Silverman, guitar; and Philip Baiguel, violin. The arrangements were in the authentic American folk idiom, and added greatly to the humor of the performance. The trio also ac-



OSCAR BRAND

companied Oscar in some of the hoedowns in the fourth group, which was made up of a half-dozen convivial numbers, some well known, others seldom heard. All in all, there was much that was novel and refreshing in Brand's material, and he has a style all his own. He knows the lore of folk music, but he wears his learning lightly; and he has the real variety show touch on which a folk song concert thrives.

The Support of Live Music

By Leo Cluesmann

(Continued from page nine)

wheat, cotton, peanuts, rice, and tobacco. Since 1934, these various systems of aiding the farmer have been maintained and extended.

The crop loans to producers of these basic crops in 1949 showed an operating loss by the Commodity Credit Corporation, which operates the program, of \$599,505,171—which amounted to an indirect subsidy to farmers. It is generally felt that this is money well spent, to keep our farm operations in balance with the rest of the economy, while at the same time the farmers are stimulated to the maximum production required by the world situation.

Clearly, Congress has not hesitated to come to the aid of groups which were threatened by unfair competition, or by maladjustments and inequities in the economic machinery. They have used the taxing power, the Federal credit, and their power to make grants-in-aid where they felt them essential.

Laws Impede Musical Employment

While it has thus been shown that Congress has been very sympathetic to certain industries and the farmers, it appears that either purposely or inadvertently obstacles are placed in the way of the musician. He is not only suffering because of technological advances, but, as we have noted, is also circumscribed by an Act of Congress, namely the Lea Act, which is a most unusual piece of legislation. It is supposed to have been aimed at one person—the President of our organization—but in reality, it affects all our members.

In addition, the 20 per cent amusement tax has greatly curtailed the employment opportunities of musicians.

Then there is another case of gross discrimination through the 10 per cent tax on musical instruments. The musician is the only craftsman who is required to pay a tax when he buys the essential tools of his trade. Schools and institutions, it may be noted, are exempted from this exaction.

In times of depression, the amusement industry is the first to be affected, and as conditions improve, it is the last to benefit thereby.

Congress Should Act

These conditions taken all together tend to make the career of a professional musician increasingly precarious. It is absolutely necessary, in order to preserve musical culture in America, that something be done to make a musical career attractive. Mechanized music is here to stay, but the original performance must be made by live musicians, and in order to have a sufficient supply of them, there must be a large number of proficient musicians to draw from; in order to have this large number of musicians, there must be the necessary employment to keep them in the profession.

Therefore, restrictive legislation should be removed and the same assistance should be afforded the musician as is given certain industries when their existence is threatened.

Surely, in view of the importance of music in the cultural war which we are now carrying on with the Communist world, Congress, as the representative of all the people, should be willing to repeal the restrictive measures and help the musician with a positive program, doing whatever is needful to insure the economic health of American music.



The Harl Smith Sun Valley Orchestra.

THE FIRST sound the searching ear picks up in Idaho is likely to be that of the vast murmuring forests, then the roar of the falls, the quack of the wild geese, the cry of the coyotes, the throbbing of logs murderously careening down a roaring river. Next one's ears catch echoes of the hundreds of ghost towns scattered throughout the State, discarded shells of once-flourishing gold mining sites: the flapping of a half-hinged door, the swirl of dust up forsaken chimneys, the muffled sound of plaster disengaging itself from rotting walls. However, what makes sound-minded individuals come to fullest attention is the statement that keeps coming up in guide-books: "Idaho's greatest development in the future may rest upon its potential wealth as a national playground." Where there is play, there is bound to be music. Here is a phenomenon, then, which will bear watching.

Which brings us to Sun Valley, one of the most musically busy regions in Idaho. This all-year-round resort, a place where calendar and climate have come to perfect terms, supports three full-time orchestras. Harl Smith and his Orchestra was the opening attraction back in 1936 and has remained an attraction ever since: seven men playing dinner and dance music to satisfy visitors (from Boston to Bangkok) at

the Sun Valley Lodge. The Larry Laprise Ram Trio, at the Challenge Inn, has almost as lengthy a record—a twelve-year stay there. The Sun Valley Ice Carnivals held each Sunday evening during (curiously enough) the *summer* season would be unthinkable in so far as the skaters are concerned without the organ music of Johnny Lister. Lister also is one of the



Boise Civic Symphony Orchestra, Conductor, Henry J. Von der Heide.

Trail Creek Trio—the others being Ray Jefferson and Joe Maccarillo—which furnished the music for the hayrides, the barbecues and the square dances, features of Sun Valley entertainment. Those mountain huts where the skiers in winter and the trail riders in summer can stop and have a bite before returning to the valley, have, like their Swiss counterparts, accordion players who rouse echoes in distant hills and give a sense of unlimited well-being. Here you'll hear Conna Carlisle, Gloria Van Dam and Lurline Bragg chord-clustering in the midst of mountain peaks.

Exactly one mile from Sun Valley is the town of Ketchum, old Western in flavor, where the Tram, the Alpine, the Casino, the Sawtooth, the Rio, the '93, the Thunderbird and the Rhumba clubs and restaurants hum with music.

A short drive further and you're at Idaho Falls, surrounded by national forests and what the guide-books call "primitive areas." Here, too, are restaurants and night clubs with musicians as chief attractions. The Chamber of Commerce leaflet, in the midst of its glib writing on libraries, golf courses, zoos and schools, prints a full-page picture of the Idaho Falls Symphony Orchestra with the descriptive note underneath: "This, one of the city's many musical and artistic organizations, gives professional musicians a chance to keep their talents honed. Several public concerts are presented by the orchestra during the winter season."

The Idaho *motif* goes into a new variant as we journey still further south to the Fort Hall Indian Reservation. All but a few hundred of the 4,000 or so Indians living in Idaho are on

reservations, and Fort Hall, the largest of these, is the home of the Shoshone and Bannock Indians. Inextricably woven into every act of these Indians—accompanying important events in the career of each as well as underlining tribal ceremonies—is music. Moreover, it is music which is written to fit the occasion. The songs so specialized often have no words, but they are none the less eloquent, since the vocables they are sung to never vary and through the years have taken on definite meanings.

The Fort Hall Sun Dance, held late in July each year in an enclosure built of willows three or four miles west of the agency, is a supplication to the Great Spirit for health and strength. After a solemn ritual lasting two days and three

nights, the Indians change to dances for fun or for stimulation: the War, the Owl, the Rabbit, the Grass dances. "The Warm Dance" is the appropriate name of another ritual dance, held in February, to break up winter and hasten the thaw.

Still another musical *motif* pervades south-eastern Idaho. Malad, with a population which is largely Welsh, gives music the chief place in its entertainment program. Besides "sings" and other gatherings centered about music, it makes musical festivals of its two yearly holidays: Pioneer Day, July 24th, and St. David's celebration, March 1st.

Idaho State College is the home of the sixty-five-member Idaho State Symphony Orchestra, which presents two concerts a year in the home city, Pocatello, under the direction of Harold Mealy and under the sponsorship of the Community Concerts Association. Its schedule also includes a tour of the state.

The Pocatello Municipal Band, organized in 1936 by its present conductor, Guy Bates, and made up of forty musicians of Local 295, gives in the summer a series of weekly concerts (made possible by an appropriation from the City Administration and the Music Performance Trust Fund) and participates in community activities such as parades, baseball games and rodeos.

The five towns—Coeur d'Alene, Moscow, Lewiston, Nampa and Boise—that line the western side of Idaho, claim a distinct place in the musical scene. Every Friday evening around 700 boys and girls from Coeur d'Alene and its environs—it is situated in an area of forests, rivers and lakes—join in teen-age dances.

INTERNATIONAL MUSICIAN

Idaho is a state whose inhabitants have learned—or rather have never forgotten—how to play, how to enjoy life. Music has been one of the chief means of increasing this enjoyment.



Idaho

The Rhythmaires, a local orchestra, play music which ranges from boogie to *Put Your Little Foot*. Of the origin of this movement, Charles A. Best, Secretary of Local 225, writes us, "In the small community of Coeur d'Alene, in the Fall of 1948, members of Local 225, with the cooperation of the Recording and Transcription Fund, the Eagles Lodge, Lions Club and the high school principal, gave a series of eleven free teen-age dances in the high school gymnasium. Participation by the youth of the vicinity was quite encouraging with an average attendance of something over 200.

"Later this movement was developed, largely through the Recording and Transcription Fund, which financed the program until local organizations saw its real worth and got behind it with funds for its continuance. In the years following, whole-hearted assistance was given by the local Eagles Lodge, B. P. O. of Elks, Veterans of Foreign Wars, Athletic Round Table and the Music Performance Trust Fund of the Recording Industry. An advisory committee of high school students was formed, and proved invaluable in directing the program. The best dance hall in town was secured and the most popular orchestra in the vicinity engaged. Adequate intelligent supervision was provided. There was an average attendance of 656 youngsters at each of the fifty dances given in the next two seasons.

"Plans are under way for the continuation of this project. Judging from the enthusiastic



Idaho's capital city, Boise, proudly claims the nation's largest Basque colony—a colorful, music-loving people who retain many of their Old World customs.

promoted by this or any other State is the roundup held here each year during the weekend following Labor Day. (Cowboy competitions rate the winners around \$4,000 each year.) On the evening before the roundup, a dance is held in the streets with decorations, fanfare and general hilarity. The great show the next day is ushered in by bands galore. During the whole weekend the hotels see to it that the best in music is provided.

Besides the music engaged in at Northwest Nazarene College—this institution has an orchestra, a band and two choirs, one of which, the "Crusader" choir, takes a tour of the Northwest—Nampa, in the Boise valley, has nine dance bands and five small ensembles employed

organization as the first annual outdoor music week of its kind, that is, a community project in which all citizens have a part.

An organization which has been a featured attraction of Boise Music Week for years is the Boise Municipal Band, probably the oldest professional musical aggregation in Idaho. It was organized in 1896 as the Columbia band. In its present form—it has a membership of fifty-five under direction of Alvin R. Miller—it is supported by taxation through the Idaho band law, passed in 1926, which provides that any municipality can levy up to one-half mil of assessed valuation for the support of a band. It plays a series of summer concerts in Boise parks, at state fairs, football and baseball games, parades, political rallies and for special civic occasions.

The Boise Civic Symphony Orchestra which provided the Boise valley with a resurgent interest in musical culture in 1942 traces earlier aspirations back to 1901, when known as the Boise Philharmonic it met for rehearsals in the old City Hall. Today the old aspirations have taken a firm hold in a symphony of seventy musicians who with conductor Henry J. Von der Heide bring to Boise and the valley the opportunity to enjoy symphonic music through a series of concerts, assisted by featured soloists, vocal ensembles and instrumental groups. In programming special consideration is given to

(Continued on page thirty-six)



The Nampa Municipal Band, Director, James G. Julius.

reception of the youngsters and the whole-hearted cooperation of the agencies in the city, they will meet with full success."

Further down the western border, in a fertile farming region, lies Moscow, home of the University of Idaho. Every one of its musical organizations—the Vandaleers, the University Singers, the University Symphony Orchestra, the University Concert and Military Bands, the Madrigal Singers, the Opera Workshop—is open to all students who meet the basic audition requirements. The University's Summer Music Camp draws the best talent from all over the State to absorb instruction from musical experts. In the Fall of 1950, the Department of Music's Opera Workshop put on its first grand opera, *Cavalleria Rusticana*, and, in May of 1951, *Pagliacci*.

Lewiston is wreathed in a musical aura all its own. One of the most elaborate rodeos

in the various clubs. Its band played in the Labor Day Parade—this boasted seventy-five floats—and while the groups assembled in the park for the Labor Day speeches. During the past year the band has played fourteen concerts through the help of the city band fund and two through the assistance of the Music Performance Trust Fund of the Recording Industry.

Boise itself—this, the largest city of Idaho, is entirely surrounded by mountains—goes in for music as enthusiastically as it goes in for boating, tennis, golf and skiing. Its "Music Week" was celebrated way back in 1919, long before the national organization came into being, as an out-of-door festival of five to eight days and nights, including a civic festival chorus presenting its programs on a portable platform in front of the State House. In 1939 this festival was recognized by the National Music Week

Larry Laprise Ram Trio—Sun Valley.



Bernie Mann's All-American Band

BERNIE MANN, leader of the "All-American Band," soon to start its own television show, as owner and operator of the palatial Riviera at Manhasset, Long Island, has had every opportunity to become thoroughly informed on the band business and to learn how to put a band together. He knows what the people want and has deliberately set about gathering a band which has every augury for success.

A former student of the great Max Schlossberg, late first trumpeter of the New York Philharmonic, Bernie has worked as trumpet man with top bands in the country, radio studio musician, operator of night clubs, and band and dance promoter. He has a business degree from New York University. He has been the owner and runner of top race horses, author of a personnel training program for a leading insurance firm, and was the first to bring group insurance to bands.

Idea for a Band

Planned for five years, his "All-American Band," characterized by its American theme, is made up of hand-picked musicians and fortified by Mann's composing and arranging in collaboration with Gene Gifford. Designed to present smooth, danceable music that is also good listening, Mann has developed the idea of a popular dance interpretation of American music. Along with expert presentations of the currently popular numbers, he will also perform his own compositions, such as "Semper Fidelis Swing," or the band's theme song, "Yankee Doodle Band," and special arrangements of time-honored melodies which mean America wherever they are played.

Bernie was born in Astoria, Long Island, the son of an insurance executive. He began play-

ing the trumpet in the grammar school band. (He has also since married his first bandleader, the little girl who played piano and led this school group.)

Education of a Band Leader

Planning to teach music, he enrolled in the music course given at Newtown High School. In addition to his promising artistic talents, he managed to win an athletic scholarship to McBurney Prep, where he captained the baseball team, and until he was 15 (after which he added weight to his 94 pounds!) he held an apprentice jockey's license.

While a music student at Newtown, he was sent to Europe under the auspices of the American Steamship Company to perform with bands composed of other talented youngsters sponsored by this organization.

After refusing several college athletic scholarships, Mann went into show business as trumpet man with Russ Morgan, Mal Hallet, Rudy Vallee, Ben Bernie, and other top bands. Later in his career, he learned more about the band business by promoting dances and sponsoring All-American bands composed of All-American instrumentalists selected by Paul Whiteman.

While working for his degree at New York University, he was also employed as a radio studio musician, generally playing with Raymond Paige. After graduating, with a major in economics and social science, he became an assistant manager for an insurance firm, and it was at this time that he brought group insurance to bands. Bernie has also enjoyed membership in the insurance business' elite Million Dollar Round Table—agents who sell insurance policies totaling a million a year or more.

In 1940 he left the insurance business to take

over the Big Top Club and Tap Royal in Flushing. Utilizing his past experiences as bandleader at the Pelham Heath Inn, N. Y., and during his Army service, together with his present success and gift of business insight, he began developing the ideas, already showing signs of rapid growth, for his future activities. No doubt, his association with Whiteman had already influenced his thinking for the presentation of a band which would feature an Americana theme.

He Runs His Own Club

In 1946 he dropped his other clubs to assume management of the Anchor Room in Port Washington. This was also the year he organized his first "All-American Band," which was reorganized three years later. In 1948 he took over the Riviera at Manhasset.

In developing the idea of "Americana" into a complete band theme, Bernie has done all he can to assure its success as a flexible and adaptable orchestra. He recruits his players from three sources—those chosen by Paul Whiteman from a country-wide roster, musicians who have ranked high in polls, and instrumentalists who are generally recognized as outstanding sidemen.

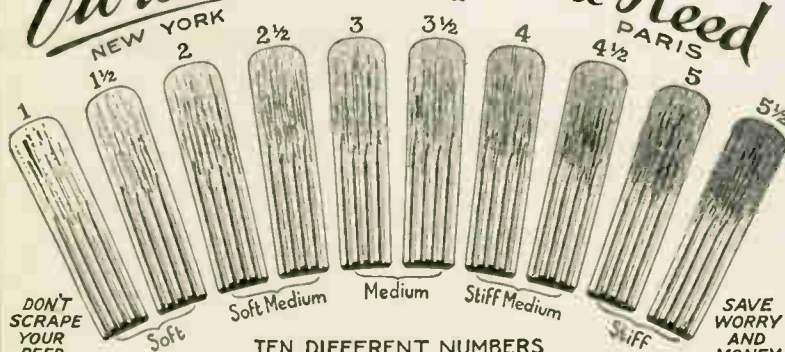
Featured among the seventeen members of the "All-American Band" are Chuck Genduso, trumpeter, formerly with Tommy Dorsey; Aaron Sachs, clarinetist, recent poll-winner; Arny Holop, pianist, composer and arranger for the band prior to Gene Gifford; and Billy Rauch, trombonist, formerly with the Casa Loma band.

Tommy Hughes, featured vocalist, was originally hired by Mann to sing in a quartet at the Riviera, and when Bernie organized his band, he chose Tommy as star baritone. Also part of the vocal section are the "Yankee Doodlers"—three girls and two men.

for **SAXOPHONE and CLARINET**

ARTISTS' CHOICE **CHIRON** PROVEN QUALITY

Vibrator Hand made Reed
PATENTED IN FRANCE



TEN DIFFERENT NUMBERS OF STRENGTH

The most expensive French cane and workmanship go into production for these distinctive French-made VIBRATOR REEDS.

ASK YOUR DEALER FOR VIBRATORS

The Reeds Famous For Their Tone-Grooves!

H. CHIRON CO., INC. 1650 Broadway, New York City 19, N. Y.



The **RHYTHM STICK**

Used in place of picks

For striking single and multiple tones upon the strings of the guitar and other steel-stringed instruments. Produces metallic-bell and soft, mellow tones. Causes new resonance quality and percussion sound effects that synchronize with the harmony of the strings. Easy to use. Simple to master tremolos and lovely melo-

odies. Also played to the effect of two instruments.

Constructed of finest quality metal and other materials. Thirty-day money-back guarantee.

COMPLETE WITH INSTRUCTION GUIDE — \$5.95

RHYTHM STICK

La Tijera Station, Box 19164 - - Los Angeles 43, California

EAST. Vaughn Monroe, opening at his own place, the Meadows, Framingham, Mass., October 1-6, plays Madison Square Garden, New York City, as featured artist with the Rodeo, and then goes into one-niters in New England . . . After doing one-niters through the East from October 10-25, Count Basie plays a week at the Paradise Theatre, Detroit . . . Red Rodney plays the Roc-Mar Club, Schenectady . . . The Mickey Long Trio opens November 6 for five weeks at Fornos, Binghamton, N. Y. . . Al Vega, pianist, has joined forces with Jack Lawlor, bass, and Sonny Tacloff, drums, to form the Al Vega Trio. They are booked into the High Hat in Boston . . . Jack Parker Quintet, with Bob Ferguson on vocals, will tour the East, starting off in Providence, R. I. . . Rain-Beaux Trio in Baltimore, Md., the first week of October.

Muggsy Spanier starts a two-week hitch at the Rendezvous, Philadelphia, on October 1 . . . Duke Cipriano, tenor sax formerly with Red Rodney, hitting the road with a new quintet . . . Penthouse Four on a tour of Pennsylvania clubs . . . Manhattan Quintet playing in Binghamton, New York . . . Sofisto-Kats going on tour in the East . . . Eccentrics Trio have broken up as a team and returned to Boston, may try again later . . . George Shearing has broken all records with his recent stand at Storyville, Boston . . . Early November sees Al Gama and Billie Holiday booked into Storyville . . . Dan Terry booked into the Totem Pole, Auburndale, Mass., for eight week-ends, which sets him almost through November . . . Ernie Rock and his orchestra will close at Wildwood Park, East Killingly, Conn., on October 13 and open at the American Legion Ballroom, Fitchville, Conn., on October 20 for a run until April 26, 1952 . . . Bill Verbout has added a bass to his unit—and a vocalist, Carolyn Wood. The combo is playing at the South Shore Terrace, Merrick, L. I.

The Biggest Show of '51, consisting of Duke Ellington and orchestra, Nat "King" Cole Trio, Sarah Vaughan, Peg Leg Bates, Timmie Rogers, Patterson and Jackson, Stump and Stumpy and the Marie Bryant Dancers, teed off in Boston September 21, at the Boston Arena. They go north to Canada, and then, re-entering the States, play the Memorial Auditorium, Buffalo, October 13; Onondaga County War Memorial, Syracuse, October 14; Sports Arena, Rochester, October 15; Main Arena, Cleveland, October 16; Auditorium, Charleston, W. Va., October 18; Sports Arena, Scranton, Pa., October 20; Washington, D. C., October 21; Municipal Auditorium, Roa-

WHERE THEY ARE PLAYING



noke, Va., October 22; Municipal Auditorium, Raleigh, N. C., October 24; Municipal Auditorium, Augusta, Ga., October 25; Municipal Auditorium, Atlanta, Ga., October 26, and then the whole gang is routed out toward the Middle West.

The Griffin Brothers one-niting, with stands at the Apollo in New York and the Howard Theatre, Washington, D. C. . . . Trumpeter Ronny Andrews re-formed his full band (including strings) for a series of recording dates . . . Red Richman and his orchestra currently at Kid Kaplan's Continental Room, Hartford, Conn. . . . Kal-Kedves-Emery Hack Gypsy Orchestra have completed three and a half years at Mario's Mirror Room, Metuchen, N. J., and are booked indefinitely into the future . . . Dick Conrad and His Scholars of Rhythm are playing nightly at the Circlon, Allentown, Pa. . . . Betty McGuire and the Belle-Tones play the Oakhurst Tearoom, Somerset, Pa. . . . The Mary Osborne Trio at the Golden Hour, Jamaica, Long Island.

George Shearing and Billy Eckstine one-niting on their concert tour . . . Lyn Hope plays two weeks in Philadelphia, two in Detroit . . . Gene

Ammons and his seven-man crew into the Paradise Theatre, Detroit, October 19-25; then the Show Boat, Philadelphia, October 29 - November 3 . . . Erskine Hawkins plays the Wideway Hall, Newark, October 19 . . . Bull Moose Jackson at the Farm Dell Nite Club, Dayton, for a split week, then the Armory, Evansville, Ind. . . . Buddy Johnson hits the Circle Theatre, Cleveland, Ohio.

NEW YORK CITY. Johnny Romano, guitar, broke up his trio and is appearing on the Frances Langford Show . . . Jose Poneira Trio—Bob Manzi, bass; Ernie Calabria, guitar—started a return engagement at the Raleigh Room, Hotel Warwick, on September 21 . . . Ray Anthony, already booked solidly well into 1952, will be making his fourth appearance at the Cafe Rouge of the Hotel Statler, opening December 16 for six weeks . . . Maestro Paul Weston readying a new musical variety show for radio and TV appearances in the offing.

As a supplement to the already classic jazz sessions at Stuyvesant Casino on Friday nights, there will be Monday night sessions at Lou Terrasi's. Featured artists are: Roy Eldridge, Pee Wee Erwin, Ernie Caceres, Carl Kress, Ed Safranski and Sol Yaged . . . Tommy Schifanella, Paterson, N. J., song writer, heads new disc firm, Vanity Records, featuring Al Costello, vocals, with the Buddy Rocco Trio . . . Anita de Castro holds at the Havana Madrid . . . Ralph Font still at the Tavern on the Green . . . Piano Red and company hits the Apollo Theatre from October 5-11 . . . Frank Damone at the Hickory House . . . Ralph Flanagan booked for a six-week stay at the Statler Hotel; opens there October 1.

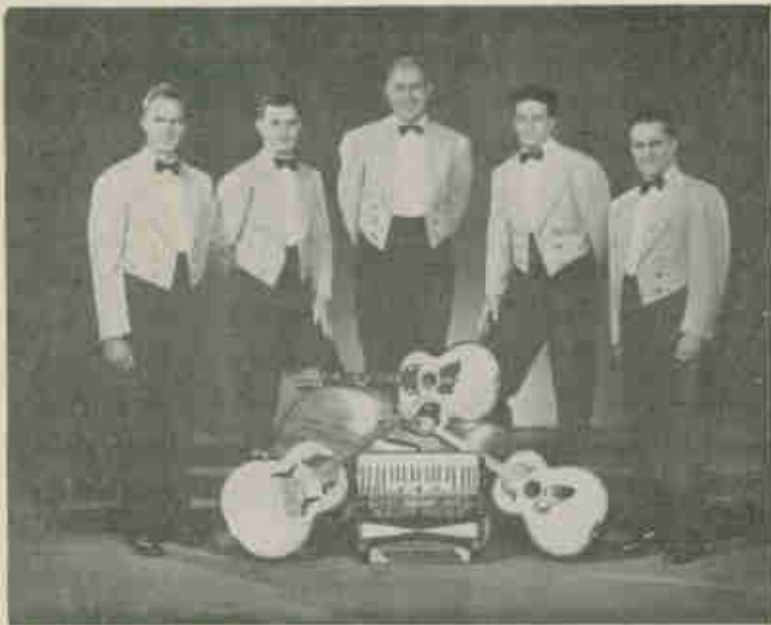
SOUTH. Carl Nappi touring down South . . . Carmen Monda and the Mid-Knights, currently at the Roma Ballroom, Thomas, W. Va., made such a hit at a recent appearance at Fort Meade, Md., that they have been asked for a return engagement . . . Ken Griffin, organ, getting raves not only from the audiences but from other musicians and nite club owners, as witness his recent stand at the Dells, Henderson, Ky., when both Bill Teague, the band leader, and Clarence Fambrough, manager of the Dells, hurred . . . Amos Millburn and crew heading South after stops at Cleveland and Columbus . . . Charles Brown and gang hitting the Southern route.

(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

AND SO TO SLEEP AGAIN	Paxton	JEALOUS EYES	Kassner
BECAUSE OF YOU	B. M. I.	LONGING FOR YOU	Ludlow
BLOW, BLOW WINDS OF THE SEA	Lion	MARINER'S SONG	Erwin-Howard
BONNE NUIT	Burke-Van Heusen	MARY ROSE	Shapiro-Bernstein
CALIFORNIA MOON	Robbins	MAYBE IT'S BECAUSE I LOVE YOU	Berlin
COMING DOWN THE CHIMNEY	Leo Talent	NEVER	Robbins
DARK IS THE NIGHT	Feist	OUT O' BREATH	Valando
DIMPLES AND CHERRY CHEEKS	Leeds	SHANGHAI	Advanced
DON'T CRY LITTLE GIRL	Beacon	SWEET VIOLETS	E. H. Morris
HOLD ME, HOLD ME	E. H. Morris	TAKE HER TO JAMAICA	J. J. Robbins
HOW D'YA LIKE YOUR EGGS IN THE MORNING	Feist	TELL THE TRUTH	Lion
HOW HIGH THE MOON	Chappell	WHILE YOU DANCED, DANCED	Spitzer
HELLO YOUNG LOVERS	Williamson	WHOA EMMA!	Miller
I GET IDEAS	Hill and Range	WONDEROUS WORD OF THE LORD	Piccadilly
I'M IN LOVE AGAIN	Crawford	YOU'LL KNOW	Chappell
I WILL NEVER CHANGE	Promenade	YOUNG FOLKS SHOULD GET MARRIED	Miller



THE VARIETY KING TAMBURITZANS. Left to right. Frank Oslakovich, cello; Pete Kunovich, bugavia (and Manager); Pete Terzak, bass; Al Bertuzzi, accordion; August Rogan, brac. (Their fretted-string instruments are of Serbo-Croat origin.)

Youngstown, Ohio. For the unusual in music it's the Variety King Tamburitzans. With an instrumentation including a bugavia and a brac, the group plays all types of music—polkas, waltzes, tangos, rhumbas, fox trots, czardas and the native songs and dances of the Croats and Serbs. One of their specialty numbers is the Kolo, or circle dance, which is a folk dance of the Croats and Serbs. Originally organized in 1933, under the name of the United Brothers, becoming the Zvonimir Tamburitzans in 1936, the Variety King Tamburitzans are all members of Local 86, Youngstown, Ohio. They are always in demand for cafes, banquets, concerts and dances in the tri-state area.

Tyrone, Penn. To have a complete trombone section in a seven-piece orchestra is quite a feat, but the Helen-Booth Orchestra accomplish it. The members of the group are unusually versa-

NEIL CHARLES AND HIS ORCHESTRA. Left to right. Dan Halton, baritone; Leo Palmer, tenor; Neil Charles, lead alto; Paul Holder, trumpet; Doug Carnes, drums; Les Frame, trumpet; Dale Fulkrod, trumpet; Frank Coonfer, alto; Dick Wolf, bass; Del Willard, tenor; Al Press, piano; and Jimmy Cross, vocals.



HELEN-BOOTH ORCHESTRA. Left to right. Booth Watmough, piano; Helen Richards, alto sax; Don Smith, tenor sax; Don Storch, drums; Jack Longenecker, alto sax; Bob Porter, bass; Frank Clatch, trumpet.

Erie, Penn. Organized in May of 1946, Neil Charles' twelve-piecer has become one of the most popular bands in the Northwestern Pennsylvania area. Three seasons they have served as house band at Rainbow Gardens, Waldameer Beach Park, Erie, Penn., and between-seasons appeared at numerous functions at ballrooms and colleges in the vicinity.

Albuquerque, New Mexico. The oldest organized band in New Mexico, Don Lesmen's Band, is also an unusually stable organization. The band was originally put together as a group seventeen years ago; the current personnel has remained the same for almost four years. The band is a good commercial outfit, playing Latin music, sweet dancing numbers, and the hottest of swing. Wherever the Southwest needs a band, the chances are Don Lesmen and gang will be represented.

DON LESMEN AND HIS BAND. Left to right. Johnnie J. Armijo, third alto sax; Bud Fischer, trumpet and arranger; Don Lesmen, leader and first alto sax; Frank Gabaldon, drums; Ernest Luna, second tenor sax; Ray Anstine, bass; Lloyd Pond, piano. Don Lesmen is also President of Local 618, Albuquerque, New Mexico.



Traveler's Guide to Live Music

tile so that Jack Longenecker not only plays alto sax, but also clarinet, trumpet, and trombone; Helen Richards handles, besides alto sax, the trumpet, trombone, tenor sax and piano; tenorman Don Smith gives forth on clarinet and trumpet too; and bass-man Bob Porter doubles on trombone. Vocals are divided between Jack Longenecker and Helen Richards. This young group delights audiences wherever they appear, and are widely known in the territory covered by Local 660, of which they are all members.



ANITA BOYER

Anita Boyer, vivacious and versatile songstress, has returned to the entertainment field after a brief retirement. Originally headed for an operatic career, Anita was discovered at Northwestern University by a talent scout from WGN who signed her immediately as staff vocalist. While working here she was introduced to Tommy Dorsey who heard her sing and invited her to substitute at a recording session for his regular vocalist who was ill.

In the Music News

The record, "I Concentrate On You," was subsequently selected as the "perfect sweet recording" of the year. Anita left WGN to join Dorsey's band. Then came a series of engagements with other top bands of the country, her reputation as a fine singer growing steadily.

Finally, Anita decided to sing on her own. This brought her to New York and her own show with CBS. She has also appeared at the Paramount Theatre and the smart Versailles Cafe. Anita is currently doing TV appearances over the CBS and DuMont networks.

JESSICA LEWIS BRADLEY

For the past nine years, Jessica Lewis Bradley, wife of the late Oscar Bradley, has helped prepare hundreds of hours of mood music, bridges, and important musical backgrounds for more than 500 half-hour "We, the People" broadcasts and telecasts. She has also supervised the over-all operation of the

orchestra, still named for her late husband. In her nine years with "We, the People" she has missed but two performances—one recently when stricken with a virus infection, and August 31, 1948, the night her husband died.

Born in London, Jessie Bradley studied piano and composition on scholarship at the Guildhall School of Music. She later became the protege of London's Howard Talbot, the late composer-conductor.

Back in her childhood, Jessie had a twelve-year-old boy playmate who lived "around the square." Oscar Bradley, member of a large and brilliant musical family, and Jessie were married at the age of seventeen. Three years later the war separated them. Bradley was severely wounded in France, and after a year-and-a-half recovery, he soon established himself as a conductor of note. An American producer urged him to come to America in 1921, and in the ten years that fol-



Jessica Lewis Bradley

lowed, Bradley became one of Broadway's top conductors. Jessie helped Oscar compose and score, giving up her own career to insure his success. In 1942, Bradley became the musical director for "We, the People," and Jessie became business manager for her husband.

Today Mrs. Bradley writes the musical scores for "We, the People," "Counter Spy," and twice weekly, John Conte's "Little Show."

(Continued on page twenty-seven)

THE ORIGINAL, CORRECT CHORDS FOR 50 Standard Favorites



Here are two important publications of interest to every musician. In these books we present, for the first time, the correct chords and original chord progressions of world-famous standard compositions. These arrangements are adaptable for Piano, Guitar, Accordion, Bass, Organ, Ukulele, Banjo, etc. Instrumentalists and students will find them especially valuable in improvising or ad-lib playing. Arrangers will find in them correct chord structures and thus eliminate guess-work when arranging these compositions.

BOOK 1

- A FADED SUMMER LOVE
- A HUNDRED YEARS FROM TO-DAY
- AROUND THE CORNER
- AT LAST
- AT SUNDOWN
- CHANT OF THE JUNGLE
- CHARMAINE
- CLOUDS
- COQUETTE
- DARKTOWN STRUTTERS' BALL
- DON'T GET AROUND MUCH ANY MORE
- DOODLE-DOO-DOO
- DOWN AMONG THE SHELTERING PALMS
- ELMER'S TUNE
- EVERYTHING I HAVE IS YOURS
- EVERYTHING IS PEACHES DOWN IN GEORGIA
- FIVE FOOT TWO, EYES OF BLUE
- GOODNIGHT MY LOVE
- HOLD ME
- HONEY
- I CRIED FOR YOU
- I DON'T KNOW WHY
- I NEVER KNEW (I Could Love Anybody)
- I'M A DING DONG DADDY
- I'M ALWAYS CHASING RAINBOWS

- I'M IN THE MOOD FOR LOVE
- I'M THRU WITH LOVE
- IT'S A GREAT DAY FOR THE IRISH
- IN A LITTLE SPANISH TOWN
- JA-DA
- JOSEPHINE
- JUNE NIGHT
- MY BLUE HEAVEN
- MY LITTLE GRASS SHACK
- ONCE IN A WHILE
- PARADISE
- PEG O' MY HEART
- PEGGY O'NEIL
- RUNNIN' WILD
- SAM, THE OLD ACCORDION MAN
- SEEMS LIKE OLD TIMES
- SOMEBODY STOLE MY GAL
- STREET OF DREAMS
- STUMBLING
- SWINGIN' DOWN THE LANE
- THAT LUCKY OLD SUN
- THAT OLD FEELING
- WABASH BLUES
- WALTZ YOU SAVED FOR ME
- WHAT CAN I SAY AFTER I SAY I'M SORRY

BOOK 2

- A SONG OF OLD HAWAII
- A-TISKET A-TASKET
- ALL I DO IS DREAM OF YOU
- BEG YOUR PARDON
- BEWILDERED
- CHANGES
- CHATTANOOGA CHOO CHOO
- CHINA BOY
- DIANE
- DID I REMEMBER?
- DO NOTHIN' TILL YOU HEAR FROM ME
- DO YOU EVER THINK OF ME?
- DON'T BLAME ME
- DON'T BE THAT WAY
- FOR ALL WE KNOW
- FOUR OR FIVE TIMES
- GOOD NIGHT
- HORSES
- HOT LIPS
- HOW AM I TO KNOW?
- I GOT IT BAD
- I UNDERSTAND
- I'LL NEVER BE THE SAME
- I'LL SEE YOU IN MY DREAMS
- I'M COMING VIRGINIA

- I'M NOBODY'S BABY
- I'M SITTING ON TOP OF THE WORLD
- I'M SORRY I MADE YOU CRY
- JOHNSON RAG
- JUST YOU, JUST ME
- LINGER AWHILE
- LULLABY IN RHYTHM
- OVER THE RAINBOW
- ON THE BEACH AT WAIKIKI
- PAGAN LOVE SONG
- RAIN
- RAMONA
- ROSE ROOM
- SINGIN' IN THE RAIN
- SING, SING, SING
- SLEEPY TIME GAL
- SUGAR
- SUNDAY
- SWEET AND LOVELY
- THE MOON IS LOW
- TIGER RAG
- TOOT, TOOT, TOOTSIE
- WHEN THE MOON COMES OVER THE MOUNTAIN
- WHEN YOU WORE A TULIP
- WILD HONEY

Price \$1.00 each — at your dealer or direct

ROBBINS MUSIC CORPORATION • 799 SEVENTH AVENUE • NEW YORK 19, N. Y.

I enclose \$..... Send.....copies Book 1copies Book 2 "THE ORIGINAL, CORRECT CHORDS FOR 50 STANDARD FAVORITES"

Name.....Address.....
City.....State.....

Absolutely New — JEN-CO CELESTETTE



The Jen-Co Celestette, latest in design, now fitted with New Damper Action which produces a Sustained Tone same as Celesta. Damper does not show. More convenient for organist than large size Celesta with pedal.

Easily carried by one person. Weight 34 pounds. Folds to size of accordion.

Reasonably Priced — \$250.00

See Your Local Dealer for All JEN-CO Musical Products—or Write
G. C. JENKINS CO. — BOX 168 — DECATUR, ILLINOIS

The Haynes Flute



CRAFTSMEN-MADE

In Silver - Gold - Platinum

EXPERT REPAIRS

Shops: 108 Massachusetts Avenue, Boston 15, Mass.
Branch: Wm. S. Haynes Studio, 33 West 51st Street,
New York 19, N. Y.



...now try a

at your favorite dealer's...

Kay

Arched and flat top models—at prices that save you real money. Super response. BIG tone!

KAY
Chicago 12, Ill.

Bigsby

ELECTRIC GUITARS

SINGLE, DOUBLE and TRIPLE NECK ELECTRIC STEEL GUITARS

SIX, EIGHT OR TEN STRING NECKS

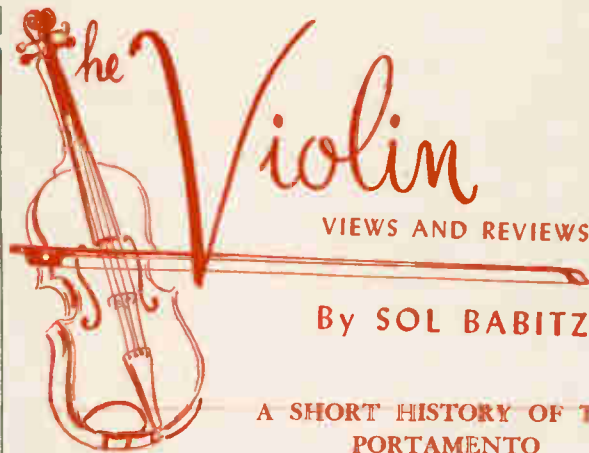
CUSTOM BUILT TO SUIT THE PLAYER

Used by Many of the Nation's Leading Steel Guitar Players INCLUDING

JOAQUIN MURPHEY - LEON McAULIFFE - SPEEDY WEST

SEND FOR FREE DESCRIPTIVE FOLDER

8114 East Phlox Street - - Downey, California



VIEWES AND REVIEWS

By SOL BABITZ

A SHORT HISTORY OF THE PORTAMENTO



Next to vibrato, the connecting of two tones with sliding fingers is the most important left-hand device for heightening emotional expression in modern violin playing. However, an examination of the history of violin playing will show that the portamento was not always used as it is today, history in this case serving not merely an antiquarian purpose, but also as a guide to the performance of the music of various periods.

SIXTEENTH AND SEVENTEENTH CENTURIES

From the earliest days of the violin, one of the characteristics which distinguished it from the viols was the fact that it had no frets. The absence of frets must certainly have invited the performer to slide his fingers to a limited extent—I say limited because there was little or no position shifting before 1650. (As late as 1738 Eisel wrote: "The three lower strings have three, the highest, seven positions.")

Within the positions sliding was used as the following chromatic fingering by Mersenne (1635) shows:



No fingering is given for the last two notes, and as Mersenne nowhere mentions position shifting, it is obvious that the fourth finger was extended to d". This was not difficult to do since the neck and string length were considerably shorter than they are today. This fact also explains why the second position was not discovered until long after the third, and also why the second was called the "half-shift" to differentiate it from the third: "whole shift."

Mersenne also says that the violin "can imitate the voices of animals," and as early as 1619 Carlo Farina describes how cats can be imitated by sliding fingers and sometime placing the bow on the wrong side of the bridge. (Those of us who look upon "early music" as invariably stately and serious will acquire a better understanding by actually playing some of these lively works.)

Christopher Simpson (1668) although writing for viol players, describes an ornament which seems suspiciously like a fingered portamento: "... in rising or falling a tone, or a semitone, we seem to draw as it were the Sound from one Note to another, in imitation of the voice and is expressed by setting down or taking off the finger, a little after the touch of the Bow (Beginning of the stroke—S. B.)". "Sometimes a Note is graced by sliding to it from the third below, called an Elevation . . ." The elevation at that time was explained as follows:



THE EIGHTEENTH CENTURY

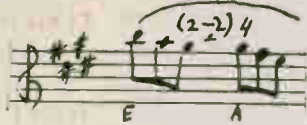
Position shifting became more common in the eighteenth century, but this did not bring about a wider use of the portamento. The violin was held on the breast or collarbone without any chin pressure, and position changes, assisted by movements of the thumb and wrist, were too quick and jerky to permit any audible expressive portamenti in the modern sense. Trills, appoggiaturas and vibrato, introduced by the performer, were chiefly used as left-hand aids to emotional expression.

When Patronizing Our Advertisers, Kindly Mention the "International Musician"

THE NINETEENTH CENTURY

The nineteenth century brought chin pressure which steadied the violin, and the lengthened, narrowed violin neck which made position shifting easier, and the true *portamento* finally entered the field of violinistic expression, at the moment when it could be appropriately employed in the music of the romantic era.

R. Kreutzer in his eleventh study



was obviously teaching the student to slide in the manner so popular in the last century, but considered old-fashioned today. When done carefully and with taste this slide is still effective in the music of that period and more appropriate than modern slides or modern concealed shifts. In Ex. 2a *Schubert Fantasie*, the sprightly effect of the old slide fits the music, and Fritz Kreisler has used it most expressively in a recording of Dvorak's *Humoresk*, Ex. 2b.



Some German violinists of the old school still employ this type of *portamento*, but unfortunately not only in nineteenth century music, but also in that of the eighteenth and twentieth centuries where it is anachronistic.

It is interesting that while romanticism is associated in our minds with the *vibrato*, the nineteenth century, particularly in Germany, was not a *vibrato* but a *portamento* period. While eighteenth century instruction books recommend and describe *vibrato*, nineteenth century books either fail to discuss it or warn the student to vibrate so narrowly that no change in pitch will occur.

Pablo Casals, who calls himself the last of the nineteenth century virtuosos, is the greatest master of the expressive *portamento*, and his recordings, particularly the old Columbias, should be carefully studied by ambitious students.

THE TWENTIETH CENTURY

Because Leopold Auer was born as early as 1845, he was always opposed to the slide with the upper finger (see lower fingering in Ex. 2a), yet his reputation as a teacher was made by his pupils who ignored this opinion.

The free and easy way in which modern violinists can slide from any note to any other note with any finger or combinations of fingers has become the standard of good modern performance; and such playing when done in good taste lends to music a singing expressiveness free of the restraints which characterized previous styles. However, lacking in the modern repertoire of *portamenti* is the descending slide which players would do well to revive, particularly for pathetic music of the last century.

The modern free *portamento* style is nothing new. Gypsy violinists of the nineteenth century used it freely and it is for this reason that it is best suited to this type of music, or music by composers who were aware of these *portamenti*.

The unrestrained use of modern *portamenti* in the music of Vivaldi and Beethoven is unfortunately too common not only among the commercial violinists but also some of our foremost virtuosos, whose performances sound monotonously as though every piece was composed at the same time. Of course a stylistic integrity in which different *portamenti* and vibratos are used for the music of different historical periods may not speak down so directly to the untrained taste of the audience; but it might help raise that audience to the finer taste of the performer.



SONOMATIC STRINGS . . .

FOR
ELECTRIC
SPANISH GUITARS

THE STRING
WITH MAGIC TONE . . .
VIBRANT
SINGING QUALITY

BY **Gibson**



"GRETSCH BROADCASTERS, FINEST DRUMS I EVER OWNED," says Jo Jones. The incomparable Jo belongs in anybody's hall of fame. And to keep pace with his solid record of top performances, Jo selects Gretsch Broadcaster drums. Jo sums up the long and happy association by saying, "Gretsch Broadcasters are the finest drums I ever owned." Here are just a few features of this outstanding drum outfit: ★ Guaranteed perfect round shell. ★ Long-life Gretsch chrome plating. ★ The unmistakable Broadcaster tone. Make sure you see the 1951 Broadcasters at your Gretsch Dealer. And write today for your free Latin-American Rhythm Chart—the free chart that gives you (in score form) the basic, authentic beats for the most important and widely played Latin-American rhythms of today. Just send a penny postcard to the Fred. Gretsch Mfg. Company, Dept. AF, 60 Broadway, Brooklyn (11), New York. (Adv.)

The Book Every Musician Must Have

DAVID GORNSTON'S ORIGINAL FAKE BOOK No. 2

HANDY BOOK

53 Numbers for Weddings, Parties, Patriotic Affairs, etc.
All Complete with Melody, Chords and Harmony Parts.

Arranged for DUETS, TRIOS, COMBOS, SMALL ORCHESTRAS, etc.

By Redman, Paisner and Huffnagle

TERRIFIC VALUE—\$1.00 Each Book (Complete Melody—Chords and Harmony)

-Bb Instruments (Trumpet, Tenor, Clarinet, etc.)
-C Instruments (Piano, Guitar, Violin, Accordion, etc.)
-Eb Instruments (Alto Sax, etc.)

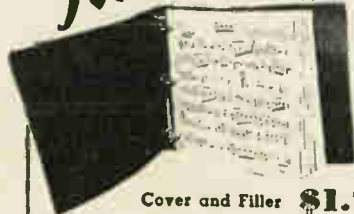
Order from your Dealer or from

DAVID GORNSTON, 117 WEST 48TH STREET, NEW YORK CITY

Mention instrument when ordering. No C.O.D.'s.

For Your FAKE BOOK

USE A LOOSE LEAF DEVICE



- 3 RING BINDER, Flexible Texhide—7½ x 9½.
- 1 FILLER (48 Sheets) 3 Hole Manuscript Paper—8 Staves Printed 2 Sides.

Cover and Filler **\$1.75**

Plus 25c for Postage

Extra Fillers **60c**

A to Z Index **60c**

KING BRAND MUSIC PAPER CO. Dept. A. 1595 Broadway, N. Y. C.

STEEL GUITARISTS — The Alkire Tuning

gives you amazing TECHNICAL SPEED plus all full chords! Complete course ready for home study. Now used and highly recommended by many leading teachers, professionals and amateurs. INFORMATION ON REQUEST.

EDDIE ALKIRE SCHOOL OF MUSIC, Box 485, EASTON, PENNA.

TECHNIQUE OF PERCUSSION



By **GEORGE LAWRENCE STONE**

HERE ARE TWO THINGS WE FIND DIFFICULT TO DO AS PLANNED:

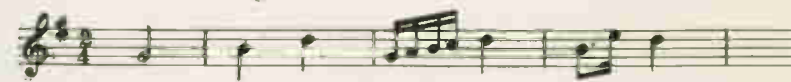
- (1) Study and practice each day, and
- (2) Put money in the bank each week.

THE ATTACK IN ROLLING

A LOS ANGELES reader inquires what I think about the anticipated attack in drum rolling; i. e., the anticipation of a grace-note or grace-notes struck before a roll, hence, before the beat.

If such an attack matches a figure being played, well and good. If not, I don't approve of it, since then it becomes a *drumminism* which in no way matches normal figures. When a composer calls for a clear-cut attack of long tones from other instruments (as he generally does), then writes drum rolls to match, it is reasonable to assume he expects the same clear-cut attack from the drummer.

For instance, when the score shows a figure for strings or brass similar to the following:



... and a matching drum part like this:



... it is not assumed the composer expects a drummer to play this:



... nor this:



TWO-STICK ATTACK

The same reader further inquires about the *two-stick attack*, in which both sticks are thrown down onto the drumhead at the same time, this to express an accented attack of a roll. This is unorthodox, too, if we are to "follow the book," for by its use a roll is started off at a rate of speed (of beats) impossible to maintain. In the ideal roll there should be as even a continuity of beats as practical, from start to finish, with accents, *crescendos*, *diminuendos*, etc., being produced primarily by variation of power, rather than by faster, slower or (for the moment) simultaneous hand movement.

However, *following the book* does not always permit the flexibility required in all-round drumming, and there are many instances in which this two-stick attack becomes a truly useful item in our stock-in-trade. I am thinking particularly of show drumming, in which this attack is frequently used when ordinary methods of accentuation fail to produce a sufficiently exaggerated explosive effect for certain types of *falls* and *business*.

FALLING CHIMES

From Los Angeles comes the question how to play the chime part in Tchaikovsky's *Overture 1812*. This is supposed to represent the jangling of chimes in the spire of a cathedral which is falling to the ground.

As a rule, the drummer is called upon to jangle the chimes together with his hands as they are suspended from the chime rack. Some leaders prefer the chimes to be struck with a mallet *ad lib* for the duration of

the part, which extends through some thirty measures of slow tempo. The jangling of chimes is, of course, unmusical to most of us and it occurs to me that it wouldn't take so long for the largest cathedral spire in the world to hit the ground and stay there once it got started, but of course this is descriptive, so I will stifle my statistical urge and state that most leaders I know prefer the first method of playing this part—that of jangling the chimes together.

CHOICE OF ROLLS

A Massachusetts reader inquires if it is permissible to substitute five-stroke rolls for the traditional sevens in drum corps competition. Said inquirer states that his drummers have trouble in negotiating a succession of sevens, two to the measure, at the 128 (steps to the minute) cadence required in marching by contest rules.

The seven-stroke roll is a rudiment of ancient and revered lineage—one of our much-referred-to "Original 26." For an old-timer to be unable to execute it was, in times past, unthinkable; for him to replace it with a five in a marching drumbeat was enough to cast a stigma upon him, a brand of shame that carried with it the conviction by his fellow drummers that he would come to no good end.

But all that was when the marching cadence was around 110 steps to the minute, a cadence into which sevens fitted nicely. The sevens fit nicely, too, into the standardized army cadence of today—120. But drum corps cadences have been stepped up to 128 and, in some instances, 132. Many high school bands and drum corps beat this; one school outfit I know, hitting 144. Such a situation presents a problem in the selection of rolls, for while an expert may have little difficulty with his sevens at modern cadences, the average amateur finds plenty. In fact, the a. a. cannot play them within their allotted time here, *period*.

Most modern drum corps men I have heard and judged have been taught to use five-stroke rolls freely in march music. Since a choice must be made, I believe it better for them to play fives easily and in perfect time in preference to cramming in sevens at the expense of rhythm. While an occasional judge might possibly think it his duty to mark down a drum section for the substitution of rolls, any judge knowing his busi-

ness would definitely and severely penalize both members and section for unsteadiness of rhythm.

STUDY VIBES ON THE MARIMBA?

To W. N. E., Bridgeport, Conn.: You certainly should have no trouble in playing the vibraharp if you have studied mallet playing on the marimba. The marimba (xylophone, too) with its tones of short duration, permits speedy execution, rolling, dynamics, phrasing, to far greater a degree than the less flexible vibraharp, with its long tones which jangle. Thus you go from marimba to vibes equipped with a greater technical command than if you were to study on the vibes first, then essay the marimba.

The "accidental" bars on the standard marimba overlap the "natural" bars while, on most sets of vibes, all bars are mounted at the same level. This involves a slight adjustment in striking the bars of the respective instruments. The other main adjustment will be in the operation of the damper, which muffles the long tones of the vibe bars by the operation of the foot pedal; a very simple adjustment for a musician to manage.

DON'T DO IT

Letters received from several who wish to learn how to mount drum and tympani heads on their own flesh hoops. I have answered these personally with instructions, to which I have added the footnote: DON'T DO IT!

Mounting (tucking) heads is a fussy job and ten to one the novice will have trouble with his first few heads. If they don't tear during the operation, they will be tucked unevenly, they will be too tight or too loose. All in all, such experiments are apt to prove unsatisfactory and costly.

Get the professionally mounted head, dried on the flesh hoop and ready for instant assembly. Thus you insure maximum tone and playing results from your drum or kettle. The man who sold you the instruments is more interested in how they work for you than in the few cents he may make (or lose) on head tucking.



BOBBY RICKEY Chooses

Leedy & Ludwig

Bobby Rickey, sensational top drummer with Charlie Spivak, for many years featured in the nation's leading theaters and hotels, is completely Leedy & Ludwig equipped. Shown are his New Era 14" x 22" bass drum, New Era 4½" x 14" snare drum, 9" x 13", 16" x 16", 16" x 18" and 18" x 20" tom-toms. Bobby likes Leedy & Ludwig because they are dependable in every requirement . . . equal to the task because of superior design and workmanship. Ask your dealer for an outfit like Bobby Rickey's . . . or write for new *free* catalog!

LEEDY & LUDWIG
Division of C. G. Conn Ltd.
Dept. 1005, Elkhart, Indiana



'WORLD'S FINEST DRUMMERS' INSTRUMENTS'

CHAMBER MUSIC



KAUFMAN TRIO

Left to right: Hans Kaufman, violinist; Clarence Sawyer, pianist; Herbert Jennings, cellist.

CHAMBER music has proved a "natural" for television. On the evening of September 3rd, when the New Music String Quartet played Debussy for Eastern seaboard television fans (via the NBC "Recital Hall" hour), it was as if those families gathered around the sets were entertaining music-making guests right in their own living rooms. Every gesture of these four—Broadus Erle and Matthew Raimondi, violins, Walter Trampler, violist, Claus Adams, cellist—was cogent, every facial expression eloquent. No doubt of it, chamber music had returned to its original habitat—the small room or chamber, with its audience the intimate group.

If chamber music has recently gained this new projection medium, it has long since gained, in the universities of our land, a proper nursery ground. Music students as they assemble this Fall in schools scattered over the United States and Canada have as their pet project chamber music groups, curricular and extra-curricular. Many universities maintain a regular group which presents concerts for the general public and even goes on tour. Also fostering stable chamber groups are hundreds of symphony orchestras across the United States and Canada.

It is no more possible to assemble statistics on how many chamber ensembles are function-

ing currently in the United States and Canada than it is to list rivulets that snake down mountains after a heavy rain. Such groups spring up over night wherever music lovers congregate. It is safe to say, however, that there are several hundred well-established accredited chamber organizations, a large percentage of them in our university towns and in cities blessed with symphony orchestras.

String quartets, the most usual form such groups take, are largely either offspring of university music departments or the fledglings of wealthy patrons. In Seattle, the Northwest String Quartet was given its initial impetus by a sponsor who is bent on chamber music's development throughout the nation. However, once he has started such a group—the above was formed in 1950—this sponsor expects it to continue on its own. This one has. In its debut series last year it created so much interest that it was enabled to present a second group of concerts. Four evening concerts in September featured several "first Seattle" performances and a world premiere of Quartet No. 4 by the Swedish composer, Hilding Rosenberg. Presented also were contemporary works by Walter Piston, Vaughan Williams, Joaquin Nin-Collmel and John Verrall. Thus is still another goal of chamber music being realized: performance of little-heard but richly rewarding works.

A number of other quartets are going ahead under their own steam. The Woodstock String Quartet (named after the town in New York where it makes its home) now in its fifth consecutive year, was founded by its cellist, Engelbert Roentgen. Its purpose, to stimulate a desire for chamber music in the smaller communities, is being amply fulfilled. During the past summer it has appeared extensively in the Catskill region. Another New York State ensemble, the Nassau String Quartet, is proud of its innovation: the presentation in quartet form of many great works written originally for other media. In a recent program, transcriptions (by Sterling Hunkins) were played of Kreisler's *Preludium and Allegro*, Debussy's *Maid With the Flaxen Hair* and DeFalla's *Ritual Fire Dance*. The quartet's membership is Dorothy Kesner and Leo Sawitz, violins; Paul Elisha, viola, and Sterling Hunkins, cello. In Pittsburgh during the current month the Phillips String Quartet

is playing a series of two chamber music programs in that city's Carnegie Hall.

Atlanta, Georgia, is proud of its Atlanta Symphony String Quartet which was organized in 1949 by its present members (see photograph on the opposite page). It has been most interested in playing for educational series sponsored by schools and private organizations. In collaboration with Hans Karl Piltz, violist of the quartet, he serving as lecturer, the group has demonstrated the growth of music, harmonically and technically, using the quartet as an illustrative medium. During the past two years the popularity of the group has increased to such an extent that in addition to the lecture concerts sponsored by schools and private organizations it is planned in the 1951-52 season to present a series of four regular chamber music concerts.

Dozens of quartets are featured as "steadies" on radio programs. Besides these, each of the country's great music schools—the Curtis, Juil-



WOODSTOCK STRING QUARTET

Left to right: Sidney Harth, Teresa Testa, Engelbert Roentgen, Carolyn Voigt.

liard, Eastman, to name three—has a string quartet bearing the school's name and representing its best talent.

The group which enlivened the evening of Labor Day for television fans, the New Music Quartet, is also to be one of the performing units during the coming season for the Chamber Music Associates, an organization formed in Brooklyn, New York, in June, 1951. Its founder, Julius Bloom, director of the Brooklyn Institute of Arts and Sciences, envisages a group which will provide a common meeting-ground for amateur and professional musicians, where music lovers as well as performers will gather in an atmosphere of informality to enjoy the art of chamber music. Chamber Music Associates is presenting in its first season a series of five concerts and five workshops. The concerts will have, besides the New Music Quartet, the William Krill Quartet and others yet to be decided on. Among the guest artists will be Luigi Silva and Dorothy Minty. Pianist Joseph Wolman, who is the Associates' music director, will act as soloist as well. During the workshop gatherings—there will be one of these the evening before each concert—subscribers will have the opportunity of meeting and talking with the musicians. Explanatory talks will be given



DETROIT CHAMBER MUSIC ENSEMBLE

Left to right: Emily Mutter Adams, John Crispin, Rebecca Frohman, Jacob Becker, Meyer Shapiro and Gaston Brohan.

FOR OUR TIME

by composers whose works figure on the programs, followed by question and answer periods. Here, it is clear, another ideal of chamber music is being realized: the erasure of barriers between performers and audience. Chamber music will be brought back to where it belongs, in intimate surroundings where there is a close kinship between the musicians and the audience.

With its avowed purpose "bringing to light, through living performance, music of master musicians of the past and present," the Chamber Arts Society of the Catholic University of America, in Washington, D. C., presents programs which are forays into widely diverse corridors of time: Pergolesi, Persichetti, Hindemith, Bax, Barber, Shostakovich, Debussy, Sessions. The Society, under the direction of Emerson Meyers, is engaged in a praiseworthy work, and it is good news to hear the Music Performance Trust Fund is one of its backers.

Another enterprise in the Nation's Capital is the Chamber Music Society of the American



MORGAN TRIO

Left to right: Marguerite, pianist; Frances, violinist; Virginia, harpist.

University. Under the direction of George Steiner, it is programming classical and modern works. Messiaen's composition, *Quartet for the End of Time*, was presented in a recent concert.

The little orchestra, or symphonette, which flourishes wherever musicians of skill congregate, is of a hybrid nature, part symphonic, part chamber. It plays with generous liberality concerti and overtures; sonatas and quintets; preludes and tone poems. The Los Angeles County Symphonette featured on a single program Yaltah Menuhin as piano soloist in Chopin's Concerto in E minor and Robert Marstellar as trombone soloist in Corelli's Sonata in D minor—these besides assorted works by Smetana, Kreisler, Bach, Brahms and Chabrier. Since an ensemble of this size has a conductor on the podium, it is assured the finesse which, in the smaller group, is attained largely through sheer psychic force.

Built about the desire to propagate contemporary music, the Chamber Music Society of Baltimore has maintained the level of its first concert, presented on April 4th of this year, when the program held the Bartok *Divertimento*

for String Orchestra and the Stravinsky *Pribaoutki*. In the space of one month Baltimoreans had the chance to hear works by Monteverdi, Schutz, Lassus, Milhaud, Hindemith, Stravinsky, Bloch and Bartok. Writes the Secretary of the Society, Franklin L. Balch, "The Society feels that its insistence on giving a large proportion of provocative modern works was important. Local pride may have been a factor. It is nice to feel that one's own community is engaging in something experimental." Incidentally they have an ingenious way of raising money. "The big problem of finance was solved," writes Mr. Balch, "by having people send in their checks and not cashing these until enough subscriptions were on hand to insure going ahead safely." The personnel of the chamber groups was drawn from the Baltimore Symphony Orchestra as well as from the community. Four different groups participated: string quartet, wind ensemble, choral group and chamber orchestra.

Detroit is represented in the chamber music field by an active group, the Detroit Chamber Music Ensemble (two violins, viola, cello, double bass and piano). Its director, Gaston Brohan, has as a feature of his programs a "demonstration of instruments" in which typical characteristics of the group's instruments are brought out: Saint Saens' *The Swan* is used to demonstrate the cello; Bach's Bourree, the viola; Dragonetti's Concerto, the double bass.

Trios are next popular to quartets, and they come in varied instrumentation. The most frequently formed, probably, is the violin-cello-piano combination. A well-known touring group is the Albeneri Trio, in existence now for seven years. Its members, Erich Itor Kahn (pianist), Giorgio Ciompi (violinist) and Benar Heifetz (cellist) last year presented thirty concerts from coast to coast. Another violin-cello-piano combination (Hans Kaufman, Clarence Sawyer, Herbert Jennings) is the Kaufman Trio which for several years has been playing at the St. Regis Hotel in Toronto, Canada. Of less usual aspect is the Morgan Trio—piano-violin-harp. Both it and the Sagul Trio, flute-cello-piano, make excellent blends and both have contributed much to American chamber music literature, since by choice, popular demand and necessity American music has been given a prominent place in their repertoires, through interest aroused in composers all over the United States.



ATLANTA SYMPHONY STRING QUARTET
Left to right: Robert Harrison, George Johnson, Walter Steinhaus, Hans Karl Piltz.

Syracuse is proud of its Krasner Chamber Music Ensemble (Louis Krasner, Adrienne Galimir, Robert Feit, all playing violin; Eugene Becker, viola; Analee Camp, cello; and Mercedes Casado, bass) which performs vital new works and has soloists of the high calibre of pianist Dimitri Mitropoulos.

New York City, home of dozens of chamber groups, has in recent years been stimulated in this field by the New Friends of Music which announced for its sixteenth season a complete cycle of the chamber works of Beethoven as well as chamber works of six contemporary North and South American composers: Samuel Barber, Carlos Chavez, Norman Dello Joio, Roy Harris, William Schuman and Heitor Villa-Lobos. An innovation this year will be the presentation in concert form of the opera, *Dido and Aeneas* by Purcell with chamber orchestra, Mannes Chorus and soloists. Sam Morgenstern will be the opera's director.

Chamber music takes on a special aura, in the Philadelphia-centered American Society of Ancient Instruments, for this group not only approximates the initial surroundings of chamber presentations, but also uses the actual early instruments. At a recent concert, works by Purcell, Telemann, Couperin, Buxtehude were performed on the instruments for which they were written: the harpsichord and "a chest of viols."

Thus, infinitely varied, yet with simplicity the keynote, chamber groups offer now more than ever a chance to revel in music without bombast, without extraneous bait. At-home listener and concert-goer, amateur and professional meet to enjoy here an art which no change of circumstance can alter and no passage of time can tarnish. These quiet-spoken instruments without insistence and without strain may well help to bring back the serenity of an age long gone. If they do this, they will have more than justified their existence.—H. E. S.



BUDAPEST STRING QUARTET

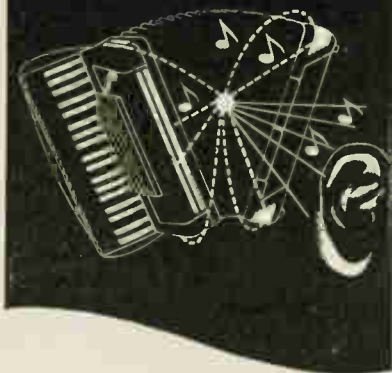
Left to right: Joseph Roisman, Jac Gorodetzky, Mischa Schneider, Boris Kroyt.



NORTHWEST STRING QUARTET

Left to right: Kensley Rosen, Bonnie Douglas, Mary Rychard, Donald Strain.

DiracTone
increases
carrying power
35%



Only Pancordion and Crucianelli
have this acoustical feature
invented by Robert Pancotti!

Pancordion



DiracTone accordions
\$1100 to \$1500

Crucianelli



120-bass
DiracTone accordions
\$325 to \$850



FREE!

Write for your copy of
"Pancordion Picture
Parade." Contains more
than 300 photos of
Pancordion and
Crucianelli players.

PANCORDION, INC.

461 Eighth Avenue, New York 1, N. Y.

Factory: 22-14 40th Ave., Long Island City 1, N. Y.

MR. CLARINET PLAYER

THE NU-MODEL—A Free, Easy Blowing,
Big Tone Mouthpiece. It will improve your
playing. Reasonably priced. All facings
made. List FREE.

WILLIAM LEWERENZ
3016-A Texas Ave., St. Louis 18, Mo.



By OTTO CESANA



Very often, students will ask, "Will the study of harmony enable me to improvise, to make piano arrangements, arrange for small combinations, for voices, for dance band, for symphony orchestra?" The study of music theory—harmony in particular—will enable the student to do all of those things and more. It will give him a behind-the-scene acquaintance with music which will transform the world of indefinite sounds into a world of definite combinations which he will be able to recognize and distinguish from one another. And some day, should he wish to express himself more permanently than by way of performance, he can put on paper a self-expression that will be infinitely more profound and lasting.

In this installment we come to the end of the section on Organ Point and commence the section on Rhythmical Organ Point.

LESSON No. 48

Dominant 7th Organ Point Chord as:



Exercise—Write examples showing the Dominant 7th Organ Point Chord used as a lower, middle and upper part.

LESSON No. 49—Rhythmical Organ Point

Rhythmical Organ Point consists in allotting a definite rhythmical figure to any organ point.

Rhythmically, the organ point should definitely contrast the melody.
Tonic Rhythmical Organ Point as:



Exercise—Write examples showing the Tonic Rhythmical Organ Point as lower, middle and upper part.

Observe that the rhythmical figure may be a half measure, a measure or two measures long. Further on, a few variations will be introduced; however, the student should be careful not to abuse this freedom.

Copyright, 1939, by Otto Cesana, International Copyright Secured.
All rights reserved.

STICKY VALVES?



HERE'S THE SOLUTION

- 100% Pure oil, specially developed
- Non-gumming
- Pleasant odor
- Only 35¢

BUESCHER
True Tone
VALVE OIL
SLIDE OIL

Finest Quality Hard Rubber

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

THE WORLD'S FINEST



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

For Free Circulars Write to:
BOX 145, QUEENS VILLAGE, N. Y.

PIANO TUNING PAYS

Learn this Independent Profession
AT HOME



Our patented **TONOMETER** with **BEAT GAUGE** is a scientific teaching-tuning instrument that simplifies learning and assures accuracy with or without knowledge of music. Action Model and tools furnished. Diploma granted. Great shortage of tuners makes this a **PROFITABLE** and **UNCROWDED** field. **PIONEER SCHOOL—52nd YEAR. G.I. APPROVED.** Write for free booklet.
NILES BRYANT SCHOOL
11 Bryant Bldg., Washington 16, D. C.

**FOR EASIER VALVE ACTION...
HOLTON**

New Formula
INSTRUMENT OIL

"New Formula" offers:
greater adherence — faster
spreading — improved cleaning
action — longer-lasting
"body" — uniform consistency
... "non-drying" —
reduces friction.

At your Holton Dealer.
With Handy Swab (25c) or
Oil Resistant Dropper (30c).



**BUY IT AT
MUSIC DEALERS EVERYWHERE**

INTERNATIONAL MUSICIAN

leaders!

Save time — save money — avoid headaches

Use the E-Z WAY BOOKKEEPING RECORD FOR BAND LEADERS

YOU DON'T HAVE TO BE A BOOKKEEPER TO USE IT.

One reading of the simple, understandable instructions and you will be able to save more than its low cost and you can begin using it any time.

ONLY \$2.50 POSTPAID. Clip this ad NOW and mail with your remittance to:

JUNO PUBLISHERS
P. O. BOX 301 (IM) CANTON, OHIO

NEW "BIG" EDITION
NOW AVAILABLE

MUSICIANS' HANDBOOK STANDARD DANCE MUSIC GUIDE

★ A classified and alphabetical list of the best and most popular standard Foxtrots, Waltzes, Showtunes, Rumbas, etc., with Original Keys & Starting Notes - Over 5,000 Titles, 100 Classifications, 300 Shows, 64 Pages.

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

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

SEND FOR YOUR COPY TODAY **\$1.00**

50c Edition Also Available

A RAY DE VITA

15D Knickerbocker Avenue, Brooklyn, N. Y.
Or See Your Local Music Dealer

By GEORGE LAWRENCE STONE

MILITARY DRUM BEATS

For Schools and Drum Corps
IDEAL FOR CLASS INSTRUCTION

containing
THE ORIGINAL 26 DRUM RUDIMENTS
OF STRUBE
followed by

MARCHING TAPS - ROLL OFFS - BREAKS - EASY PLAYING MARCHING DRUMBEATS to go with standard bugle marches) - FANCY DRUMBEATS (for prize-winning corps) - EXHIBITION AND CONTEST BEATS (individual) - FANCY STICK BEATS - HOW TO FORM A DRILL MEDLEY - HOW TO FORM A STREET MARCHING MEDLEY.

Long Used and Endorsed by
Leading Instructors.

Postpaid — cash with order — \$1.00.

GEORGE B. STONE & SON, INC.

47-61 Hanover St., Boston 13, Massachusetts



FREE!

GUITAR CATALOG

Write Now for
New 1951 Models

SUPRO & NATIONAL GUITARS
by VALCO MFG. CO. 4702 W. WALTON
CHICAGO 57, ILL.

9 JAZZ FOLIOS Any 6 for \$3.00.
Ad lib the melody, arrange at sight, 100 Licks, 50 Piano, Accordion or Guitar intros., Walking Bass, 25 Riff Choruses, Scales and Chord Ad lib . . . any inst.
COMBO Folio, 3-7 piece, \$2.00. 30 Intros, 50 Endings, 30 Chasers, 6 Combo Riffs . . . Be Bop system . . . \$2.00. Send 50c for C. O. D. Free circulars.
WIN NEHER LAURELDALE, PA.

In the Music News

(Continued from page nineteen)



Ray Sinatra (right) rehearses the orchestra for the Mario Lanza radio program.

With his father a concert violinist, his uncle playing "first horn" at the Metropolitan Opera Company, and his own early musical studies with an assistant conductor at the Met, it is a natural consequence that today Ray Sinatra should be one conductor who loves to work with singers and compose and arrange for them.

"I learned many years ago that you should give a singer a slow up-beat, sing along with him silently, breathe with him . . . and know the lyrics." This sound theory is what Ray will be applying in his latest musical venture when, with the twenty-eight men in his orchestra, he weaves instrumental backgrounds for Mario Lanza on the new Sunday evening CBS radio series for Coca-Cola. (This is a combination of talent well fortified by a mutually loyal friendship and common interests in opera and Italian food.)

Sinatra (not to be confused with Frank, his cousin) is well qualified in both the "long-hair" and "pop" sides of the music business. He made his first important bow as an arranger. He has worked on a freelance basis in Hollywood, scoring for the movie industry, but he is at least partially responsible for originating the styles which came to be associated with such big-name bands as those of Paul Whiteman and Andre Kostelanetz.

"Now when I make an arrangement for myself of this kind, I am frequently accused of copying them," says Sinatra. "Maybe it's just as well, though. Keeps me looking for new effects."

The coast-to-coast premiere of George Antheil's "Fragments from

Shelley" broadcast in the Music of Today Series on August 25th proved that a rewarding work had come into circulation.



Terry Rillo, of Local 16, Summit, New Jersey, is now in Korea on a U. S. O. Camp Show tour. She is doing solos, and also playing accompaniments for seven other acts on the show.

Violinist Joyce Renée will introduce a rare and long-forgotten composition by the seventeenth century Italian composer, Vivaldi, in her concert work this year. Miss Renée received the composition from Giuseppe Adami, conductor and arranger, who discovered it in the archives of the Naples Conservatory of Music.

Ross Pratt recently gave the first performance in England of Milhaud's Second Piano Concerto, when he was soloist in Manchester with the B. B. C. Northern Orchestra. Charles Groves conducting.

Magnifique!

SML

(Paris)

SAXOPHONES



- ALTO
- TENOR
- BARITONE
-

Products of Etabl^{ts} SML
Strasser-Marigaux-LeMaire
Paris, France



FREE!

Write today for illustrated SML folder. Diagrams show 17 special features of SML saxophones.

Exclusive Distributor

Ernest Deffner

461 Eighth Avenue, New York 1, N. Y.

PROTECT YOUR FUTURE—
Buy Your EXTRA Bonds Now!

HOLTON

Stratodyne

OWNER . . .

KENNETH B. SLATER

TRUMPET and CORNET SOLOIST

U. S. ARMY FIELD BAND

Says . . .

"My new Holton Stratodyne trumpet has the finest valves I have ever used. The resistance is just the way I like it, and the resonance is fine!" Mr. Slater, member of the U.S. Marine Band and symphony for 10 years, and at present soloist with the U.S. Army Field Band, is one of thousands of fine musicians who rank a Holton as TOPS for every kind of music, band, symphony or popular. Once you try a Holton, you'll find many more reasons for this enthusiastic praise. So, don't miss this treat. Stop at your nearby Holton Dealer. Prove to your own satisfaction why . . .



THE SWING IS TO HOLTON!

Frank HOLTON & Co.

330 N. Church Street
ELKHORN, WISCONSIN

MAKERS OF QUALITY INSTRUMENTS FOR OVER HALF A CENTURY

SIMONE CELESTE

"THE SWEETEST BELL TONE IN MUSIC"

Portable, Custom-Built — Backed by One-Year Factory Guarantee.

SOME USERS OF THE SIMONE CELESTE ARE:

AMERICAN BROADCASTING COMPANY
NATIONAL BROADCASTING COMPANY
COLUMBIA BROADCASTING COMPANY
WOR MUTUAL BROADCASTING SYSTEM
MUZAK WIRED MUSIC SERVICE
PHILADELPHIA ORCHESTRA
FRANK SINATRA
LAWRENCE WELK and His Champagne Orchestra
RAY BLOCK in His Recording of "Celeste," etc.



RECONDITIONED AND USED CELESTES AVAILABLE

See Your Local Dealer or Write to: Phone: Philadelphia FU 9-1240

SIMONE BROTHERS

Celeste Manufacturers

1813 SOUTH EIGHTEENTH STREET PHILADELPHIA 45, PENNSYLVANIA

STUDIES for CLARINET and SAXOPHONE

NEW and REVOLUTIONARY STUDIES for the development of fast SINGLE TONGUING and FINGER TECHNIQUE are now available. \$5.00 Per Book.

SEND FOR YOURS TO:

PETER PAUL LOYANICH 3019 EUCLID AVENUE CINCINNATI 19, OHIO



NOW! the **EMCEE** magazine

Contains original material, Monologues, Parodies, Band Novelties, Skits, Dialogues, Songs, Patter, Gags, Jokes. Subscription \$2. Add \$1 for 4 gagpacked back issues.

EMCEE, Desk 11
P. O. Box 983
Chicago 90, Ill.

KING ROSS

HIT-TONE

MOUTHPIECE

For Easy High Notes on Trombone

KING ROSS 70-22 35th Avenue Jackson Heights, N. Y.

Local Highlights



(Left to right.) Earl Bley, present leader Worcester Parade Band; Fred W. Clement, former leader and oldest charter member, and only living signer of Local 143 charter; Leo X. Fontaine, former leader and present president of the Brigade Band.

October 7th marks the Golden Anniversary of Local 143, Worcester, Mass., which was chartered on May 25, 1901.

At a recent concert of the Music Performance Trust Fund of the Recording Industry, J. Earl Bley, former President of this Local and leader of the Worcester Brigade Band, conducted the premier performance of his latest work, "Golden Jubilee March," which he dedicated to Local 143 for this occasion. The concert, presented at Green Hill Park, was one of a series of ten presented here this past summer by the Brigade Band, the Worcester Brass Band, the Veterans of Foreign Wars Band, Micky Sullivan's Band, and the State Guard Veterans Band. The concerts have been a tremendous success and have been enjoyed by a total of approximately 30,000 people in the area.

Frederick W. Clement is the oldest charter member of the Brigade Band, a former officer of Local 143, and the only living member of the Local who was a signer of its charter. Leo X. Fontaine is the present President of the Brigade Band and a former leader of this Local.

Illinois Band

The Quincy Union Musicians' Band opened their summer concert series June 24th with concerts each Sunday afternoon until Labor Day. This was the second of a series of Music Performance Trust Fund Concerts played by the band, all members of Local 265. The con-

certs, given in the bandstand of South Park, were all free to the public. The usual program consisted of marches, popular numbers, a novelty, several concert selections,



Carl A. Landrum

and a march directed by a guest conductor. Several members of the band, who are also or have been band directors in their own rights, acted in this capacity. A feature of each concert was the inclusion of several of the lesser-known Sousa marches. Arrangements are being made for this twenty-five-piece group to be enlarged next year with the Quincy Park Board sharing in the arrangements. Carl A. Landrum, Director, is also Secretary of
(Continued on page thirty-two)

INTERNATIONAL MUSICIAN

Closing Chord

Louis Walzman of Local 149, Toronto, a music arranger for the Canadian Broadcasting Corporation and a legend in Canadian music circles, died on August 24th in St. Michael's Hospital in Toronto in his 87th year, after a brief illness. Mr. Walzman was born in the same house as Mozart, in Salzburg, Austria, where his father was third successor to Mozart's father as cathedral organist. After spending a few weeks in Montreal and about ten years in Ottawa, after his arrival in Canada, he took up permanent residence in Toronto.

As librarian for the Toronto Symphony Orchestra for twenty-three years, it was his invariable custom to hand the conductor his baton for each performance. He was associated with the symphony from its inception, at first playing the viola in the orchestra, although he was expert at all stringed instruments, organ, and piano. During his tenure as librarian, he watched the orchestra grow from a group of twenty-four musicians to its present size and rank among symphony orchestras. At his home in North Toronto, he prized a picture endorsed by Sir Ernest MacMillan to his "Right Hand Man." Mr. Walzman was also known as a teacher, numbering Percy Faith, Samuel Hersenhoren, Paul Scherman and Bob Farnon among his students.

He was also a composer, having to his credit more than 200 musical sketches.

He joined the Canadian Radio Broadcasting Commission as a music arranger in 1933, and continued in this work with the Canadian Broadcasting Corporation until a few days before his death.

Charles H. Leaver, dean of Midwest dance-band leaders, died in his native Wisconsin on August 3rd. Organizing his first orchestra in 1888, it was estimated that he had played for more than 11,000 dances. He began as a violinist and later mastered the clarinet, cello, guitar, and harp, which eventually laid the foundation for his celebrated harp orchestra. He served as President and Trustee of Local 183, Beloit, Wisconsin.

Jimmy Yancey, boogie-woogie pianist, passed away on September 17th. "Yancey bass," the rumbling, solid brass style, originated with him. The Bob Crosby band added "Yancey Special" to their programs

in 1936, and in the nineteen-thirties his pupils Meade Lux Lewis and the late Albert Ammons made his style known in Chicago. His records—"The Fives," "Yancey's Stuff" and "Yancey's Bugle Call"—won him enough attention to warrant his appearance in Carnegie Hall in 1948. He was making records a few weeks ago in New York when he suffered a stroke.

Isabel Morse Jones, for twenty-three years music critic and editor of the Los Angeles Times, passed away on September 4th in Rome, at the age of sixty. Long identified with the Hollywood Bowl, she aided its founder, Artie Mason Carter, and wrote a book, "Hollywood Bowl," recounting its early formative struggles. Her support for opera in Southern California had its fruition in the formation of the Guild Opera Company partially operating under county sponsorship. She was co-founder and first director of the Music Academy of the West in Santa Barbara.

Archie Nicholson, famous vaudeville cornetist, passed away at the age of eighty-one on August 27, 1951. He toured the United States and Canada, playing practically every vaudeville circuit, and presented his act in England, Scotland, France and Spain.

Larry C. Bishop, former president and later secretary of Local 444, Jacksonville, Florida, passed away on June 18th, 1951, at the age of fifty-five. His was a long and faithful connection with the Local. Joining it in 1922, he was elected its business agent in 1939 and its vice-president in 1940. He assumed the presidency in 1941, continuing two years in this office, then became secretary of the local in 1947. He was a member of the Morocco Temple and Shrine Band.

Local 444, Jacksonville, Florida, regrettably records another death, that of Bert Bartlett on June 25th, 1951, at the age of sixty-three. Mr. Bartlett was a member of the local's Executive Board in the years 1941, 1942 and 1943.

George W. Warner, who first became President of Local 356, Ogden, Utah, in 1923, and held that position until ill health forced his retirement in 1950, passed away on August 8, 1951, at the age of seventy.

"Cat" ANDERSON

First Trumpet
with
**DUKE
ELLINGTON**

Plays
**CONN
28 B
Trumpet**



For FREE folder, address CONN, Dept. 1023, Elkhart, Indiana

for Perfection of Tonal Quality

Blessing

CORNETS
TRUMPETS
TROMBONES

Fashioned by Hand

E. K. BLESSING CO. • Elkhart, Indiana

ACCORDIONISTS

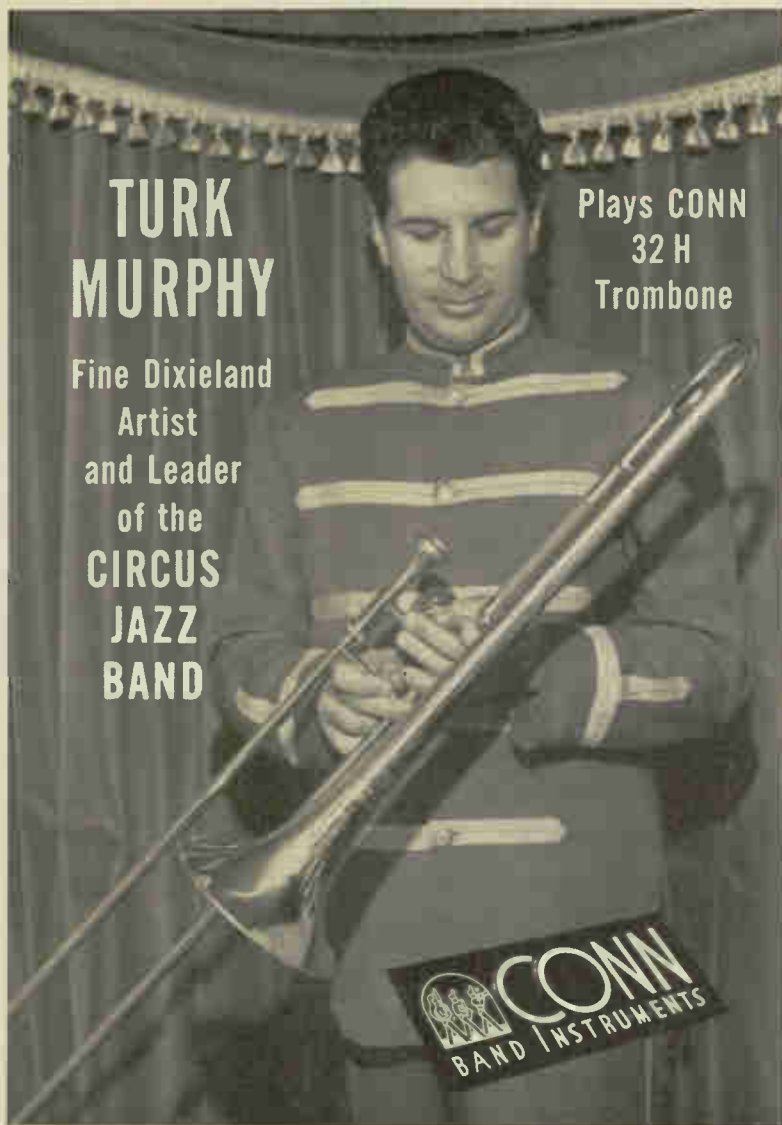
Learn to read from piano music. Learn to arrange for the accordion. Study **HARMONY in 7 Thorough Lessons** prepared especially for the Accordionist. Descriptive pamphlet free. Courtesy to teachers.
John Leipold 218 So. Highland Ave. Los Angeles 36, Calif.

BANDMASTER!

Use THE LEGION Song
'There's Still a Few of Us Left'
Full band (32 parts) \$1.25. Song Edition, 35c
BURNS MUSIC CO.
43 Seventh Avenue, New York 11, N. Y.

When Patronizing Our Advertisers, Kindly Mention the "International Musician"

Book Notes



For FREE folder, address CONN, Dept. 1023, Elkhart, Indiana

SQUIER'S CELEBRATED STRINGS

- SQUIER - TRUED
- ALL - AMERICAN
- TOM - KAT
- ELECTRO - AMP
- CONCERT MASTER
- LA TRAVIATA
- IL TROVATORE
- LA MELODIA

DUR-FLEX ALL-METAL

V. C. SQUIER COMPANY BATTLE CREEK, MICHIGAN

ARRANGERS

STUDY WITH

DR. MAURY DEUTSCH

VETERANS ELIGIBLE - FAMOUS COURSE AVAILABLE NOW IN 9 TEXTS AT \$1.00 EACH.

- | | | |
|---------------------------------|-------------------|--------------------------------|
| (a) Dictionary of 7-Part Chords | (d) Arranging I | (g) Psychological Associations |
| (b) Musical Psychology | (e) Arranging II | (h) Voicing by Acoustics |
| (c) Orchestration | (f) Arranging III | (i) Instrumentation |

PRIVATE - GROUP - CORRESPONDENCE INSTRUCTION - VETERANS ELIGIBLE

153 West 57th St., New York City (Opposite Carnegie Hall) Circle 6-5568

DRUMMERS

COVER YOUR DRUMS WITH THE NEW VE-ALOID PEARL

White Marine - Black - Red - Blue KITS FOR ALL DRUMS

See Your Dealer or Write

VE LORS - - - DEPT. 1M - 559 KINGS HIGHWAY
BROOKLYN 23, NEW YORK

Shantymen and Shantyboys: Songs of the Sailor and Lumberman, by William Doerflinger. 374 pages. \$8.00. Macmillan and Company.

Those who have the idea that singing is an indoor occupation indulged in by weak willies needing tonal cushioning against reality should listen once to these hoarse-throated shouts of sailors and lumbermen minstrelling murder or lamenting lost loves. Deep-dyed villainy and the black of despair are the pigments cleavers of wood and wave evidently dip in. This book is a quite complete collection—words and music—of such songs, of ships and forests, of lust and murder, of ghosts and grub, of wreckings and hangings. The notation is there, and the background that brought the song into being, everything, in short, but the striding, sweating, romancing, straight-hitting singers themselves. Reading the songs, we are half relieved the latter have had to be omitted.

The Rise of English Opera, by Eric Walter White. 335 pages. \$6.00. Philosophical Library.

We like a brave book like this, one that discusses through a three-century span the life of an enterprise some down-in-the-mouthers declare never came to birth at all. Even the most confirmed of the cynics, reading of the obstacles opera's protagonists have had in the past and how determinedly they have overcome them must be led to believe a rosy future lies ahead for opera in this tight little island. Persistency of such as Purcell, Handel, Arne, Balfe, Sullivan, Williams, Smyth and Britten will surely not go unrewarded. No doubt of it, if grit can accomplish it, England has an operatic renaissance in the offing.

In the latter portion of the volume, "The Position Today," there is some very down-to-bed-rock material on opera house financing which it will pay all concerned to read.

Music for God, a Portrayal of the Life of Anton Bruckner, by Theresa Weiser. 271 pages. \$3.75. Philosophical Library.

In a book which mingles fact and fiction, it is often the case that the fictional portions make it realistic while the factual contribute to fan-

tasy. So it is with this book. The fabricated incidents make Bruckner, child and man, seem a kindly, deeply reverent individual, one we'd like to seek out for advice and time-passing. However, in the passages in which he is presented starkly, with no embellishment of fancy, one gains more than a liking for him. There is something like wonder, as of a miracle taking place. We could wish there were a larger proportion of the latter type of presentation.

Conducting an Amateur Orchestra, by Malcolm Holmes. 118 pages. \$2.50. Harvard University Press.

Contending "We will never become a musical nation by having music made for us," Mr. Holmes goes about showing us how to make music for ourselves, singly and collectively. As Dean of the New England Conservatory and conductor of its orchestra, as well as of the Harvard Musical Association Orchestra, he has the finished product to show as well as the recipe. Best about his book is his ability to deal thoroughly with little-discussed aspects of orchestral training. He tells, for instance, how auditions are held in Radcliffe and Wellesley colleges. He explains just what tests are given on the various instruments. In the chapter on "Sight Reading," he presents the actual procedure for gaining facility in this field. Rehearsals, seating arrangements, program building, are given meticulous attention.

From start to finish the book is utilitarian. Yet it has something besides practicality. It has freshness and enthusiasm. It has the tang of adventure. Instrumentalists reading it are going to start out in an ardent search for a conductor.

A Dictionary of Music, compiled by R. Illing. 318 pages. Penguin Books, Inc.

A dictionary of music which gives definitions of musical terms, articles on musical notation, instruments, harmony, outlines of the lives of composers, sketches and other illustrative material where such is needed, and gives it all within the confines of a vest-pocket booklet which retails at sixty-five cents, is not to be sniffed at. One slight flaw, though, which we must point out: the compiler makes no reference to contemporaneous composers

since, as he explains in the foreword, "to discriminate between the large number of more modern composers would be invidious."

The Complete Story of the Flute, by Leonardo de Lorenzo. 493 pages. \$6.00. The Citadel Press.

We human beings like completeness, wholeness: ravelled edges neatly snipped, lawns clipped, the year rounded out, the globe encircled. Almost any subject treated bookwise conclusively gains the admiration of readers. So when a subject like the flute—an instrument wieldy, neat, perfect in itself—is given such treatment one experiences a sense of rightness akin to delight.

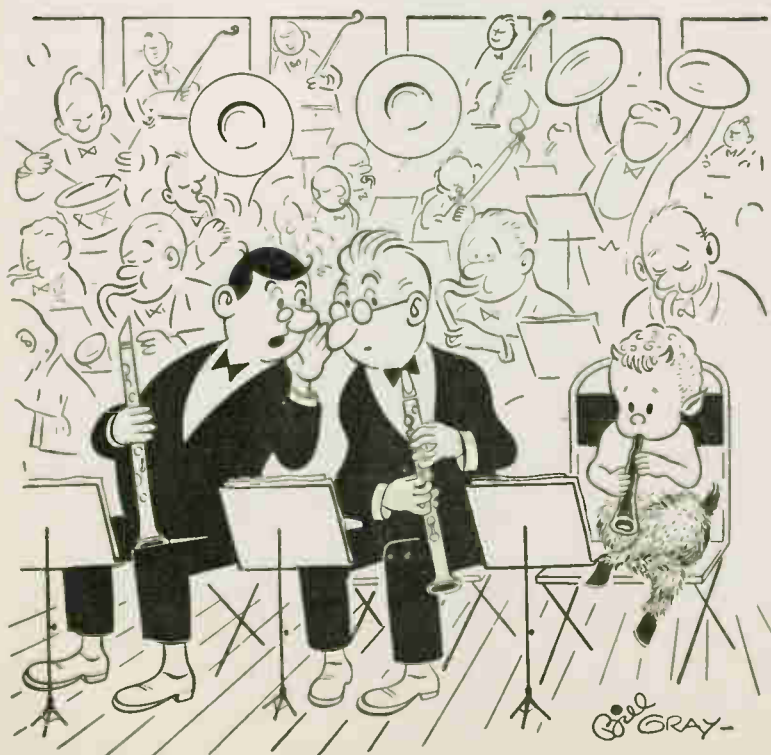
Leonardo de Lorenzo has so treated the flute. He has considered it from every possible angle: its origin, its history, its eminent players, superstitions connected with it, famous instruments, famous collections, its hobbyists, its construction, its care, its technique. Lovers of the flute, as well as all perfectionists, will be enamored of the book. Music lovers in general will want to browse through it for some of the curious bits of information the writer has come upon in a lifetime of research.

Ralph Vaughan Williams, a Study by Hubert Foss. 218 pages. \$3.50. Oxford University Press.

A nugget, pure gold for the creative minded, is lodged in this book, and we want to speak of it first. It is Vaughan Williams' auto-

biography and it is one of those rare instances of self-expression seemingly without impediment. He emphasizes principally the crises he met in learning to compose. "That day," he writes, "I learnt that there is nothing in itself that is 'common or unclean'; indeed that there are no canons of art except that contained in the well-worn tag, 'To thine own self be true.'" Then listen to this: "Art cannot mature unless craft matures alongside with it." And to this, so obvious as to be overlooked, "When all is said and done, what one really gets out of lessons with a great man cannot be computed in terms of what he said to you or what you did for him, but in terms of the intangible contact with his mind and character."

The autobiography comes first both in position and in quality of writing. But don't close the book after you have read it. The chapter on Vaughan Williams' background might be skimmed over more or less fleetingly, but not the chapter concerned with his works. The author analyzes them with clarity and in terms even non-musicians can understand. Don't miss the last chapter either, concerned with preparing the way for the artist of the future. It holds for Americans as well as Englishmen. For instance, read the last paragraph of the book, substituting "American" for "Englishman": "Perhaps the future has another Bach in store for us and perhaps he will be an Englishman, but if that is to be so we must prepare the way for him."



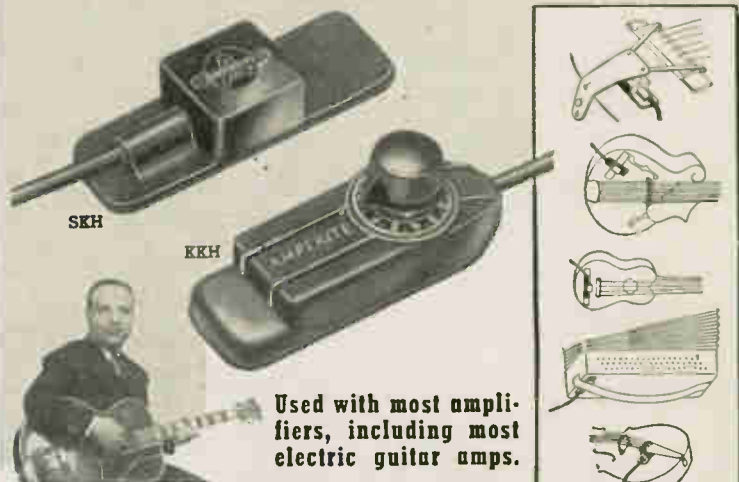
"Ask to see his union card, Joe."

For a Glorious BIG TONE

ON ANY STRINGED INSTRUMENT

specify the Genuine
AMPERITE "KONTAK MIKE"

THE ONLY NO-DISTORTION "KONTAK MIKE"



Anthony Antone, widely known as "the most versatile artist of the frets", is an enthusiastic user of Amperite Kontak Mikes.

Used with most amplifiers, including most electric guitar amps.

No changes in amplifier, instrument, or strings. Attached without tools.

The Amperite "Kontak Mike" improves the tone and volume of any *Stringed or Fretted Instrument* — also Pianos, Accordions, Harmonicas, etc. It is the *only "Kontak Mike"* that does not introduce peaks or distortion.

Model SKH, hi-imp List \$12.00

Model KKH
(with hand volume control) List \$18.00

AMPERITE STUDIO MICROPHONES at P. A. PRICES! Ideal for CLOSE TALKING or DISTANT PICKUP

You can shout right into it, or stand away; in either case, the quality will be perfectly natural.

Model RBLG (200 ohms) List \$42.00
Model RBHG (hi-imp) List \$42.00

AMPERITE CARDIOID DYNAMIC MICROPHONE

Models PGH-PGL List \$32.00

AMPERITE Company, Inc.

561 Broadway • New York 12, N. Y.

In Canada: Atlas Radio Corp., Ltd., 560 King St., W., Toronto 28

SPECIAL OFFER:
Write for Introductory Offer, and 4-page Microphone Folder 53-M.

Local Highlights

(Continued from page twenty-eight)

the Local and Director of the Notre Dame High School Band of Quincy.

NOTABLE PUBLIC SERVICE

For the third year in succession Local 215, Kingston, New York, is preparing to carry out its highly original and distinctive project in behalf of the March of Dimes for the Infantile Paralysis Foundation. The Local enlists the services of all the various bands and musical organizations in the area, and puts on in the Civic Auditorium of Kingston a non-stop concert which is broadcast over Station WKNY. Admission to the auditorium is free, but listeners may donate whatever they like; request numbers are phoned in to the radio station, and listeners at the same time make their pledges. The project was conceived by Local 215, working in conjunction with Station WKNY in Kingston.

After clearance was received from the Board of Directors of the local as to members donating their services gratis, the leaders were contacted and responded generously. A battery of twelve telephone operators handled calls and they were kept busy. The first year the program lasted from 8:00 P. M. till midnight, but it was so popular that the second year it went from 7:00 P. M. till 2:30 A. M. Continuous entertainment went right along, with no repeat performances. Approximately thirty-one bands appeared, including various traveling outfits playing in this area. There were also vocalist guest stars. Civic leaders such as judges and State

senators also helped out by singing. Over 2,000 people called in their musical requests and donations ranged from 25 cents to \$25.00. The first year pledges and cash to the amount of \$1,600 were received; the second year it ran to \$2,700. A still greater contribution is expected in 1952. The local is flooded with letters of thanks by people of the surrounding communities.

Overture, monthly publication of Local 47, Los Angeles, drew two first prizes and one second prize at the fortieth birthday anniversary celebration of the International Labor Press in San Francisco Sunday, September 16.

Overture won first prizes for editorial excellence and for typographical and press excellence and second prize for the best cover. A merit plaque noting the awards was presented to Maury Paul, the magazine's editor, and to Kelly Shugart, the union's public relations director.



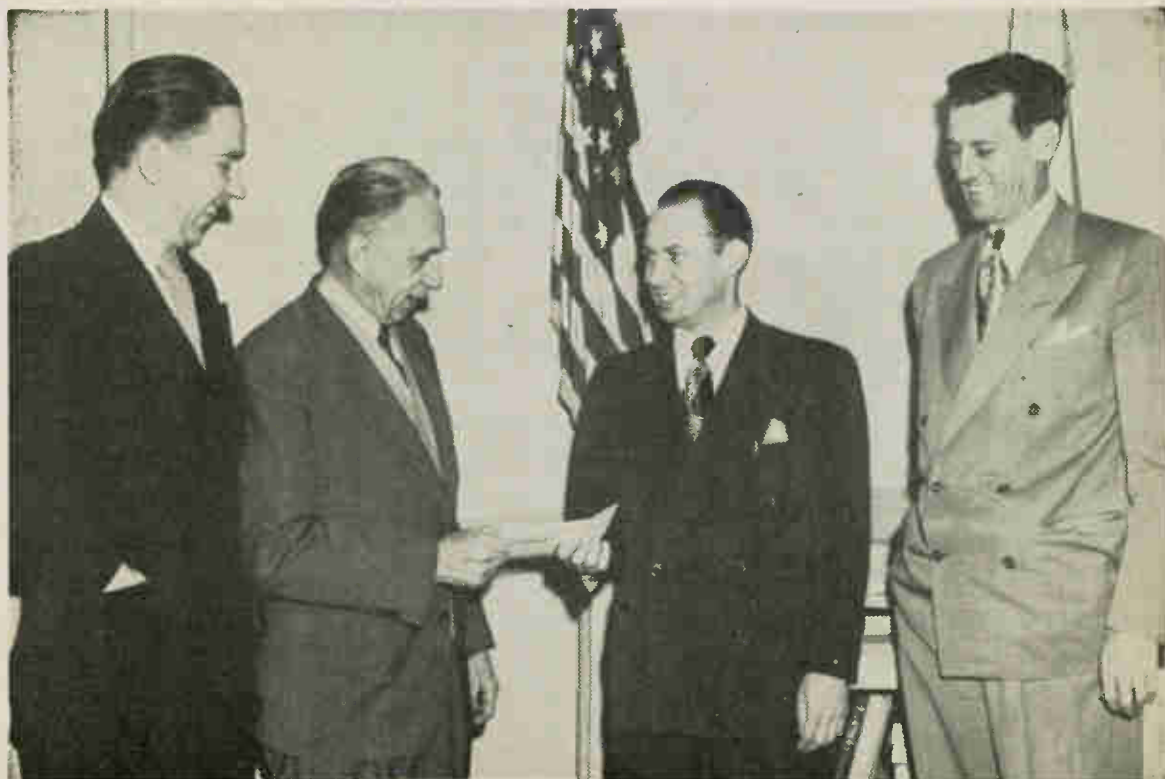
MANSFIELD PIANO QUARTETTE. (Left to right): Florence Lockshin, Margaret Hall, Marie Platt, and Thelma Reed.

MANSFIELD PIANO QUARTETTE

The Mansfield Piano Quartette, recently returned from a successful appearance as sole representative of Ohio at the Biennial Convention of the National Federated Music Clubs at Salt Lake City, has been gaining recognition steadily as an unusually precise and artistic ensemble. Florence Lockshin received her musical training at Ohio State

University. Margaret Hall is a graduate of the Toronto Conservatory of Music and the Peabody Conservatory of Baltimore. Marie Platt received her Teacher's Diploma from the American Conservatory of Music in Chicago, and Thelma Reed is a graduate of the Cincinnati Conservatory of Music. In 1948, members of this four-piano team were made honorary members of Local 159 (Mansfield, Ohio) of the American Federation of Musicians.

Kingston Local Aids March of Dimes



LOCAL 215, KINGSTON, NEW YORK, TAKES PART IN MARCH OF DIMES DRIVE. (Left to right): Hon. Oscar V. Newkirk, Mayor of Kingston; William Kelly, County Chairman of March of Dimes Drive; John A. Cole, President of Local 215, and Dick McCarthy, Program Director, Station WKNY.

GUITARISTS!

Find improvising difficult; ideas limited? Add to your knowledge with 60 Modern Licks, Riffs, Apply to own take-off styles of top-flight artists transcribed from recordings. Note and number system combined. Strictly professional material. Copied guitar choruses available. Order direct. No C.O.D's.

BOOK 1.....\$1.00 BOOK 2.....\$1.25

PLAY-RITE MUSIC

Box 267 Chicago 90, Illinois

Trombonists!

Andy's Slide Sprayer
"Nickel-Plated", \$3.00



WAYNE LEWIS MUSIC CO.

111 West 48th Street - New York 19, N. Y.

Lifton
New Streamline Cases

LARGER ON THE INSIDE...
SMALLER ON THE OUTSIDE...
IMPOSSIBLE....?
BUT WE DID IT...!



YOUR DEALER WILL PROVE IT TO YOU.

Berg Larsen

(THE NAME TO REMEMBER)

DOUBLE TONE



CHAMBER

Makers of the Finest Precision Clarinet and Saxophone Mouthpieces and Reeds. Mouthpieces available in two types — Sheffield Stainless Steel and Ebonite (Hard Rubber). Reeds made from finest French cane.

Write, Phone, visit

Berg Larsen

116 W. 48th St., N. Y. C., N. Y.
Judson 6-3339

ALL DRUMMERS READ

"ULANOTES"

News of Drums and Drummers.
Ideas for Study—Photos.
12 Full Issues.

\$3.00 Yearly Subscription

SEND CHECK OR MONEY ORDER TO

SAM ULANO

1739 BOSTON ROAD, BRONX 60, N. Y.

**EPIPHONE
MASTERBILT
STRINGS** Mode

"The String with the Golden Tone"
and the

**"GEORGE VAN EPS"
ADJUSTABLE BASS BRIDGE**

EPIPHONE MUSICAL STRINGS INC.

Box 55, East Station, Yonkers 4, N.Y.

PIANO TUNING

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

For Details Write: **KARL BARTENBACH**
2001 East Wells Street, Lafayette, Indiana

Where They Are Playing

(Continued from page seventeen)

MIDWEST. Buddy Laine Orchestra playing dates in the Midwest . . . The Orioles are taking off on an extended one-rite tour of the South and Midwest . . . O'Brien and Evans Duo into the Hi-Ho Lounge, East Dubuque, Ill. . . Paul Williams one-riting, with stops at Cleveland and Philadelphia . . . Joe Morris on location in St. Louis, Cleveland and Columbus . . . Leuny Herman finishing a four-weeker at the Hollenden Hotel, Cleveland . . . Del Symons at the Deshler-Wallick Hotel, Columbus, Ohio . . . Tiny Hill one-rites through Midwest . . . Starting with the Vogue Terrace, McKeesport, Pa., October 1-6, Buddy Morrow and band switch to one-riters through Ohio and neighborhood for the rest of the month.

CHICAGO. Dizzy Gillespie hits the Capital Lounge October 3 for eight weeks . . . Lucio Garcia and his orchestra at the La Salle Hotel in the Lotus Room . . . Sidney Bechet starts October at the Blue Note, then on to Boston and Philadelphia . . . Red Nichols and his Five Pennies follow Sidney Bechet into the Blue Note for two weeks, with one-rites through Kansas, Iowa, Minnesota and environs before and after the Chicago date . . . Eddie South on a ten-week session at the Airliner . . . The Big Four (Clariff Ventura, tenor sax; Buddy Rich, drums; Chubby Jackson, bass; Matty Napoleon, piano), on a four-week and optional stand at the Preview Lounge . . . Tiny Grimes playing in the Windy City.

WEST. Phil Spitalny playing in Las Vegas for four weeks in November . . . Ne Vera Palmer, organist, starting her fourth year as soloist and leader of a trio at the Shrine Club, Portland, Oregon . . . Lionel Hampton, one-riting on the West Coast, stops for a two-weeker at the Oasis Club, Los Angeles . . . Ivory Joe Hunter, one-riting out West, will be re-routed toward the Midwest from the middle of October . . . Paul Smith playing the Beyerley, Gourmet in Los Angeles.

Benny Carter finishing up a four-week engagement at the Tiltiny in Los Angeles . . . Vido Musso at the Blackhawk in San Francisco . . . Lowell Fulson one-

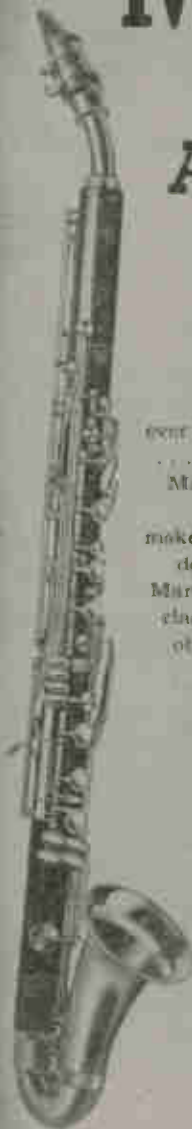


For Concert Hall
tone quality...

MARTIN

Freres MADE IN FRANCE

**ALTO & BASS
CLARINET**



Model 9, Alto Clarinet
1150 complete outfit.



Model 10, Bass Clarinet
1390 complete outfit.

Sole distributors

Buegeleisen & Jacobson, Inc.

5-7-9 UNION SQUARE, NEW YORK 3, N. Y.
IN CANADA: 750 BATHURST ST., TORONTO 4, ONT.

MUSTEL (original Paris) CELESTAS



Many futile attempts have been made to equal the superb tone quality and fine workmanship of Mustel (original Paris) Celestas. They are standard equipment in all major radio and TV studios. Write for free booklet today!

Now also available — the new Mustel Keyboard Glockenspiel!

BOOKLET ON REQUEST

Carroll "PERCUSSION SPECIALTIES FOR EVERY PURPOSE" RENTALS—REPAIRS—SPECIAL SOUND EFFECTS DRUM SERVICE • 105 West 48th St., N.Y. 19

THIS IS WHAT THEY SAY!!

ABOUT THE AMAZING

CAUFFMAN  HYPERBOLIC

"I received your mouthpiece and I think it is out of this world! Sure is a great piece of work. My tone is better, also my range and endurance are 100% better than they ever were. It sure is great to play with ease. It's only too bad that your mouthpiece wasn't on the market a long time ago. I was in love with it right away. You really have something."

CHARLES SASSANO,
McKees Rocks, Pennsylvania.



DESIGNED TO FIT THE LIP

TRY IT TODAY AND TREAT YOURSELF TO A REVELATION FOR TRUMPET & CORNET AT BETTER MUSIC DEALERS

THE J. W. CAUFFMAN CO. BOX 233 ELKHART, INDIANA

PROTECT YOUR FUTURE — Buy Your EXTRA Bonds Now!

CLOSING CHORD

Charles Melville Brooks, life member of Local 364, Portland, Maine, passed away September 16th, at the age of ninety-two. Mr. Brooks learned to play the cornet as a boy and joined Chandler's Band in 1876, was its leader from 1901 to 1946. He also played in Grimmer's Orchestra in Portland for about a half-century.

For his many years as leader of the band of the Kora Temple, he was made a life member of the Shrine. From 1933 to 1944 while his son, Ralph D. Brooks, was Portland's police chief and later was serving in World War II, he was associated with his son's insurance business. He had been ill but a few weeks when death took him.

Surviving him are three children, seven grandchildren and seven great-grandchildren.

Leopold Prince, founder-conductor of the Hanover (New Hampshire) Symphony Orchestra, passed away on August 17th at the age of seventy-one. He also formed the City Amateur Symphony Orchestra in New York, a 110-piece group, which presented concert series in the summer on the Mall in Central Park. Last April Mr. Prince received a "distinguished service medal" from the Music Lovers League for his contribution to the city's musical life.

Where They Are Playing

Continued from preceding page

niting out West . . . Les Brown now appearing on Bandstand Review, a television show emanating from the Coast, is working on a thirteen-week contract, with renewals in the offing . . . Bunny Maxey, organist, booked for six months at newly opened Lariat Room of El Rancho Beaumont, Beaumont, California.

CANADA. The Three Flames burning it up in Canada . . . After a two-week stand in Boston, Johnny Hodges takes the gang up to the Colonial Tavern, Toronto, for another two-weeker . . . The Lecuona Cuban Boys open at the Standish Hall Hotel, Hull, Quebec . . . The Biggest Show of '51 (Duke Ellington et al.) hits Canada October 7 with a night at the Forum, Montreal; the Auditorium, Ottawa, October 8; Kingston Community Center, Kingston, Ontario, October 9; Maple Leaf Garden, Toronto, October 10; Memorial Auditorium, Kitchener, Ontario, October 11; London Arena, London, Ontario, October 12.

ALL OVER. The Billy Eckstine-George Shearing package will make a tour of sixty cities starting October 12th in Los Angeles and ending December 9th in Washington, D. C. This is a repeat tour of the one made last fall which set seventeen attendance records.

Norman Granz's "Jazz at the Philharmonic," featuring Ella Fitzgerald, Gene Krupa, Oscar Peterson, Flip Phillips, Illinois Jacquet, Lester Young, Roy Eldridge, Bill Harris, Hank Jones, and Ray Brown, opened September 14th in Hartford, Connecticut, played at Carnegie Hall September 15th, and will tour approximately fifty-one cities in Canada and the United States ending up November 22nd in San Diego.

Jack Still and his fourteen-piece orchestra have just closed their seventh summer season at the Pleasure Beach Park Ballroom in Bridgeport, Conn., and are now doing an indefinite engagement at Glorieta Manor, Bridgeport . . . The Harry Clay Trio continues at the Triple Lake Dude Ranch indefinitely after a one-year engagement there . . . The "Three Cavaliers" of Webster, Mass., are now currently featured at the Elks Club in Putnam, Conn.

Armstrong

THE NAME TO REMEMBER IN

Flutes AND Piccolos



Craftsmanship At Its Finest

Armstrong quality and value set all standards in the silver plated flute field.

W. T. ARMSTRONG COMPANY • ELKHART, INDIANA

Music on The Campus

(Continued from page eleven)

campus thus offered high school students puts them in direct line for college enrollment.

Once in college—they join the college band. Highly trained bands have become the rule in colleges all over the United States and Canada. The University of Minnesota's band presents concerts each quarter, plays for commencement and other college functions. The University of Denver's Band gives two campus concerts. The University of Missouri goes into the present season with approximately \$10,000 worth of new uniforms and other equipment; the University of Colorado has both a men's and a women's marching band, the two bands combining in the Spring concert. Such programs apply to practically every college.

The chamber music organization has the advantage of being both flexible in its instrumentation and comprehensive in its literature. The University of Massachusetts plans its series with the specific goal of widening interest in the instrumental field. The Washington University Sinfonietta presents an entire concert (it gives three a year) devoted to compositions by students. The Colgate (Hamilton, New York) University Chamber Music Club gathers in private homes to hear unusual music by small combinations. The Memphis College of Music, the University of Georgia, the University of Minnesota, the Catholic University of America, the American University, the University of Illinois, all have chamber orchestras which give concerts for students and faculty. The University of Georgia will present a Chamber Music Festival May 15th and 16th.

Musically perfect, yet "portable," the string quartet occupies a special niche in the University's music schedule. Often it continues as a unit—its membership stable—on the campus, sponsored by the school administration. The Pro Arte Quartet, one of the first quartets to maintain residence at an American university, has been associated with the University of Wisconsin since 1940. It presents a regular series on the University of Wisconsin campus and a course for university credit. The Griller Quar-



The University of Colorado Symphony Orchestra, Conductor, Horace Jones.

ter is in residence at the University of California. The University of Manitoba (Winnipeg) sponsors a string quartet. The McGill String Quartet offers four programs sponsored by McGill University, Montreal. The Memphis College of Music (Tennessee) has as a visiting group the Juilliard String Quartet. Chamber groups—the Albeneri Trio, the Paganini Quartet, the Philadelphia Woodwind Quintet, the Hungarian Quartet—form a large percentage of the talent of artists' units touring campuses.

As accepted an element on the campus as the football team—and one which a firm "Code of Ethics" between the A. F. of M. and the school musicians keeps free from abuse—is the college orchestra, usually of symphonic proportions. The University of Minnesota gives academic credit for participation in its symphony orchestra. The University of Denver encourages the trying out of original student compositions in its Music School Orchestra. In the symphony orchestras of the universities of Missouri and Alabama students appear as soloists.

These orchestras are a feature of college festivals. The University of Arkansas' Mozart Festival, the University of Alabama Brahms' Festival, the Baldwin-Wallace College (Berea, Ohio) Bach Festival; the Converse College (Spartanburg, South Carolina) Music Festival; the "Baroque Festival" of the University of Southern California; the Montana State University "All-State Music Festival," the Cumberland Forest Festival of the University of the South (Sewanee, Tennessee), the Festival of the Arts of the Potsdam State Teachers College, the Festival of Contemporary American Music at Oberlin, the University of Illinois Festival of Contemporary Arts—these are but a few of

the stimulating get-togethers the chief bulwark of which are the college symphony orchestras.

Colleges encourage creative effort. The Julius Hartt Musical Foundation pioneers in behalf of American composers. Its Institute of Contemporary American Music begun in 1949 is a study of various creative trends in contemporary American music. The composers' works are performed by students, faculty and guest artists. Each concert is followed by a forum session which gives the audience an opportunity to discuss the music with the composers. In 1950 composers Roger Sessions, Harrison Kerr, Henry Cowell, Aaron Copland were represented; in 1951 Arthur Berger, Douglas Moore, Randall Thomson, John Cage and Burnet Tuthill. Plans for the present season include Dr. Quincy Porter, Norman della Joio, Daniel Gregory Mason and Roy Harris. The Cleveland Institute in its series of contemporary music concerts will this season perform works by Honegger, Porter, Schoenberg, Bartok and Walton. The University of Alabama will hold its third Composers' Forum next Spring.

Beyond all projects, though, in point of efficiency, is that of the university courses gone "workshop." Every podium, every stage, every concert platform on the college campus becomes the world in miniature, each workshop opera a project carried through, each campus concert a goal achieved. And when the college orchestra plays the college song for the last time at commencement, some thousands of young people go into the outside world the better equipped to overcome the very real obstacles to a musical career, for this preview they have had, through music in all its branches, on life as it must be lived.

—Hope Stoddard.



Summer operetta presentation of "The Frantic Physician" by the choral union of the University of Florida.



"The Telephone" by Menotti, produced at the Hartt College of Music. It was conducted by Moshe Paranov.



"Brigadoon," produced by the Operetta Guild of the University of Massachusetts Fine Arts Department

FEATURES

The Inglewood Symphony Orchestra will present as the feature of its 1951-52 season the Beethoven Ninth Symphony . . . Soloists for the Trenton Symphony Orchestra in this, its thirtieth season, will be John Corigliano (violin), Frank Guarrera (baritone), Menahem Pressler (piano), Eugene Conley (tenor) and Godfrey Schroth (piano) . . . The National Orchestral Association of New York will have soloists Bela Urban (violin), Toba Brill (piano) and Jacques Margolies (violin) . . . Handel's *Messiah* and Mozart's *Requiem* are both on the schedule of the Chattanooga (Tennessee) Philharmonic Orchestra this season. Its Musical Director is Joseph Hawthorne . . . *Five Spirituals* by Morton Gould will be included in the opening program November 1st of the Rochester Philharmonic Orchestra, Erich Leinsdorf, conductor . . . Claudio Arrau, Alexander Brailowsky, Oscar Levant, Nathan Milstein, Rudolf Serkin will all be heard with the Philadelphia Orchestra this season, as well as pianists Maryan Filar and Agi Jambor.

Podium and Stage

PREMIERES

John Powell's *Virginia Symphony* will receive its premiere when it is performed by Washington's National Symphony in Richmond, on November 5th . . . Charles William Midgley's Symphony No. 1, the "Peace" Symphony, will be given its world premiere on December 3rd when it is performed by the Stockton (California) Symphony Orchestra, under the baton of Manlio Silva . . . Each of the five pairs of concerts presented by the Louisville (Kentucky) Philharmonic Orchestra this season will include premieres of commissioned works by contemporary composers. The first concert, November 7th, will feature the first performance of a new work by the Brazilian composer, Heitor Villa-Lobos. Composers and soloists for the remaining concerts are Norman Dello Joio, Carl Bricken, Virgil Thomson, and Otto Luening

. . . Charles Munch will introduce a new Piano Concerto by Lukas Foss at a concert of the Boston Symphony in November . . . At its opening concert October 11th, the New York Philharmonic-Symphony will present the American premiere of Ferruccio Busoni's one-act opera, *Arlecchino*. The work will be sung in the English version of Edward J. Dent.

ANNIVERSARIES

The University of Miami Symphony Orchestra is celebrating its 25th anniversary this year . . . The Norwalk (Connecticut) Symphony played Quinto Maganini's *Variations on Yankee Doodle* on September 24th to help that city celebrate its tercentenary . . . The 110th season of the New York Philharmonic-Symphony Orchestra will open October 11th, with Dimitri Mitropoulos on the podium.

CURTAIN CALLS

October 11th is the date for the opening of the New Orleans Opera Company and also for the opening of the Philadelphia La Scala
(Continued on page forty-six)

Music in Idaho

(Continued from page fifteen)

the performance of compositions by Idaho composers.

Deserving talent throughout the State is given the opportunity to perform as soloists with the symphony and orchestra personnel appear as soloists or in ensembles. The symphony stimulates appreciation of symphonic music among young people by offering a Youth Concert in which one of their own promising students may appear as soloist. The symphony also offers local opera groups the opportunity to perform with orchestra accompaniment. The Boise Civic Symphony is proud of its contribution to the cultural life of the Boise valley.

Other Boise organizations include the Tuesday Musical Chorus of twenty-eight voices developed through its ten years of existence under the direction of Mrs. Eli A. Weston, and the Boise Junior College Community Orchestra. Founded in 1931 by Catherine Echardt Mitchell and composed of college students and other musicians of the community, the latter organization plays two concerts annually, under the baton of its conductor, John H. Best.

The Boise Opera was founded in 1949 by a group of students under the direction of John Henry Phillips and Ruth Phillips. Its present active members (thirty-six) and its numerous contributing members make possible several performances a year. It will provide soloists for



Idaho State Symphony Orchestra, Director, Harold Mealy.

the program of the Boise Civic Symphony in November, and will present a Grand Opera (yet to be decided on) in the Spring.

The Elks Gleemen, an organization of thirty-three some voices, the El Korah Shrine Chanters, the Boise Civic Chorus, and the fourteen or so dance bands* that make life gay in the hotels and night clubs—help fill out the musical picture of Boise. Since the city has the second largest Basque colony in the world, its midsummer

festival is a genuine fiesta such as Spain might well emulate. In December when the Basques hold their Shepherder's Ball—a reunion of this clan from all the surrounding territory—the bright costumes and lively music lend color to the whole town and bring together besides a rare collection of folk music and dances. Listening over the organization, we understand why



Trumpet section, Pocatello Municipal Band



Boise Municipal Band, Conductor, Alvin R. Miller.

one guide-book states, "Boise's interest in music and its patronage of visiting musicians are enough to inspirit a metropolis twenty times its size."

So here we have, with its bands, fiestas, sun dances, orchestras, choruses, mountain-top accordionists, night club trios and rodeos, an Idaho which sings as well as paints its beauties, an Idaho whose climate, dry and bright and neither too cold nor too warm, makes the whole out-of-doors a concert hall—Idaho, the playground of the nation, complete with music to dance to, sing to and throb to. —H. E. S.

Top Arrangers Say
Study with—

OTTO CESANA

**CORRESPONDENCE
OR AT STUDIO**

★ VETERANS ACCEPTED ★

A few of the hundreds of arrangers
who studied with Otto Cesana:

Arranger—	For—
Van Alexander.....	Lionel Hampton
Leonard Love.....	Dean Hudson
Herb Quigley.....	Andre Kastelanetz
Alvino Rey.....	Alvino Rey
Turk Van Lake.....	Charlie Barnet
Buddy Weed.....	Paul Whiteman

★★★ Now Available ★★★

Voicing the MODERN DANCE	
ORCHESTRA (150 Examples).....	\$4.00
Course in Modern Harmony	
(Complete).....	3.00
Course in Modern Dance Arranging	
(Complete).....	2.00
Course in Modern Counterpoint	
(Complete).....	3.00

OTTO CESANA

29 W. 57th St., New York 19, N. Y.
PLaza 5-1250

TO END ALL REED TROUBLES—

LA-VOZ
Clarinet and Sax
REEDS

TRY THE REEDCARD REED
CONDITIONER
MAKES REEDS LAST LONGER

See your favorite Dealer today!

Teach POPULAR PIANO

Increase your income teaching popular music. Easy, exclusive method teaches bass, breaks, runs, improvisation by sheet music chords. Complete course includes 40 popular songs. Used since 1937. Correspondence students accepted. Chord Chart 50c—5 for \$1.00. Write for free complete details.
STUART STUDIOS
1227-F Morris Avenue, Union, New Jersey.

The Rockwell School of Tuning
CLEARFIELD, PENNSYLVANIA

Fully equipped to teach all phases of piano maintenance efficiently. Opportunities unlimited. Course practical and well planned. Ample practice pianos. Competent instructors. Licensed by Pennsylvania State Board of Vocational Education, V. A. Contract.
Address **ROCKWELL SCHOOL OF TUNING**, Clearfield, Pennsylvania, for Catalog.

French

OBOE CANE

Gouged, \$9 a Hundred
Folded, \$10 a Hundred

CORNELL REED CO.
99 Amherst Rd., Valley Stream, L. I., N. Y.

Official Business
COMPILED TO DATE

NOTICE

In the bookers' list of booking agents and sub-agents licensed by the A. F. of M. and published August, 1951, the addresses of C. and W. Booking Agency and of Joe Curley were incorrectly given. The address of C. and W. Booking Agency is 519 Chestnut Street, Wilmington, North Carolina, and the address of Joe Curley is 11841 Lafayette Avenue, Chicago, Illinois; Joe J. Curletti, Wm. P. Chiaro, Wm. H. Jahnke.

WANTED TO LOCATE

Leonard Scolette, former member of Local 379. Kindly contact President Wm. H. Seibel, Local 379, A. F. of M., 128 South Ninth Street, Easton, Pa.
Cleo Brown, Local 208, Chicago, Illinois.
Chico Perez, Local 10, Chicago, Illinois.
Luther Steinberg, former member Local 71, Memphis, Tenn.
Dick Waiwaiole, Local 6, San Francisco, Calif.
Kindly contact Secretary Leo Cluesmann, 220 Mt. Pleasant Ave., Newark 4, N. J.

CHANGES OF OFFICERS

Local 27, New Castle, Pa.—Secretary, Kenneth Meine, R. D. 9.
Local 80, Chattanooga, Tenn.—Secretary, S. M. Wade, Memorial Auditorium. Phone: 6-5912.
Local 196, Champaign, Ill.—President, Stanley H. Rahn, 601 West Oregon, Urbana, Ill.
Local 230, Mason City, Iowa—Mrs. Mabel C. Kelso, 16 North Adams.
Local 272, Provo, Utah—Secretary, Winston Mercer, 1498 North Third, West.
Local 297, Wichita, Kan.—President, Clifton W. Sproul, 2037 Burns, Wichita 3, Kan. Phone: 2-5906.
Local 468, San Juan, Puerto Rico—President, Guillermo Pomares, 255 Canals St., Stop 20, Santurce, Puerto Rico; Acting Secretary, Jose Cuevas, 255 Canals St., Stop 20, Santurce, Puerto Rico.
Local 569, Quakertown, Pa.—President, Otto Mease, Juniper St.
Local 655, Miami, Fla.—President, Paule Wolfe, 542 North Miami Ave. Phone: 3-8705.
Local 681, Centralia, Ill.—President, Warren Wade, Carlyle, Ill.; Secretary, Billy Stonecipher, 718 So. Locust, Centralia, Ill.

**CHANGES IN ADDRESSES
OF OFFICERS**

Local 102, Bloomington, Ill.—President, William Peterson, 205 Maizefield Ave.
Local 112, Danville, Va.—President, Carlis E. Swicegood, 300 Girard St.
Local 168, Dallas, Texas (colored)—President, Adolphus Sneed, 1330 Record Crossing Road.
Local 179, Marietta, Ohio—Secretary, John E. Hardy, 122 Muskingum Drive.
Local 203, Hammond, Ind.—President, H. Wm. Vance, 346 Johnson St., Gary, Ind. Phone: Gary 2-1142.
Local 382, Fargo, N. D.—Secretary, Harry M. Rudd, 311 Fifth St., North.



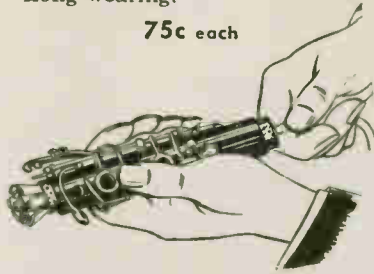
**Famous Woven-Web
SAXCHAIN**

**SpeedeX
CLARINET SWAB**

No danger of cracks due to moisture left in bore

Patented roll design insures COMPLETE cleaning. Swabs your clarinet easier and faster. Long, heavy-duty Nylon cord. Long-wearing.

75c each



New, Improved

**SpeedeX
SAXSTRAP**

Choice of neck-band colors—red, yellow, blue, black, or white ribbed plastic. No stretching—can be wiped clean in a jiffy. New crimped end, gold-plated Sure-Lock, cannot pull out. \$1.50



Selmer

Elkhart, Indiana

See your dealer or write for latest literature to Dept. B-102



Now at just \$1.95

Now more than ever, World's Champion for Economy—because it Lasts So Long!

Tops in comfort and good looks, too. Woven-plastic web neckband provides cool, comfortable ventilation. Quickest adjustment and most positive locking you've ever seen!

Complete with gold-plated chain & hook. Was \$2.95 **\$1.95**

Loosen up your response!

You can really "uncork" your tone when you use the patented

Magni-Tone Ligature

Clarinet • Alto Sax • Tenor Sax
Grips the reed instead of clamping it . . . allows reed to vibrate more freely. New feltlike inside cushioning for no scratching. Try it today! Makes any reed play better!

\$1



**LET TOP JAZZ STARS
TEACH YOU HOW**

- | | |
|--|--|
| <input type="checkbox"/> TEDDY WILSON
Piano | <input type="checkbox"/> CHARLIE VENTURA
Saxophone |
| <input type="checkbox"/> BOBBY HACKETT
Trumpet | <input type="checkbox"/> OSCAR MOORE
Guitar |

These correspondence courses reach you everywhere, and they are inexpensive, too!

ADVANCED AND BEGINNERS

Clip the Coupon	WESCO SCHOOL OF MUSIC, INC. IM-10 P. O. Box 8086, Clinton Hill Sta. Newark 8, New Jersey		Send it in today
	Please send me FREE, and with no obligation, information on your Correspondence Courses.		
	Name.....		
	Address.....		

PIANO-BREAKS!

ALSO ADAPTABLE FOR VIOLIN, TRUMPET, CLARINET, Etc. Every month our Break Bulletin is full of clever arrangements for improvising extra choruses of the Hit Parade tunes. Hot breaks, novel figures and boogie effects to fill in. Send 20 cents for latest copy, or \$2 for 12 months.
Mention if teacher
THE AXEL CHRISTENSEN METHOD
Studio B, P. O. Box 427 • Ojai, California

Make Your Own Arrangements

with the SPIVAK Arranger and Transposer. Four part harmony for all instruments at a flash. Write your own music with the new music writing device; celluloid stencil for tracing musical symbols perfectly. Send \$1 for both items. No C. O. D. orders.
T. SPIVAK
4511 15th Avenue Brooklyn 19, N. Y.

HOT HOIMAN SAYS . .

**"MAN I'M POOPED!
I'M GETTIN' ME AN
AMPEG BASSAMP
TO-MORROW"**



The Ampeg Bassamp Co.

214 WEST 42 ST., NEW YORK 10, N. Y.
TELEPHONE: LONACRE 4-7164

Announcing . . .
The new Super "815"
with 15" speaker. See
your favorite dealer or
write us directly.

**REHARMONIZATION DIAL
FOR ARRANGERS and
COMPOSERS**

A twist of the dial automatically selects all possible substitute high tension chords for any given portions of melody. Thousands of possibilities for rich, modern harmonic treatment.

Developed at:
SCHILLINGER HOUSE School of Music
\$1.00 POSTPAID Money-Back Guarantee
BURROWS MUSIC CO., INC.
STUDIO I
42 GLOUCESTER STREET, BOSTON MASS.

VOICE DEVELOPER!

YOUR VOICE MADE POWERFUL, STRONG,
Impressive with Voice Developer and
Diaphragm Exerciser. FREE Details.
"OZ" VOICE DEVELOPER
Box 665 (11a) St. Louis, Missouri

DOUBLING ACCORDION?

"Guide to the Basses", with Bass Indicator and Index Slide, is the key to the problem of learning the bass. A complete, practical method covering everything necessary for a thorough knowledge of the accordion basses and their uses. Indispensable to all accordionists and teachers of the accordion. POSTPAID \$2.00.

CY BROUGHTON
2834 Que Street, S. E. Washington, D. C.

Local 417, Connellsville, Pa.—Secretary, John H. Merritt, 507 Market St., Scottsdale, Pa.

Local 467, Brantford, Ont., Canada—President, W. J. Sweatman, 26 Water St., Galt, Ont., Canada.

Local 632, Jacksonville, Fla. (colored)—President, H. D. Small, 1708 W. 24th St.

KANSAS STATE MUSICIANS' ASSOCIATION

The Kansas State Musicians' Association will hold its Fall meeting in Ted's Famous Grill, 2016 West 8th, Coffeyville, Kan., on Sunday, October 21, 1951, at 12 noon.

H. Kenneth Watson, Sec.-Treas.,
111 East Douglas, Wichita, Kan.

CHANGES IN CONFERENCE OFFICERS

Illinois State Conference—President, Lou Hahn, 1805 South College St., Springfield, Ill.

New Jersey State Conference—President, Victor P. Ricci, 693 Lee St., Perth Amboy, N. J.; Secretary, Vincent E. Speciale, 716 Atlantic Ave., Atlantic City, N. J.

DEFAULTERS

The following are in default of payment to members of the American Federation of Musicians:

Fortunio Bonanova, Hollywood, Calif., \$85.00.

Admiral McCain Ship, VFW Post 4851, George Harvey, Com., James Peacock, Mgr., Long Beach, Calif., \$90.53.

Long Beach Exposition, and D. E. Kennedy, Pres.; Horace Black, Dir. and Gen. Mgr.; James Vermazen, Asst. Dir.; May Filippo, Sec.; Nick Biola, Grandstand Show Dir.; Evelyn Rinehart, Asst. Office Mgr.; Charles D. Spangler, Public Relations and Publicity Dept.; Geo. W. Bradley, Advance Ticket Dir., Long Beach, Calif., \$2,745.55.

Club Ferdinando, and Felix Ferdinando, Hartford, Conn., \$435.00.

Marine Bar and Dude Dodge, owner, West Palm Beach, Fla., \$257.50.

Gus Hayes, owner, Lincoln Inn and Bop City, Savannah, Ga., \$75.00.

Cobra Lounge and C. D. Rogers, Baton Rouge, La., \$233.30.

Bon Ton Gardens and Jack Randazzo, Mgr., Jefferson City, Mo., \$600.00.

Club 199 and Angelo Pucci, owner, East Rutherford, N. J., \$65.00.

Jimmy's Tavern and Jimmy Mascola, owner, Manahawkin, N. J., \$290.00.

Frankie Seton (Ricci Vallo), Brooklyn, N. Y., and Bess Berman, president Apollo Records, New York, N. Y., \$173.00.

Carriage Club and C. B. Southworth, Lake Placid, N. Y., \$800.00.

Beaver Lake Lodge and Ben H. Grafman, Livingston Manor, N. Y., \$140.00.

Dubonnet Records and Jerry (Jerome) Lipskin, New York, N. Y., \$416.50.

Click Club, Philadelphia, Pa., and Budd Granoff, New York, N. Y., \$645.10.

Pedro Montanez, New York, N. Y., \$300.00.

Fritz Pollard, New York, N. Y., \$160.00.

Venus Star Social Club and Paul Earlington, Mgr., New York, N. Y., \$105.00.

Harvey Bender, Cleveland, Ohio, \$1,250.00.

T. D. Kemp and Southern Attractions, Inc., Charlotte, N. C., \$1,111.30.

Rogue View Inn, Inc. and Miss Ida Mae Arnold, Rogue River, Ore., \$555.00.

K. P. Cafe and Geo. Papaian, Bryn Mawr, Pa., \$598.00.

Tommy Natale, New Castle, Pa., \$1,000.00.

Orchid Club (Club Del Rio) and Harry Pinsky, owner, Philadelphia, Pa., \$600.00.

Frank McDonough, Scranton, Pa., \$12.50.

Surf Club and Jack Kane, Virginia Beach, Va., \$1,183.55.

Dunbar Hotel and Robt. L. Robinson, Washington, D. C., \$1,902.50.

Lou and Alex and Lewis Murray, Washington, D. C., \$250.00.

Ciro's Cafe, R. Morin, employer, Montreal, Quebec, Canada, \$260.00.

THE DEATH ROLL

Belleville, Ill., Local 29 — Fred Keim, Wm. F. Biehl.

Boston, Mass., Local 9 — Ernest Jos. Marzano.

Chicago, Ill., Local 10 — Wm. H. Cheesman, I. T. Bloom, Edward J. Jech, Andrew Wm. Rizzo, Serge Borushek, Wm. T. Moore, Don Pedro Espinosa, Erwin E. Harder, Alvin F. Jacobsen, Thos. L. Jones, Benjamin Patzik, Gene Petrilli, Bob Geiersbach, Lewis A. Webb, Lee Mansfield, Joseph Weihs.

Conneaut, Ohio, Local 107 — Jacques Rhodes.

Cleveland, Ohio, Local 4 — John B. Davies, John S. Lubin.

Dallas, Texas, Local 147 — Juian Blitz, Walter Oliver.

Detroit, Mich., Local 5 — Frank A. Grenier, Clark G. Myers.

Eau Claire, Wis., Local 345 — Hjalmer Lovelyn.

Indianapolis, Ind., Local 3 — Harry Bason.

Lawrence, Mass., Local 372 — Herbert J. Millington, Herman J. Rippe, Max R. Heiman, F. Clayton Record.

Los Angeles, Calif., Local 47 — Joseph De Nat, JoAnne Lee (Wini-fred Jagger), Vincenzo (Jimmie) Pometti, Max Terr, Carl (Buddy) Weber.

Marinette, Wis.—Menominee, Mich., Local 39 — Edw. M. Engleman.

Miami, Fla., Local 655 — Roy W. Singer, Ernest J. Marzano (Ernie Mars), Maurice F. (Cy) Morse.

Milwaukee, Wis., Local 8 — Harry Cahall, Frank M. Morawetz.

Mason City, Iowa, Local 230 — Ralph R. Kelso.

New York, N. Y., Local 802 — Murray Golden, Oward L. Hancox, Ulrico Monticelli, Sam Schiller, James T. Cosgrove, Arthur Faltin, Ralph Gomez, Max Terr, Edith Weiss Mann, Joseph DeNat, James Morrongiello, Robert Grill, Hyman Herman, Nikles Hagimihalis, Arthur H. J. Jackson, Horace E. Langhorne, Josef Svab, Morris Smolensky, Raymond L. Wetzell, Jr.

Omaha, Neb., Local 70 — Paul E. Brown.

Peoria, Ill., Local 26 — Lewis R. Fortenbach, William B. Jochman.

Rochester, N. Y., Local 66 — Joseph F. Monk.

Racine, Wis., Local 42 — Tyrrell Wenzell.

San Francisco, Calif., Local 6 — Stephan Reichmuth, Dr. Chas. J. Lamp, Rudy Logar.

St. Paul, Minn., Local 30 — Raymond J. Naudauer.

Toronto, Ont., Canada, Local 149 — Louis Waizman.

PIANISTS

IMPROVE YOUR PLAYING

Greatly improve technique, sightreading, accuracy, memorizing through remarkable Mental-Muscular Co-ordination. Quick results. Practice effort minimized. Used by famous pianists, teachers, schools, students throughout U. S. and in 32 foreign countries. . . . Also complete classical or modern popular piano courses. . . . Harmony, composition, arranging, songwriting studies. Unique, practical, easy to apply methods insure success (our 25th year), worthwhile achievement, rapid progress.

Adults Write for FREE booklet.
Mail Coupon.

Broadwell Studios, Dept. 10-K
Covina, California.

Please send free booklet "Technique" and details on how I can improve my playing.

Name.....
Address.....
City.....State.....

Embossed ALUMINUM MUSIC STANDS

The best dressed bands are wearing the new beautiful, lightweight Duro-Stands

Write for free literature

ZAPPONE ENGINEERING CO.
GREENSBURG, PA.

LEARN "HOT" PLAYING

Quick course to players of all instruments—make your own arrangements of "hot" breaks, choruses, obbligatos, embellishments, figurations, blue notes, whole tones, etc. MODERN DANCE ARRANGING—Duets, trios, quartettes and ensembles, special choruses, modulating to other keys, suspensions, anticipations, organ points, color effects, swingy backgrounds.

Elmer B. Fuchs 335 East 19th St. Brooklyn 26, N. Y.

HARMONY

can be YOUR ticket
to the
"BIG TIME"

Learn at HOME under expert instructors. Know what you're doing when you ad lib or take off. Don't grope in the dark.

● FREE CATALOG AND LESSONS.
Check courses which interest YOU!

UNIVERSITY EXTENSION CONSERVATORY
28 East Jackson Blvd., Suite A-735
Chicago 4, Ill.

- Piano
- Normal Piano
- Violin
- Cornet
- Trumpet
- Saxophone
- Clarinet
- Guitar
- Mandolin
- Voice
- Ear Training and Sight Singing
- Choral Conducting
- Public School Music—Adv.
- History of Music
- Harmony
- Advanced Composition
- Arranging.

Name.....
Street.....
City & State.....
Music Experience.....Age.....

Buy Your EXTRA Bonds Now!

INTERNATIONAL MUSICIAN

Bookers' Licenses Revoked

ARKANSAS		St. Petersburg		Webster City		Winona	
Pine Bluff		Atkins, L. E. 2691		Beightol, D. A. 1290		Interstate Orchestra Exchange	
Continental Artists Corp. (Harry S. Taylor) 262		West Palm Beach		Bonsall, Jace 1559		L. Porter Jung 624	
CALIFORNIA		Squire, Lawton N. 3771		Continental Attractions 506		Kramer Music Service 356	
Beverly Hills		GEORGIA		KANSAS		MISSISSIPPI	
Gervis, Bert 763		Augusta		Atchison		Jackson	
Hollywood		Minnick Attractions 4842		Gilmore, Ted 443		Perry, T. G. 2516	
Ainsworth-Box Agency 2512		Joe Minnick		Wichita		Vicksburg	
Artists Corp. of America 4244		Neely, J. W., Jr. 3224		Midwest Orchestra Service 118		Delta Orchestra Service 2429	
Dempster, Ann 776		ILLINOIS		KENTUCKY		MISSOURI	
Finn, Jay 3977		Beardstown		Paducah		Columbia	
Federal Artists Corp. 5091		Stocker, Ted 2902		Vickers, Jimmie 2611		Missouri Orchestra Service 1735	
Fishman, Ed 3557		Bloomington		Shreveport		Kansas City	
Herring, Will 3302		Four Star Entertainment Co. 1024		Tompkins, Jasper 2755		Cox, Mrs. Evelyn S. 688	
Lening, Evelyn, Agency 741		Calumet City		MAINE		Municipal Booking Agency 3151	
Montague, Percival S. 1922		Janas, Peter 3240		Kittery		Southland Orchestra Service 1180	
Rinaldo, Ben, Agency, Inc. 899		Carlinsville		New England Entertainment Bureau 1588		Stevens, V. Thompson 275	
Skeels, Lloyd L. 2010		Lutger, Ted 1280		MARYLAND		Wayne's Theatrical Exchange 656	
Los Angeles		Centralia		Baltimore		North Kansas City	
Bonded Management Agency 738		Owen, Mart 361		Associated Colored Orchestras 1256		Schulte-Krocker Theatrical Agency 5956	
Bozung, Jack 2074		Chicago		Barton, Jack 61		St. Louis	
Daniels, James J. 4663		Chicago Artists Bureau 468		Dixon's Orchestra Attractions Corp. 278		Associated Orchestra Service 1115	
Gustafson, Ted, Agency 1565		Donaldson, Bill 1341		Forty Club, Inc. 1173		Bellieves Music Service 925	
Lara, Sidney 4474		Graham Artists Bureau, Inc. 1305		Nation-Wide Theatrical Agency.... 3763		Cooper, Ted 525	
McDaniels, R. P. 1790		Lewis, Mable Sanford 2666		MASSACHUSETTS		MONTANA	
Pollard, Otis E. 3463		Ray, Ken, and Associates 56		Boston		Butte	
Roberts, Harold William 1905		Vagabond, Charles 1582		Baker, Robert R. 2849		J. B. C. Booking Service 2044	
Smart, H. Jose 5153		Effingham		Brudnick, Louis J. 5873		NEBRASKA	
Strauss Theatrical Productions..... 1438		Greuel, E. A. 319		Hub Theatrical Agency, Gertrude Lagoulls 3698		Alliance	
Young, Nate 778		Joliet		Jenkins, Gordon 2779		Alliance Booking Agencies, Paul E. Davee, Harold D. Hackbar..... 5420	
San Diego		Universal Orchestra Co. 1411		Jordan, Paul, Theatrical Agency.... 663		Lincoln	
Willis & Hickman 3919		Kankakee		Leonard, Lou, Theatrical Enterprises 4131		Central Booking Service 1054	
San Jose		Devlyn, Frank 582		Shepherd, Buddy 2456		Omaha	
Fuller, Frank H. 5895		Mounds		Smith, Robert A. 5772		Amusement Service 229	
Hamilton, Jack 1020		Johnson, Allan, Agency 3231		Sullivan, J. A., Attractions 150		George, Gabriel 5126	
COLORADO		Murphysboro		Sullivan, J. J., Theatrical Enterprises 4149		Tri-States Entertainment Service 5124	
Denver		Paramount Orchestra Service 976		Brookline		NEVADA	
Jones, William 139		Princeton		Sidney Schlager 5118		Las Vegas	
Grand Junction		Russell, Paul 999		Newcomb, Emily L. 1218		Gordon, Ruth 4383	
Harvey, R. S. 1857		Rockford		Holyoke		NEW HAMPSHIRE	
Sterling		Harry G. Cave 214		Cahill, Robert J. 2352		Manchester	
Southwestern Orchestra Service.... 2133		Springfield		Donahue, Charles B. 1977		Knickerbocker Agency, Edw. F. Fitzgerald 2574	
CONNECTICUT		Costa, Joseph A. 4960		New Bedford		NEW JERSEY	
Bridgeport		INDIANA		Parmont Booking Office 3495		Asbury Park	
McCornack and Barry 50		Bloomington		Pittsfield		Hagerman, Ray 2434	
Rex Orchestra Service 1386		Camil Artists Bureau 3207		Marcella, N. 307		Atlantic City	
Bristol		Universal Orchestra Service 554		Bannick, Paul 5944		Universal Enterprises Co., Inc..... 703	
Wilks, Stan 4682		Indianapolis		Salem		Williamatos, Jimmie 1949	
Danbury		Elliott Booking Co. 75		Larkin, George J. 3337		Belleville	
Falzone Orchestra Bookings 1037		Ferguson Bros. Agency 3158		Springfield		Jersey City	
East Hartford		Greater United Amusement Service 3394		Hagan Theatrical Enterprises 2806		Daniels, Howard J. 4031	
American Artist Association 3469		Powell, William C. (Bill) 4150		MICHIGAN		Newark	
Hartford		Hammond		Bridgman		Mandala, Frank 4526	
Doolittle, Don 1850		Stern's Orchestra Service, Paul Stern 3154		Hillman, Bill 6099		NEW YORK	
McClusky, Thorp L. 718		Kokomo		Detroit		Albany	
New England Entertainment Bureau 4580		Hoosier Orchestra Service 256		Austin, Shan (Amusement Booking Service) 558		Jack O'Meara Attractions 2816	
Vocal Letter Music Publishing & Recording Co. 4193		Knox		Benner, William R. 395		Snyder, Robert William 2191	
Manchester		Helms, Franky 4554		Colored Musicians & Entertainers Booking & Service Bureau.... 1335		Auburn	
Broderick, Russell 4641		South Bend		Del-Ray Orchestras & Attractions 43		Dickman, Carl 502	
Stratford		Redden, Earl J. 281		Detroit Artists Bureau, Inc. 23		Buffalo	
Pickus, Albert M. 1161		United Orchestra Service of South Bend 2263		Gladstone		Axelrod, Harry 2202	
Waterbury		IOWA		Foster, Robert D. 648		Empire Vaudeville Exchange 880	
Derwin, William J. 90		Council Bluffs		Grand Rapids		Farr II, Ray J., Amusement Service 2275	
DISTRICT OF COLUMBIA		Continental Booking Service 1413		Seth, Don, Theatrical Attractions Jacob Donald Seth 5233		Gibson, M. Marshall 258	
Washington		Des Moines		Jackson		King, George, Productions 1657	
Alliance Amusements, Inc. 339		Howard, Toussaint L. 632		Roach, Robert E. 1942		Smith, Carlyle "Tick" 549	
LaMarre, Jules 323		Radio and Theatre Program Producers 863		Osborne Theatrical Booking Exchange 2500		Smith, Egbert G. 524	
Mayhew, Aubrey L. 5601		Mason City		Pontiac		Fort Plain	
FLORIDA		Bierkamp, Kermit 3078		Bowes, Arthur G. 694		Union Orchestra Service 1539	
Fort Lauderdale		Red Oak		Fine Arts Producing Co. 267		Lindenhurst	
Chamberlin, Geo. H. 4103		Lee Cox Enterprises 955		MINNESOTA		Fox, Frank W. 1815	
Jacksonville		MASON CITY		Minneapolis		New Rochelle	
Associated Artists, Inc. 3263		Mason City		Creative Talent Service, Bob Utecht 4024		Harris, Douglas 2945	
Earl Newberry		Berkamp, Kermit 3078		St. Paul		New York City	
Foor, Sam, Enterprises 3400		Des Moines		Clausen, Tomy 4406		A. & B. Dow (Paramount Theatrical Agency) 1504	
Miami		Howard, Toussaint L. 632		Conlon, Thomas J. 4356		Alexander, Morley 623	
Chrisman Productions 1831		Radio and Theatre Program Producers 863		Pleck, Ed. 3196		Allen Artists Bureau 3711	
Mason, Lee 3858		Red Oak		Raynell's Attractions 2022		Foch P. Allen	
Steele Arrington, Inc. 1451		Lee Cox Enterprises 955		Vilendrer, Lawrence A. 4357		Allied Entertainment Bureau, Inc. 4698	
Miami Beach		Red Oak				Amusement Corp. of America..... 3311	
Interstate Theatrical Agency 2914		Lee Cox Enterprises 955				Baldwin, C. Paul 2283	
Pensacola						Berney, Paul L., Productions..... 3099	
National Orchestra Syndicate 3134						Brown, Harry 2635	
						Bryson, Arthur 3507	

Campbell, Norman E.	2544
Chartrand, Wayne	1530
Coffee, Jack	4238
Continental Amusements	1775
Cooper, Ralph	5223
Crane, Ted	217
Cubamerica Music Corp.	2840
Curran, Tommy	123
Currie, Robert W.	2595
Dauscha, Billie	2082
Dower, Roy L., Agency	3511
Durand & Later	425
Edson, Robert H., Inc.	667
Evans & Lee	1896
Finck, Jack, Agency	3658
Fliamill Enterprises, Inc.	99
Gait, John R.	2357
Gill, Howard	3013
Gillman Artists	1120
Godfrey, George A.	2132
Grifenhagen, Wilber H.	1648
Harlem Musical Enterprises, Inc.	3603
Hart, Jack	114
Howard, Lu, Radio Productions	3900
Johnson, Don	5625
King, Gene, Theatrical Agency	3444
La Fontaine, Leo	3651
Lila Theatrical Enterprises	2287
Lipskin, Jerry	3434
Lustman, J. Allan	381
McRae, Teddy	4987
Mei Theatrical Enterprises	1544
National Entertainment Service	849
National Swing Club of America	2322
Parker & Ross	297
Pearl, Harry	6
Perch, Billy, Theatrical Enterprises	1577
Pollard, Fritz	9733
Rheingold, Sid, Agency	3274
Rogers, Max	3513
Romm, Gene	4098
Scanlon, Matt	2043
Silvan Entertainment Bureau	1774
Singer, John	3326
Talent Corporation of America, Harry Weissman	1305
Times Square Artists Bureau	1801
Trent, Bob	4345
United Artists Management	4198
Universal Amusement Enterprises	169
Wells, Abbott	3738
White, Lew, Theatrical Enterprises	1526
Rochester	
Barton, Lee	924
Utica	
Niles, Benjamin E.	5140
NORTH CAROLINA	
Charlotte	
Pitman, Earl	1750
T. D. Kemp (Southern Attractions, Inc.)	1237
Greensboro	
Trianon Amusement Co.	487
OHIO	
Akron	
Trapas, T. A.	4214
Cambridge	
Emery, W. H.	164
Celina	
Martin, Harold L.	1492
Cincinnati	
Anderson, Albert	2956
Carpenter, Richard	63
Rainey, Lee	915
Sive and Acomb	891
Cleveland	
Manuel Bros. Agency	3566
Columbus	
Askins, Lane	465
Dayton	
Hixon, Paul	552
Elyria	
Jewell, A. W. (Dance Theatre, Inc.)	4766
Pomeroy	
Wildermuth, Ted	3042
Salem	
Gunesch, J. B.	1217
Steubenville	
Di Palma, Charles	1109
OKLAHOMA	
Tulsa	
Connor, Lonis W.	2685
PENNSYLVANIA	
Allentown	
Bahr, Walter K.	511
Carbondale	
Battle, Marty	330
East McKeesport	
Ravella, Peter J.	2053

Hokendauqua	
Zerosh, John	1237
Jeannette	
Cruciana, Frank L.	2105
Lancaster	
Twitmire, Gil	858
Lebanon	
Zellers, Art	544
McKeesport	
Ace Reigh, Inc.	1227
Newcastle	
Thos. A. Natale (Natale Theatrical Agency)	942
Philadelphia	
Berle, Bernard	509
Joseph Coopersmith	1511
Creative Entertainment Bureau	3402
Dupree, Reese	379
Hal Gould Theatrical Agency	5383
Hammer, Godfrey	2738
Keeley's Theatrical Agency	4636
McDonald, Chris	4269
Mears, W. L.	441
Muller, George W.	430
National Theatrical Agency	3537
Orchestra Agency of Philadelphia	2108
Price, Sammy, Entertainment Bureau	3558
Sepia Entertainment Bureau	4448
United Orchestra Service	720
Zelman, Barney	836
Pittsburgh	
Ellis Amusement Co.	480
Golden, Emanuel J.	2208
Hallam, Paul	1997
New Artist Service	2521
Orchestra Service Bureau, Inc.	124
Reisker & Reight	4391
Shenandoah	
Mikita, John	3751
Waynesburg	
Triangle Amusement Co.	1427
RHODE ISLAND	
Pawtucket	
Justynski, Vincent	2445
Providence	
Bowen, Reggie	2179
Winkler, Neville	3246
SOUTH CAROLINA	
Beaufort	
Dilworth Attractions, Frank A. Dilworth, Jr.	2979
Charleston	
Folly Operating Co.	15
TENNESSEE	
Clarksville	
Harris, Wm. J., Jr.	4053
Nashville	
Southland Amusement Co., Dr. R. B. Jackson	5115
TEXAS	
Beaumont	
Bartlett, Charles	2186
Boling	
Spotlight Band Booking Cooperative	4181
Dallas	
Portis, Cal	4245
Southwestern Amusement Service	283
Watson, S. L.	2397
Windsor, Walter, Attractions	1144
Houston	
Orchestra Service of America	151
Kingsville	
Cole, Roy	2466
San Antonio	
Erwin, Joe	338
UTAH	
Salt Lake City	
Coast-to-Coast Agency	3194
Intermountain Theatrical Exchange	882
Schultz Booking Agency	2354
VERMONT	
Barre	
Freeland, John	1907
VIRGINIA	
Richmond	
Hicks, Roy M.	2399
Hill, Lindley B.	3990

Roanoke	
Radio Artists Service	1480
WASHINGTON	
Aberdeen	
Thornton, L. T.	377
Bellingham	
Portiss, George	236
Seattle	
Field, Scott, Enterprises	2393
Harvison, R. S.	3593
Thomas, B. Miles	1951
Wheeler, Bob	1221
Spokane	
Lyndel Theatrical Agency, Lynn Lyndel	6077
WEST VIRGINIA	
Huntington	
Brewer, D. C.	4532
Kingwood	
Hartman, Harland, Attractions	478
Martinsburg	
Miller, George E., Jr.	1129
Parkersburg	
Lowther, Harold R.	3753
WISCONSIN	
Fond Du Lac	
Dowland, L. B.	1187
Madison	
Stone, Leon B.	1474
Milwaukee	
Bethia, Nick Williams	5914
Sheboygan	
Schmidt, Frederick W., Jr.	601
Stevens Point	
Central State Music Association	507
Tomahawk	
McClernon Amusement Co.	276
Watertown	
Nielsen's Entertainment Mart	3039
CANADA	
Calgary, Alberta	
Simmons, G. A.	4090
Ottawa, Ontario	
Carrigan, Larry L.	4369
Edmonton, Alberta	
McKenzie, Blake (Prairie Concerts)	5106
Toronto, Ontario	
Mitford, Bert, Agency	4004
Whetham, Katherine and Winnifred Turnbull	4013
Vancouver, B. C.	
Gaylorde Enterprises, L. Gaboriau, R. J. Gaylorde	5540

SUSPENSIONS, EXPULSIONS, ERASURES

SUSPENSIONS

Auburn, N. Y., Local 239—Michael Almerito, Louis Touque.

Colorado Springs, Colo., Local 154—Frank Tafuya, Jr., Alfonso Tafuya, Jerry Nyal, Mary Ann Elson.

Houston, Texas, Local 65—Herbert M. Ross, Bill Guyton, Pete Burke, Sr., Buddy DelMar, Carmen Cavallero, V. C. Comstock, Herman Vernon, William C. Byrd, Jack Featherston, Wade Barnes, Duane Dutoit.

Ithaca, N. Y., Local 132—Donald Young, Harvey Wilkin, Savalan Harriger, James Bittinger, Michael Angelone, William Davis.

Lafayette, Ind., Local 162—Fred R. Conrad, Jr.

Larchmont, N. Y., Local 38—George Gryb, Frank Duell.

Montreal, P. Q., Canada, Local 406—Helen Macdonald, Janet Weinstein, Gaston Pierre Dion.

Newport, R. I., Local 529—Oscar Mohr, Warren Ciccone.

Ossining, N. Y., Local 398—Mrs. Ionne Manning Ryan.

Springfield, Mo., Local 150—George Potter, John Duckworth, Sam Brown, Fred Warren, Hillard Granneman, Marvin Granneman, Mrs. Harve Turner, Roger Woodie, Buddy Stoops, Rosalyn Prewett, Francis Hoddon, Ralph Cramer, Bill Gulley, Wayne Johnson, Russell Deaver.

St. Paul, Minn., Local 30—Everett J. (Jim) Melberg, Jr.

San Francisco, Calif., Local 669—Julius Jacquet, Howard Litigins, John Ingram.

EXPULSIONS

Appleton, Wis., Local 337—Rex Cady, A. Fick, E. Gottschalk, Eugene Komuter, George McNeil.

Boston, Mass., Local 9—Frederick Rubin, Al Chamrin, George (Schwartz) Graham, Irving (Rosenberg) Ross.

Detroit, Mich., Local 5—Eugene Allen, Albert Baldori, William (Twedd) Beard, Thomas M. Bozzi, Fumon Braxton, Elsworth L. Carle, William C. (Bill Carroll) Carroll, Simon (Sam Dantone) D'Antoni, Arnold A. Dial, Daniel Doyle, James B. Dunn, Francis C. Edwards, Jack D. Panchild, Leon (Lee Fields) Field, James D. (Jimmie Franklin) Franklin, Marvin E. Franklin, Iva F. (Al Fudge) Fudge, Jr., Bartolomeo A. Genna, Milan Georgeff, Howard W. (Gish) Gilbertson, Frank J. Gorski, Raymond L. Gover, Norman Graham, Albert Grey, Phillip Guilbeau, Cyril Guthoerl, Phyllis S. Hall, Samuel L. (Larry Helfand) Helfand, William J. Higgins, Casey J. Kanalos, Samuel Kancan, Richard Krieg, Leonard C. Lajuncesse, Robert K. Laurinac, Joseph V. Perna, Montez (Ted) Picou, Boris Popoff, Arthur (Artie Nelson) Rakoczi, Joseph Sanduskey, Clifford C. (Cliff Saunders) Sasy, Julius Sears, Hamilton W. Snell, Gordon H. Steger, Zigmond Szilagyi, Walter C. Terry, Robert H. Thompson, Robert C. Vchar, Calvin C. Wilder, Egan A. Wright, Edward (Lowry Kent) Zagar.

Louisville, Ky., Local 11—Carl P. Eberle.

Kingston, Ont., Canada, Local 518—Alyre Robichaud, William E. Dawson.

San Diego, Calif., Local 325—Terry Preston, James O. Peterson.

ERASURES

Bend, Oregon, Local 700—Lloyd E. Robideaux, Jr.

Cleveland, Ohio, Local 4—Howard H. Adler, Jack Amram, Richard A. Artin, Charlotte Blank, Gerald (Jerry) Coniglio, William DeArango, Kenneth J. Dinard, Joseph Firszt, Paul J. Herman, Arthur G. Hinton, Alyce (Holly Brooks) Hylbrock, William C. James, Jr., Maurice Kaplow, Irene (Gaillard) Kondas, Jacob Krachmalnick, Emerson Lathrop, Bain Matthews, Jr., Frank E. (Frankie Paul) Pavlovic, Leonard M. (Lenny Paul) Pavlovich, Joseph B. Renda, Ray Rendeau, Joe (Bernard) Sekardi, Jean B. Shalaha, William Szych, Stanley Tracy, Jr., Florian P. (Way) Wojciechowski, Dean W. Zimmerman, Andrew E. Zoulski.

Los Angeles, Calif., Local 47—John H. Byrn, Isaac M. Carpenter, C. E. McCormic, Dacia McCormic, Tex Ritter, Gene Roland, Jerry Salisbury, Guy Sealise.

Miami, Fla., Local 655—Clarence D. Franille, Jack (Mad Man) Mitchell.

New York, N. Y., Local 802—Eddie Durham, Benjamin Jackson, Buddy Johnson, Edward Van Hasselt, Edgar Brown, Muriel Richardson, Dole Dickens, Paul Goldenberg, Ace Harris, Grieg S. Jackson, Gustave Lopez, Gerald J. Mulligan, Roger T. Mitchell, Allen Wadler.

Richmond, Calif., Local 424—C. Tweddell.

San Francisco, Calif., Local 6—Earl J. Friend, Neil L. Shortsleeve.

San Jose, Calif., Local 153—Lewis A. Walker, Howard Reading, Merle Walker.

Washington, D. C., Local 161—Fred E. Hillman.

NOTICE

TO LOCAL SECRETARIES

You are urged to send the orders for your locals' 1952 membership cards at an early date. The orders of a large number of locals have been coming in so late in the year that it is impossible to get the membership cards out by January 1st. Immediate attention to this matter will insure your cards being delivered in good time.

INTERNATIONAL PRESS
39 Division Street
Newark, N. J.

DEFAULTERS LIST of the American Federation of Musicians

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

BIRMINGHAM:
Umback, Bob

DOTHAN:
Smith, Moe

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

MONTGOMERY:
Cawell, Ned, Little Harlem Club
Montgomery, W. T.
Perdue, Frank

PHENIX CITY:
Cocanut Grove Nite Club,
Perry T. Hatcher, Owner.

PHENIX:
241 Club, and H. L. Freeman

ARIZONA

PHOENIX:
Chi's Cocktail Lounge (Chi's Beverage Corp.), and I. A. Kelly, Employer
Gardis, Joe
Hosbor, John
Jones, Calvin R.
Malouf, Leroy E.
Willet, R. Paul
Zanzibar Club, and Lew Klein

TUCSON:
Griffin, Mony
Mitchell, James
Williams, Marshall

YUMA:
Buckner, Gray, Owner "345" Club, El Canon

ARKANSAS

BLTYHVILLE:
Brown, Rev. Thomas J.

HOT SPRINGS:
Hammon Oyster House, and Joe Jacobs
Pettis, L. C.
Smith, Dewey

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

McGHEE:
Taylor, Jack

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

NORTH LITTLE ROCK:
Cotton Club, and Johnny Thomas, A. L. Kay, Co-owners

PINE BLUFF:
Arkansas State College,
Lowery, Rev. J. R.
Robbins Bros. Circus, and C. C. Smith, Operator (Luckin, Miss.)
Scott, Charles E.

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

WALNUT RIDGE:
American Legion Hut, and Howard Daniel Smith Post 4457 VFW, and R. D. Burrow, Commander

CALIFORNIA

ALAMEDA:
Sheets, Andy

BAKERSFIELD:
Conway, Stewart

BENICIA:
Rodgers, Edward T., Palm Grove Ballroom

BERKLEY:
Jones, Charles

BEVERLY HILLS:
Bert Gervys Agency
Mestun, Paris
Rhapsody in Ice, and N. Edward Beck, Employer

BIG BEAR LAKE:
Cressman, Harry E.

CATALINA ISLAND:
Club Brazil, and Paul Michael, Operator

COMPTON:
Vi-Lo Records

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

DUNSMUIR:
Corral, and J. B. McGowan

EL CERRITO:
Johnson, Lloyd

FONTANA:
Seal Bros. Circus, Dorothy Anderson, Employer

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

GARVEY:
Rich Art Records, Inc.

HOLLYWOOD:
Alison, David
Birwell Corp.
Boogie Room, Limited Van-neron
Bonanno, Fortunio
California Productions, and Edward Kovacs
Confire Guild, and Arthur E. Teal, and S. Tex Rose
Encore Productions, Inc.
Federal Artists Corp.
Finn, Jay, and Artists Personal Mgt., Ltd.
Fishman, Edward I.
Gray, Lew, and Magic Record Company
Kappa Records, Inc., Raymond L. Kraus
King, William H.
Kolb, Clarence
Morros, Boris
Patterson, Trent
Patricia Stevens Models Finishing School
Robitschek, Kurt (Ken Robe)
Six Bros. Circus, and George McCall
Star Dust Revue, John K. Standley
Universal Light Opera, Co., and Association
Western Recording Co., and Douglas Venable

LAKE ARROWHEAD, TWIN PEAKS:
Alpine Club, and J. W. Dewey, Employer

LONG BEACH:
Admiral McCann Ship, V.F.W. Post 4851, George Harvey, Commander, James Peacock, Manager
Baskin, Frank and Beatrice Club Moderne, and W. C. Jarrett
Crystalline 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 Vermoren, Assistant Director, May Philippo, Sec., Nick Biola, Grandstand Show Director, Evelyn Rinehart, 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.
Aqua Parade, Inc., Buster (Clarence L.) Crabbe
Berg, Harry, of the Monarch Hotel
Confire Guild, Arthur E. Teal and S. Tex Rose
Coleman, Fred
Cotton Club, and Stanley Amusements, Inc., and Harold Stanley
Dalton, Arthur
Downbeat Club, Pops Pierce
Drew, Andre
Edwards, James (of James Edwards Productions), Jean Matthews, Road Manager
Halfont, Nate
Merry Widow Company, and Eugene Haskell, Raymond E. Mauro
Miltone Recording Co., and War Perkins
Moore, Cleve
Morris, Joe, Operator Plantation Club
Mosby, Evan
O'Day, Anita
Preston, Joey
Royal Record Co.
Ryan, Ted
Villon, Andre

Vogel, Mr.
Ward Bros. Circus, George W. Pugh, Archie Gayer, co-Owners, and L. F. Stoltz, Agent
Williams, Cargile
Wilshire Bowl

LOS GATOS:
Fuller, Frank

MONTEREY:
Roberts Club, and A. M. Kolvar, Owner

NEVADA CITY:
National Club, and Al Irby, Employer

NORTH HOLLYWOOD:
Lohmuller, Bernard

OAKLAND:
Moore, Harry
Morkin, Roy
Trader Horn's, Fred Horn

OCEAN PARK:
Frontier Club, and Robert Moran

OROVILLE:
Rodgers, Edward T., Palm Grove Ballroom

OXNARD:
McMillan, Tom, Owner Town House

PALM SPRINGS:
Bering, Lee W., Lee Bering Club
Colonial House, and Wilbur P. Davis, Manager
Desert Inn, and Earl Coffman, Manager
Hall, Donald H.

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

PITTSBURG:
Argentina Club, William Lewis, Owner

SACRAMENTO:
Casa Nello, Nello Malerbi, Owner
Leising, George
O'Connor, Grace

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

SAN FRANCISCO:
Brown, Willie H.
Blue Angel
Cafe Society Uptown, and Vincent Oronato
The Civic Light Opera Committee of San Francisco,
Francis C. Moore, Chairman
Dessy, J. B.
Fox, Eddie
Levy, Ellis W.
New Orleans Swing Club, Louis Landry, Owner
Patricia Stevens Models Finishing School
Rard, Joe, and W. C. Rogers and Chase Co.
Shelton, Earl, Earl Shelton Productions
Sherman and Shore Advertising Agency
Waldo, Joseph

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

SANTA BARBARA:
Briggs, Don

SANTA MONICA:
Carmel Gardens, and Mr. Woodmansee, Manager
Georgian Room, and H. D. McRae

SHERMAN OAKS:
Gilson, Lee
Kraft, Ozzie

SOUTH GATE:
Silver Horn Cafe, and Mr. Silver

STOCKTON:
Sunset Macaroni Products, Fred Stagnaro

VENTURA:
Cheney, Al and Lile

WATSONVILLE:
Ward, Jeff W.

WINTERHAVEN:
Mueller, J. M.

COLORADO

DENVER:
Frontier Nite Club, Harris Gordon, and Clinton Anderson, Owners

JULESBURG:
Cummins, Kenneth

CONNECTICUT

EAST HAMPTON:
Hotel Gerraumagus

EAST HAVEN:
Carneyvale, A. J.

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

HARTFORD:
Club Ferdinands, Felix Ferdinands
Dubinsky, Frank

NEW LONDON:
Andreoli, Harold
Biscotti, Anthony, Jr.
Johnson, Henry
Marrino, Mike
Williams, Joseph

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

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

STONINGTON:
Hangar Restaurant and Club, and Herbert Pearson
Whewell, Arthur

WESTPORT:
Goldman, Al and Marty

DELAWARE

DOVER:
Apollo Club, and Bernard Perkins, Owner
Veterans of Foreign Wars, LeRoy Rench, Commander
Williams, A. B.

GEORGETOWN:
Gravel Hill Inn, and Preston Hitchens, Proprietor

MILFORD:
Fountain, John

NEW CASTLE:
Limon, Edward
Murphy, Joseph

WILMINGTON:
Allen, Sylvester

FLORIDA

CLEARWATER:
Bardon, Vance

CLEARWATER BEACH:
Normandy Restaurant, and Fay Howse

DAYTONA BEACH:
Bethune, Albert
Estate of Charles Reese, Jr.

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

FORT LAUDERDALE:
Little Brook Club, and Edward Brooks

FORT MEYERS:
McCutcheon, Pat

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

KEY WEST:
Reign, Margo
Weavers Cafe, Joseph Bucks and Joseph Stabinski

MIAMI:
Brooks, Sam
Copa Beach, Inc. (Copa City), Murray Weinger, and Ned Schuler, Operators
Donaldson, Bill
Prior, Bill (W. H. P. Corp.)
Smarr, Paul D.
Talavera, Ramon
36 Club, Tony Aboyoum, Employer

MIAMI BEACH:
Amron, Jack, Terrace Restaurant
Caldwell, Max
Chez Parce, Mickey Grasso, and Irving Rivkin
Coral Reef Hotel
Edwards Hotel, and Julius Nathan, Manager
Friedlander, Jack
Haddon Hill Hotel
Island Club, and Sam Cohen, Owner-Manager
Leshnik, Max
Macomba Club
Macomba Restaurant, and Jack Friedlander, Irving Miller, Max Leshnik, and Michael Rosenbergs, Employers
Miller, Irving

Straus, George
Weills, Charles

ORLANDO:
Club Cabana, and Elmer and Jake Gunther, Owners
Club Surrocco, Roy Baisden Fryor, D. S.

ORMOND:
Whitehorse, The. E. C. Phillip

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

PANAMA CITY:
Daniels, Dr. E. R.

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

RIVIERA BEACH:
Rowe, Phil

STARKE:
Camp Blanding Recreation Center
Goldman, Henry

STUART:
Sutton, G. W.

TALLAHASSEE:
Gaines Patio, and Henry Gaines, Owner
Two Spot Club, Caleb L. Hannah

TAMPA:
Brown, Russ
Carousel Club, and Abe Burkew, and Norman Karn, Employers
Williams, Herman

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

WEST PALM BEACH:
Marmie Bar, and Bud Dodge, Owner
1001 Club, and Harry L. Larooco, and Lillian F. Parrish

GEORGIA

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

AUGUSTA:
J. W. Neely, Jr.
Kirkland, Fred
Minnick Attractions, Joe Minnick

MACON:
Capitol Theatre
Lee, W. C.
Swaebe, Leslie

SAVANNAH:
Dilworth, Frank A., Jr.
Friedman, Hyman
Hayes, Gus., Owner, Lincoln Inn and Hop City
Thompson, Lawrence A., Jr.

VIDALIA:
Pal Amusements Co.

WAYCROSS:
Cooper, Sherman and Dennis

IDAHO

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

COEUR D'ALENE:
Crandall, Earl
Lachman, Jesse

LEWISTON:
848 Club, and Sam Camer, Owner
Rosenberg, Mrs. R. M.

POCATELLO:
Pullos, Don
Reynolds, Bud

SUN VALLEY:
Chateau Place

ILLINOIS

BELLEVILLE:
Davis, C. M.

BLOOMINGTON:
McKinney, James R.
Thompson, Earl

CALUMET CITY:
Mitchell, John

CHAMPAIGN:
Pi Lambda Phi Fraternity,
Irwin L. Green, Social Chairman
Robinson, Bennie

CHICAGO:
Adams, Delmore and Eugene Brydon, Ray Marsh of the Dan Rice 3-Ring Circus
Chicago Casino, and Harry Weiss, Owner
Ciro's
Cole, Elsie, General Manager, and Chicago Artists Bureau
Colosimo's Theatre Restaurant, Inc., Mrs. Ann Hughes, Owner
Donaldson, Bill
Fine, Jack, Owner "Play Girls of 1938," "Victory Follies"
Glen, Charlie
Hale, Walter, Promoter
Mackie, Robert, of Savoy Ballroom
Majestic Record Co.
Mason, Leroy
Mays, Chester
Mickey Weinstein Theatrical Agency
Monte Carlo Lounge, Mrs. Ann Hughes, Owner
Moore, H. B.
Music Bowl, and Jack Perini and Louis Cappanola, Employers
Music Bowl (formerly China Doll), and A. D. Blumenthal, O'Connor, Pat L., Pat L. O'Connor, Inc.
Patricia Stevens Models Finishing School
Stoner, Harlan T.
Teichner, Charles A., and T. N. T. Productions
Whitely, J. Preston

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

KANKAKEE:
Havener, Mrs. Thomas, Proprietor, Dreamland

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

MOLINE:
Anther's Inn, and Francis Weaver, Owner

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

PEORIA:
Davis, Oscar
Humane Animal Association
Murphy's, The Original, George T. Murphy
Ruthledge, 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
Trosadero Theatre Lounge
White Swan Corp.

ROCK ISLAND:
Boriss, Al

SPRINGFIELD:
Terra Piano, and Elmer Bartolo, Employer

WASHINGTON:
Thompson, Earl

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

INDIANA

ANDERSON:
Lanning, Bob and George
Levitt's Supper Club, and Roy D. Levitt, Proprietor

AUBURN:
Moore Lodge No. 566

EAST CHICAGO:
Borne, Tiny Jim

ELWOOD:
Yankee Club, and Charles Sullivan, Manager

EVANSVILLE:
Adams, Jack C.
Club Trison, and Ronald McBride

GREENSBURG:
Club 46, Charles Holtzhouse, Owner and Operator

INDIANAPOLIS:
Bentley, William, and his All American Brownskin Model Dickerson, Matthew
Donaldson, Bill
Entertainment Enterprises, Inc., and Frederick G. Schatz
Harris, Rupert
Patricia Stevens Models Finishing School
William C. Powell Agency

LAFAYETTE:
Club 52, Charles Gibson, Prop.
MUNCIE:
Bailey, Joseph
NEWCASTLE:
Harding, Stanley W.
RICHMOND:
Newcomer, Charles
Puckett, H. H.
SOUTH BEND:
Joers, Ronald, Joer's Restaurant
Bar
SPENCERVILLE:
Kelly, George M. (Marquis)
SYRACUSE:
Waco Amusement Enterprises

IOWA

CLARION:
Miller, J. L.
DENISON:
Larby Ballroom, and Curtis
Larby, Operator
DES MOINES:
Brookings, Tommy
HARLAN:
Gibson, C. Rex
SHENANDOAH:
Aspinwall, Hugh M. (Chick
Martin)
WOODBINE:
Danceland, J. W. (Red) Brum-
mer, Manager
KANSAS
BREWSTER:
Whirlwind Ballroom, G. M.
Dinkel, Operator
COFFEYVILLE:
Ted Blake
DODGE CITY:
Graham, Lyle
KANSAS CITY:
White, J. Cordell
LOGAN:
Graham, Lyle
MANHATTAN:
Stuart, Ray
NEWTON:
VFW Whitsell-Finnell Post 971
PRATT:
Clements, C. J.
Wisby, L. W.
RUSSELL:
Russell Post 6240, Veterans of
Foreign Wars, and Hall and
Gus Zercher, Danie Manager
SALINA:
Kern, John
TOPKA:
Mid West Sportsmen Association
WICHITA:
Holiday, Art

KENTUCKY

BOWLING GREEN:
Taylor, Roy D.
LEXINGTON:
Harper, A. C.
LOUISVILLE:
Celebrity Club, Preston Spauld-
ing, Owner
King, Victor
Imperial Hotel, Jack Woolemi,
Owner
OWENSBORO:
Cristil, Joe, Owner, Club 71
PADUCAH:
Melody Show Lounge
Vickers, Jimmie

LOUISIANA

ALEXANDRIA:
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 Tropiana, and Camille
Johns
Cobra Lounge, C. D. Rogers
CROWLEY:
Young Men's Progressive Club,
and J. L. Buchanan, Employer
GONZALES:
Cedar Grove Club, and Norman
Biller
LAKE CHARLES:
Veltin, Tony, Manager Palms
Club
MONROE:
Club Delicia, Robert Hill
Keith, Jessie
Thompson, Son

NEW ORLEANS:
Barker, Rand
Callio, Cro
Dog House, and Grace Mar-
tinez, Owner
Gilbert, Julie
Hurricane, The, Percy Stovall
OPELOUSAS:
Cedar Lane Club, and Milt
Delmas, Employer
SHREVEPORT:
Reeves, Harry A.
Stewart, Willie

MAINE

FORT FAIRFIELD:
Paul's Arena, Gibby Seaborne
SACO:
Gordon, Nick

MARYLAND

BALTIMORE:
Byrd, Olive J.
Cox, M. L.
Gay 90's Club, Lou Belmont,
Proprietor, Henry Epstein,
Owner
Gruber, Ben
New Broadway Hotel, Charles
Carter, Manager
Weiss, Harry
CHESAPEAKE BEACH:
Chesapeake Beach Park Ball-
room, and Alfred Walters,
Employer
COTTAGE CITY:
Chesapeake Restaurant
CUMBERLAND:
Wamgold, Louis
FENWICK:
Repsch, Albert
FREDERICK:
Rittenhouse, Rev. H. B.
HAGERSTOWN:
Bauer, Harry A.
Glass, David
OCEAN CITY:
Belmont, Lou, Gay Nineties
Club, and Henry Epstein
Gay Nineties Club, Lou Bel-
mont, Prop., Henry Epstein,
Owner
SALISBURY:
Twin Lantern, Elmer B.
Dishell, Operator
TURNERS STATION:
Thomas, Dr. Joseph H., Edge-
water Beach

MASSACHUSETTS

AMHERST:
Murphy, Charles
Russell, William
BILLERICA:
One-O-One Club, Nick Ladouli,
Proprietor
BLACKSTONE:
Bond View Inn, and Joseph
Stelano
BOSTON:
Bay State News Service, Bay
State Amusement Co., Bay
State Distributors, and James
H. McIlwaine, President
Broadman, James J.
Crawford House Theatrical
Lounge
E. M. Loew's Theatres
L. J. B. Productions, and Lou
Bridnick
Paul's Theatrical Agency
Regency Corp., and Joseph R.
Wassner
Waldron, Billy
Kernick, William
Sunbrook, Larry, and his Rodeo
Show
Walker, Julian
Younger Citizens Coordinating
Committee, and George
Mouzon
CAMBRIDGE:
Silvius, Joseph
FALL RIVER:
Royal Restaurant (known as the
Riviera), William Andrade,
Proprietor
FITCHBURG:
Bolduc, Henry
HAVERHILL:
Amos, Joe
HOLYOKE:
Holyoke Theatre, Bernard W.
Levy
Valley Arena Garden, and
Arielle Renault
LOWELL:
Carney, John F., Amusement
Company
Francis X. Crowe
MONSON:
Canciglio, Leo
NEW BEDFORD:
The Derby, and Henry Correia,
Operator

NEWTON:
Thiffault, Dorothy (Mina
Chevalier)
SALEM:
Larkin Attractions, and George
Larkin
WAYLAND:
Steele, Chauncey Depew
WILMINGTON:
Blue Terrace Ballroom, and An-
thony DellTorto

MICHIGAN

ANN ARBOR:
McLaughlin, Max
BAY CITY:
Walther, Dr. Howard
DETROIT:
Bel Aire (formerly Lee 'N Ed-
die's), and Al Wellman,
Ralph Wellman, Philip Flax,
Sam and Louis Bernstein,
Owners
bibb, Allen
Briggs, Edgar M.
Claybrook, Adolphus
Daniels, James M.
Dustin Steamship Company, N.
M. Constans
Frontier Ranch, Sam Hoffman,
and Caesar Adler, Operators
Green, Goldman
Johnson, Ivory
Thomas, Matthew B.
Kosman, Hyman
Connors Lounge, and Joe Pallaz-
zolo, Operator
Payne, Edgar
Papadimas, Babis
Patricia Stevens Models Finish-
ing School
Pyle, Howard D., and Savoy
Promotions
San Diego Club, Nono Minando
FERNDALE:
Club Plantation, and Doc
Washington
GRAND RAPIDS:
Fischer, Carl, Musical Instru-
ment Co., Inc.
(The listed party has sued
the Federation alleging that
the listing is libelous. The
Federation has answered that
since the listed party owes
money pursuant to a contract
for advertising space in the
International Musician, which
sum is due to Federation
members jointly, the listing
is truthful.)
Club Ches-Ami, Anthony
Salice, Proprietor
Powers Theatre
KAWKAWLIN:
Old Mill Dance Hall, Ernest
Fortin, Owner
MIO:
Walker Hotel, and George
Walker, Proprietor
PONTIAC:
Bob's Picnic Park, and Robert
Amos, Owner and Operator
Henry's Restaurant, and Charles
Henry
Sandy Beach Inn
SISTER LAKES:
Rendezvous Bowl, and Gordon
J. Miller, Owner
TRAVERSE CITY:
Lawson, Al
UTICA:
Spring Hill Farms, and Andrew
Ineed

MINNESOTA

DETROIT LAKES:
Johnson, Allan V.
EASTON:
Hannah, John
FARIBAULT:
Melody Mill, Thomas Crosby,
Employer
MINNEAPOLIS:
Howard's Steak House, and
Leroy Howard
Northwest Vaudeville Attrac-
tions, and C. A. McEvoy
Patricia Stevens Models Finish-
ing School
PIPESTONE:
Coopman, Marvin
Stulzmann, Mr.
RED WING:
Red Wing Grill, Robert A.
Nybo, Operator
SLAYTON:
E. F. Iverson
Iverson Manufacturing Co., Bud
Iverson
WINONA:
Interstate Orchestra Service, and
L. Porter Jung

MISSISSIPPI

BILOXI:
Joyce, Harry, Owner Pilot
House Night Club
Thompson, Bob

GREENVILLE:
Lillard, Fleiord
GULFPORT:
Plantation Manor, and Herman
Burger
JACKSON:
Carpenter, Bob
Smith, C. C., Operator, Rob-
bini Bros. Circus (Pine Bluff,
Ark.)
McNair Dancing Academy, and
Anne McNair
MERIDIAN:
Bishop, James E.
Britt, Marty
NATCHEZ:
Colonial Club, and Ollie
Koeber

MISSOURI

BOONEVILLE:
Bowden, Rivers, El Paso, Texas
CHILLICOTHE:
Hawes, H. H.
FORT LEONARD WOOD:
Fort Leonard Wood Post, Sgt.
Harry A. Lawhon
INDEPENDENCE:
Casino Drive Inn, J. W. John-
son, Owner
JEFFERSON CITY:
Bon Ton Gardens, and Jack
Rundazzo, Manager
JOPLIN:
Silver Dollar, Dick Mills, Man-
ager-Owner
KANSAS CITY:
Babbitt, William (Bill) H.
Canton, L. R.
Esquire Productions, and Ken-
neth Yates, and Bobby Hen-
shaw
Main Street Theatre
Patricia Stevens Models Finish-
ing School
Zelma Roda 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:
Bernholtz, Mac
Brown Bomber Bar, James
Caruth and Fred Guinyard,
Co-owners
Caruth, James, Operator Club
Rhumbogue, Cafe Society,
Brown Bomber Bar
Caruth, James, Cafe Society
D'Agostino, Sam
400 Club, and George Graff
Markham, Doyle, and Tune
Town Ballroom
Patricia Stevens Models Finish-
ing School
Sun Amusement Co., Sun
Theatre
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
Corloran
OMAHA:
Louis Market, and Louis
Paperny
PENDER:
Pender Post No. 55, American
Legion, and John P. Kai,
Dance Manager

NEVADA

LAKE TAHOE:
Tahoe Biltmore Hotel, Nate
Blumenfeld
LAS VEGAS:
Gordon, Ruth
Holtzinger, Ruby
Lawrence, Robert D.
Ray's Cafe
Schiller, Abe
Stoney, Milo E.
Warner, A. H.
LOVELOCK:
Fischer, Harry
RENO:
Blackman, Mrs. Mary
Twomey, Don

NEW HAMPSHIRE

FABIAN:
Zaks (Zackers), James
JACKSON:
Nelson, Eddy
Sheirr, 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
Guedleman, Charles
Lockman, Harvey
Morocco Restaurant, G. Passa,
and G. Dantzier, Operators
Ocean Playhouse, Steel Pier, and
Robert Courtney (New York
City)
Pilgrim, Jacques
BLOOMFIELD:
Thompson, Putt
CAMDEN:
Embassy Ballroom, and George
E. Chips (Geo. DeGerolamo),
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
Monte, Employer
LAKE HOPATCONG:
Mad House, Oscar Dunham,
Owner
LAKEWOOD:
Patt, Arthur, Manager Hotel
Plaza
Seldin, S. H.
LONG BRANCH:
Hoover, Clifford
Kray, Marvin
Rappaport, A., Owner The Blue
Room
Wright, Wilbur
MONTCLAIR:
Cos-Hay Corporation, and Thos.
Haynes, and James Costello
NEWARK:
Beadle, Jeanette
Coleman, Melvin
Graham, Alfred
Hall, Emory
Hays, Clarence
Harris, Earl
Johnson, Robert
Jones, Carl W.
Levine, Joseph
Lloyds Manor, and Smokey Mc-
Allister
Mariano, Tom
Nite Cap Bar and Grill
"Panda," Daniel Straver
Prestwood, William
Red Mirror, and Nicholas
Grande, Proprietor
Rollison, Eugene
Simmons, Charles
Tucker, Frank
Wilson, Leroy
Zarwardi, Jack, Galanti A. A.

NEW BRUNSWICK:
Jack Elle
NORTH ARLINGTON:
Petrucci, Andrew
PATERSON:
Gerard, Mickey
Gerard Enterprises
Hatab, Sam
Pyatt, Joseph
Riversview Casino
Ventimiglia, Joseph
PLAINFIELD:
McGowan, Daniel
SUMMIT:
Ahrns, Mitchell
TRENTON:
Crossing Inn, and John Wyrick,
Employer
UNION CITY:
Kay Sweeney Club
VAUX HALL:
Carillo, Manuel R.
VINELAND:
Gross, David
WEST NEW YORK:
B'Nai B'rith Organization, and
Sam Nite, Employer, Harry
Boorstein, President
WILLIAMSTOWN:
Talk of the Town Cafe, and
Rocco Pippo, Manager

NEW MEXICO

ALBUQUERQUE:
Halliday, Finn
LaLoma, Inc., and Margaret
Ricardi, Employer
CLOVIS:
Denton, J. Earl, Owner Plaza
Hotel
REYNOSA:
Monte Carlo Gardens, Monte
Carlo Inn, Ruben Gonzales
ROSSELL:
Russell, L. D.
SANTA FE:
Emil's Night Club, and Emil
Mignardo, Owner

NEW YORK

ALBANY:
Barcelona Bar and Restaurant
O'Meara Attractions, Jack
ALDER CREEK:
Burke's Manor, and Harold A.
Burke
ATLANTIC BEACH:
Normandie Beach Club, Alexan-
der DeCicco
AUSABLE CHASM:
Antler, Nat
Ausable Hotel, Joshua F.
Young, Employer
BRONX:
Atman, Martin
Club Delmar, Charles Marce-
lino and Vincent DeLustria,
Employers
Metro Anglers Social Club and
Aaron Murray
Perry Records, and Sam
Richman
Santoro, E. J.
Sinclair, Carlton (Carl Parker)
William, J. W.
BROOKLYN:
Aurelia Court, Inc.
Ferdinand's Restaurant, and
Mr. Ferdinand
Globe Promoters of Huckelbuck
Revue, Harry Dixon and
Elmo Obeys
Hall, Edwin C.
Johnston, Clifford
Kingsborough Athletic Club,
George Chandler
Roman, Gus, Hollywood Cafe
Morris, Philip
Ocean Grotto Restaurant, and
Albert Santarpio, Proprietor
Reade, Michael
Rosenberg, Paul
Russino, Tom
Seton, Frankie (Ricci Vallo)
Steurer, Eliot
1024 Club, and Albert Friend
Thompson, Ernest
Villa Antique, Mr. P. Antico,
Proprietor
Wasserman, J.
BUFFALO:
Burne, Edward
Caluto, Joe and Teddy
Cosmano, Frank and Anthony
Jackson, William
Nelson, Art and Mildred
Twentieth Century Theatre
Ray's Bar-D, and Raymond C.
Demperio
FALLSBURGH:
Cozy Corner Club, Joe Kant,
Owner
FAR ROCKAWAY, L. I.:
Town House Restaurant, and
Bernard Kurland, Proprietor
FERNDALE:
Pollack Hotel, and Elias Pol-
lack, Employer
Stier's Hotel, and Philip Stier,
Owner
FLEISCHMANN'S:
Churs, Irene (Mrs.)
FRANKFORT:
Blue Skies Cafe, Frank Reile
and Lenny Tyler, Proprietors
Brass Tack Cafe, Victor Tarris
GLENS FALLS:
Halfway House, Ralph Gottlieb,
Employer, Joel Newman,
Owner
Sleight, Don
GLEN SPEY:
Glen Acres Hotel and Country
Club, Jack W. Rosen, Em-
ployer
GLOVERSVILLE:
Imperial Inn, Don Bledgett
GRAND ISLAND:
Williams, Ossian V.
GREENFIELD PARK:
Utopia Lodge
HUDSON:
Goldstein, Benny
Gutto, Samuel
ILION:
Wick, Phil
ITHACA:
Bond, Jack

JACKSON HEIGHTS:

Griffith, A. J., Jr.

LAKE PLACID:

Carrage Club, and E. K. Southworth

LIVINGSTON MANOR:

Belvoir Lake Lodge, and Ben H. Grauman

LOCH SHELDRAKE:Chester, Abe
Fifty-two Club, Saul Rapkin, Owner
Hotel Shlesinger, David Shlesinger, Owner
Mardenfeld, Isadore, Jr., Estate**MAHOPAC:**

Willow Tree Restaurant, and S. A. Bander, Owner

MONTICELLO:

Kabaner's Hotel, Jack Kabaner

MT. VERNON:Rapkin, 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)
Henrubi, Ben
Berman, Bess, Pres., Apollo Records
Broadway Hoibrau, Inc., and Walter Kirsh, Owner
Broadway Swing Publications, L. Frankel, Owner
Bruley, Jesse
Calman, Carl, and the Calman Advertising Agency
Camera, Rocca
Cavanaugh-Shore & Co., H. D. Baumer
Chanson, Inc., Monte Cardner and Mr. Rodriguez
Charles, Marvin, and Knights of Magic
Coffery, Jack
Cohen, Marty
Collectors' Items Recording Co.
Maurice Spivack and Katherine Gregg
"Come and Get It" Company
Cook, David
Croucher, Mr.
Crossen, Ken, and Ken Crossen Associates
Crown Records, Inc.
Currie, Lou
Dolin, Anton
DuBois-Friedman Production Corporation
Dubonnet Records, and Jerry (Jerome) Lipskin
Dynamic Records, Ulysses Smith
Fischer, Carl, Musical Instrument Co., Inc.
(The listed party has sued the Federation alleging that the listing is libelous. The Federation has answered that since the listed party owes money pursuant to a contract for advertising space in the International Musician, which sum is due to Federation members jointly, the listing is truthful.)
Granoff, Budd
Goldstein, Robert
Gray, Lew, and Magic Record Company
Gross, Gerald, of United Artists Management
Gross, Jerry
Heminway, Phil
"High Button Shoes," Jack Small, General Manager
Innsley, William
Johnson, Donald E.
Kaye-Martin, Kaye-Martin Productions
Kent Music Co., and Nick Kentros
King, Gene
Knight, Raymond
Kushner, Jack and David
Lafontaine, Les
Law, Jerry
Levy, John
Lew Leslie and his "Blackbirds"
Manhattan Recording Corp., and Walter H. Brown, Jr.
Manning, Sam
McCaffrey, Neill
McMahon, Jess
Metro Coat and Suit Co., and Joseph Lupia
Meyer, Johnny
Montanez, Pedro
Moody, Philip, and Youth Monument to the Future Organization
Murray's
Nassau Symphony Orchestra, Inc., Benjamin J. Fiedler and Clinton P. Sheely
Neill, William
Newman, Nathan
New York Civic Opera Company, Wm. Reutemann

New York Fantasy Co., Scott Chalfont, James Blair and Henry Robinson, Owners

Orpheus Record Co.
Paramount Theatrical Agency
Parmentier, David
Place, The, and Theodora Costello, Manager
Pollard, Fritz
Prince, Hughie
Putnam, George Carson
Rain Queen, Inc.
Ralph Cooper Agency
Regan, Jack
Robinson, Charles
Rogers, Harry, Owner "Prison Follies"
Rosen, Philip, Owner and Operator Penthouse Restaurant
Sandy Hook S. S. Co., and Charles Gardner
Schwartz, Mrs. Morris
Singer, John
Sloyer, Mrs.
South Seas, Inc., Abner J. Rubien
Southland Recording Co., and Rose Santos
Speltite Club
Steve Murray's Mahogany Club
Stromberg, Hunt, Jr.
Strouse, Irving
Sunbrook, Larry, and his Rodeo Talent Corp. of America, Harry Weissman
Television Exposition Productions, Inc., and Edward A. Gomez, 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
Wee and Leventhal, Inc.
Wellish, Samuel
Wildier Operating Company
Windheim, David
Zaks (Zackers), James

New York Fantasy Co., Scott Chalfont, James Blair and Henry Robinson, Owners

Rosen, Philip, Owner and Operator Penthouse Restaurant
Sandy Hook S. S. Co., and Charles Gardner
Schwartz, Mrs. Morris
Singer, John
Sloyer, Mrs.
South Seas, Inc., Abner J. Rubien
Southland Recording Co., and Rose Santos
Speltite Club
Steve Murray's Mahogany Club
Stromberg, Hunt, Jr.
Strouse, Irving
Sunbrook, Larry, and his Rodeo Talent Corp. of America, Harry Weissman
Television Exposition Productions, Inc., and Edward A. Gomez, 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
Wee and Leventhal, Inc.
Wellish, Samuel
Wildier Operating Company
Windheim, David
Zaks (Zackers), JamesNiagara Falls:
Flory's Melody Bar, Joe and Nick Florio, Proprietors
Kliment, Robert F.
Pitov, Natalie and George, Craystone BallroomNORWICH:
McLean, C. F.Patchogue:
Kay's Swing Club, Kay AngeloroRochester:
Valenti, SamRome:
Marks, AlSabattis:
Sabattis Club, and Mrs. Verna V. ColemanSaranac Lake:
Birches, The, Mose LaFontaine, Employer, C. Randall, Mgr., Durigans GrillSaratoga Springs:
Clark, Stevens and ArthurSchenectady:
Edwards, M. C.
Fretto, Joseph
Rudds Beach Nite Klub or Cow Shed, and Magnus E. Edwards, Manager
Silverman, HarrySouth Fallsburgh:
Fatt, Arthur, Manager, Hotel Plaza
Seldin, S. H., Operator (Lakewood, N. J.), Grand View HotelSuffern:
Armitage, Walter, President, County TheatreSyracuse:
Bagozzi's Fantasy Cafe, and Frank Bagozzi, EmployerTannersville:
Germano, BasilUtica:
Block, Jerry
Burke's Log Cabin, Nick Burke, OwnerValhalla:
Twin Palms Restaurant, John Masi, ProprietorWatertown:
Duffy's Tavern, Terrance DuffyWaterliet:
Cortes, Rita, James E. Strasser Shows
Kille, LymanWhite Plains:
Brod, MarioWhite Sulphur Springs:
Lesser, Joseph and SarahYonkers:
Bamber, William**LONG ISLAND (New York)**Bayside:
Mirage Room, and Edward S. Friedland
Belmore:
Babner, William J.
Glendale:
Warga, Paul S.
Jamaica:
Dancer, Earl
Lake Ronkonkoma:
New Silver Slipper, and Gen. Valentine, Proprietor**NORTH CAROLINA**Beaufort:
Markey, Charles
Burlington:
Mayflower Dining Room, and John Loy
Carolina Beach:
Stokes, Gene
Charlotte:
Amusement Corp. of America
Edson F. Blackman, Jr.
Jones, M. P.
Karston, Joe
Kemp, T. D., and Southern Attractions, Inc.
Durham:
Gordon, Douglas
Royal Music Co.Greensboro:
Fair Park Casino, and Irish Horan
Ward, Robert
Weingarten, E., of Sporting Events, Inc.
Greenville:
Ruth, Thermen
Wilson, Sylvester
Hendersonville:
Livingston, Buster
Kinston:
Parker, David
Raleigh:
Club Carlyle, Robert Carlyle Supper Club, and E. J. McCarthy, Owner
Wallace:
Strawberry Festival, Inc.
Wilson:
McCann, Roosevelt
McCann, Sam
McFachon, Sam**NORTH DAKOTA**Bismarck:
Lefor Tavern and Ballroom, Art and John Zenker, Operators
Devils Lake:
Beacon Club, Mrs. G. J. Christianson**OHIO**Akron:
Bastard, Doyle
Buddies Club, and Alfred Scrutchings, Operator
Pullman Cafe, George Subrin, Owner and Manager
Cincinnati:
Anderson, Albert
Bayless, H. W.
Charles, Mrs. Alberta
Wonder Bar, James McFarridge, Owner
Patricia Stevens Models Finishing School
Sunbrook, Larry, and his Rodeo Show
Smith, James R.
Wallace, Dr. J. H.Cleveland:
Bender, Harvey
Crystalstone Records, Mannie E. Kopelman
Club Ron-day-Voo, and U. S. Dearing
Dixon, Forrest
Euclid 55th Co.
Manuel Bros. Agency, Inc.
Metropolitan Theatre, Emanuel Stutz, Operator
Salanci, Frank J.
Siero, Herman
Tucker's Blue Grabs Club, and A. J. Tucker, Owner
Walters, Carl O.
Willis, ElroyColumbus:
Ashins, William
Bell, Edward
Beth Nu Bldg. Association, and Mrs. Emerson Cheek, Pres.
Charles Bloce Post No. 157, American Legion
Carter, Ingram
McDade, Phil
Mallory, WilliamPaul D. Robinson Fire Fighters Post 507, and Captain G. W. McDonald
Streamliner Cafe, John Hergott
Turf Club, and Ralph Stevenson, Proprietor
Dayton:
Boucher, Roy D.
Daytona Club, and William Carpenter
Taylor, Earl
Elyria:
Dance Theatre, Inc., and A. W. Jewell, President
Euclid:
Radio, Gerald
Findlay:
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:
Mathews, S. D.
Saltee, Henry
Toledo:
Durham, Henry (Hank)
LaCasa Del Rio Music Publishing Co., and Don B. Owens, Jr., Secretary
National Athletic Club, Roy Finn and Archie Miller
Nightingale, Homer
Tripodi, Joseph A., President
Italian Opera Association
Vienna:
Hull, Russ
Russ Hull
Wilmington:
Hollywood Productions, and Kroger Babb, Employer
Zanesville:
Venner, Pierre**OKLAHOMA**Ardmore:
George R. Anderson Post No. 65, American Legion, and Floyd Laughridge
Enid:
Oxford Hotel Ballroom, and Gene Norris, Employer
Okmulgee:
Masonic Hall (colored), and Calvin Simmons
Muskogee:
Gutire, John A., Manager Rodeo Show, connected with Grand National of Muskogee, Okla.
Oklahoma City:
Southwestern Attractions, M. K. Boldman and Jack Swager
Tulsa:
Love, Clarence, Love's Cocktail Lounge
Williams, Cargile**OREGON**Eugene:
Granada Gardens, Shannon Shaeffer, Owner
Weinstein, Archie, Commercial Club
Hermiston:
Rosenberg, Mrs. R. M.
Lakeside:
Bates, E. P., Pier Cafe
Portland:
Aime Club Lounge, and A. W. Denton, Manager
Yank Club of Oregon, Inc., and R. C. Bartlett, President
Rogue River:
Rogue View Inn, Inc., and Miss Ida Mae Arnold
Salem:
Lope, Mr.
Sheridan:
American Legion Post No. 75, Melvin Agee**PENNSYLVANIA**Aliquippa:
Gunn, Otis
Berwyn:
Main Line Civic Light Opera Co., Nat Burns, Director
Bethlehem:
Colonnade Club, and Frank Pinter, Manager
Blairsville:
Moose Club, and A. P. Sundry, Employer
Braeburn:
Mazur, John
Brandonville:
Vanderbilt Country Club, and Terry McGovern, EmployerBryn Mawr:
K. P. Cate, and George Paganini
Chester:
Blue Heaven Room, Bob Lager, Employer
Fisher, Samuel
Pyle, William
Reindollar, Harry
Devon:
Jones, Martin
Donora:
Bodford, C. D.
Easton:
Green, Morris
Jacobson, Benjamin
Everson:
King, Mr. and Mrs. Walter
Fairmount Park:
Riverside Inn, Inc., Samuel Ottenberg, President
Harrisburg:
Ickes, Robert N.
P. T. K. Fraternity of John Harris High School, and Robert Spittler, Chairman
Reeves, William T.
Waters, B. N.
Johnstown:
Boots and Saddle Club, and Everett Allen
Central Cafe, Christ Contakes, Owner and Manager
Kingston:
Johns, Robert
Lancaster:
Freed, Murray
Samuels, John Parker
Meadville:
Noll, Carl
Power, Donald W.
Midland:
Mason, Bill
New Castle:
Natalie, Tommy
Oil City:
Friendship League of America, and A. L. Nelson
Philadelphia:
Associated Artists Bureau
Benny-the-Bum's, Benjamin Fogelman, Proprietor
Billore Hotel, and Wm. Clore, Operator
Bubeck, Carl F.
Click Club
Davis Ballroom, and Russell Davis
Dupree, Hiram K.
Dupree, Reese
Erlanger Ballroom
Melody Records, Inc.
Montalvo, Santos
Muziani, Joseph
Orchid Club (Club Del Rio), and Harry Pinsky, Owner
Philadelphia Lab. Company, and Luis Colantunno, Manager
Raymond, Don G., of Creative Entertainment Bureau
Stanley, Frank
Pittsburgh:
Ficklin, Thomas
Matthews, Lee A., and New Artist Service
Mercur Music Bar, and Harry Fox
Oasis Club, and Joe DeFrancisco, Owner
Reight, C. H.
Sala, Joseph M., Owner El Chico Cafe
Pottstown:
Schmoyer, Mrs. Irma
Scranton:
McDonough, Frank
Slatington:
Flick, Walter H.
Strafford:
Bonnette, Walter
Tannersville:
Toffel, Adolph
Uniontown:
Chanticleer Club, Pat Trusio, Owner
Polish Radio Club, and Joseph A. Zelasko
Upper Darby:
Wallace, Jerry
Washington:
Athens, Pete, Manager Washington Cocktail Lounge
Lee, Edward
Wilkes-Barre:
Kahan, Samuel
Williamsport:
Pincella, James
Worthington:
Conwell, J. B.
York:
Daniels, William Lopez**SOUTH CAROLINA**Columbia:
Block C Club, University of South CarolinaGreenville:
Forest Hills Supper Club, J. K. Mosely, Owner, Sue Ellison, Manager
Florence:
City Recreation Commission, and James C. Putnam
Marlitta:
"Bring on the Girls," and Don Meadows, Owner
Moultrieville:
Wurthmann, George W., Jr. (of the Pavilion, Isle of Palms, South Carolina)
Myrtle Beach:
Howlett, Ralph J.
Spartanburg:
Holcome, H. C.
Union:
Dale Bros. Circus**TENNESSEE**Clarksville:
Harris, William
Johnson City:
Burton, Theodore J.
Knoxville:
Cavalcade on Ice, John J. Denton
Great Enterprises (also known as Dixie Recording Co.)
Henderson, John
Nashville:
Brentwood Dinner Club, and H. L. Waxman, Owner
Carretthers, Harold
Chavez, Chick
Coconut Lounge Club, and Mrs. Pearl Hunter
Fassic, Bill
Haves, Billie and Floyd, Club Zanzibar
Jackson, Dr. R. B.**TEXAS**Austin:
El Morocco
Williams, Mark, Promoter
Beaumont:
Bishop, E. W.
Boling:
Fails, Isaac A., Manager Spotlight 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 L. Morgan, J. C.
Patricia Stevens Models Finishing School
Denison:
Club Rendezvous, and Frank DeMarco, Owner
El Paso:
Marlin, Coyal J.
Fort Worth:
Famous Door, and Joe Earl, Operator
Florence, F. A., Jr.
Snyder, Chic
Stripling, Howard
Galveston:
Eans, Bob
Shiro, Charles
Gonzales:
Daley Bros. Circus
Grand Prairie:
Club Bardsid, R. P. Bridges and Marian Teague, Operators
Henderson:
Wright, Robert
Houston:
Coats, Paul
Jenson, Oscar
McMullen, F. L.
Revia, Bouldin
Singleterry, J. A.
World Amusements, Inc., Thos. A. Wood, President
Kilgore:
Club Plantation, and Edna Mathews
Levelland:
Collins, Del
Longview:
Club 26 (formerly Rembrandt Club), and B. D. Holliman, Employer
Ryan, A. L.

PALESTINE: Earl, J. W. Grigg, Samuel Grove, Charles	WASHINGTON Tropical Gardens, and Herb Hulsizer	BRITISH COLUMBIA VANCOUVER: Gaylord Enterprises, and L. Carrigan, Manager H. Singer and Co. Enterprises, and H. Singer	POINTE-CLAIRE: Edgewater Beach Hotel, and William Oliver, Owner	Garnes, C. M. George, Wally Gould, Hal Gutrie, John A., Manager Rodeo Show, connected with Grand National of Muskogee, Okla. Hoffman, Edward F., Hoffman's 3-Ring Circus Hollander, Frank, D. C. Restaurant Corp. Horan, Irish Horn, O. B. Huga, James International Ice Revue, Robert White, Jerry Rayfield and J. J. Walsh Johnson, Sandy Johnston, Clifford Kay, Bert Kelton, Wallace Kimball, Dude (or Romaine) Kirk, Edwin Kosman, Hyman Larson, Norman J. Leveson, Charles Levin, Harry Lew Leslie and his "Blackbirds" Maurice, Ralph McClaw, E. F., Owner Horse Follies of 1946 McGowan, Everett Magee, Floyd Magen, Ray Mann, Paul Matthews, John Meeks, D. C. Merry Widow Company, Eugene Haskell, Raymond E. Mauro, and Ralph Parness, 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 Blizard and Henry Robinson, Owners Olsen, Buddy Osborn, Theodore Otto, Jim Quellotte, Louis Patterson, Charles Peth, Iron N. Rayburn, Charles Rayfield, Jerry Rea, John Redd, Murray Reid, R. R. Rhapsody on Ice, and N. Edw. Beck, Employer Roberts, Harry E. (Hap Roberts or Doc Mel Roy) Robertson, T. E. Robertson Rodeo, Inc. Ross, Hal J., Enterprises Salzmann, Arthur (Art Henry) Sargent, Selwyn G. Scott, Nelson Singer, Leo, Singer's Midgets Six Brothers Circus, and George McCall Smith, Ora T. Specialty Productions Stone, Louis, Promoter Stover, William Straus, George Summerlin, Jerry (Marrs) Sunbrook, Larry, and his Rodeo Show Tabar, Jacob W. Taylor, R. J. Thomas, Mac Travers, Albert A. Waltner, Marie, Promoter Ward, W. W. Watson, N. C. Weills, Charles White, George White, Robert Williams, Gargile Williams, Frederick Wilson, Ray
PARIS: Ron-Da-Voo, and Frederick J. Merkle, Employer	SEATTLE: Ackerman, Frank Ford, Larry Harris, Paul	TOMAH: Veterans of Foreign Wars	QUEBEC: Sunbrook, Larry, and his Rodeo Show	ST. GABRIEL de BRANDON: Manoir St. Gabriel, and Paul Arbour, Owner
PORT ARTHUR: Demland, William	WEST VIRGINIA CHARLESTON: Club Congo, Paul Daley, Owner El Patio Boat Club, and Charles Powell, Operator White, Ernest B.	WYOMING CHEYENNE: Shy-Ann Nite Club, and Hazel Kline, Manager	CUBA HAVANA: Sans Souci, M. Triay	JAMAICA
SAN ANGELO: Specialty Productions, Nelson Scott and Wallace Kelton	HUNTINGTON: Brewer, D. C.	JACKSON HOLE: R. J. Bar, and C. L. Jensen	KINGSTON: Hill, Steven	ALASKA
SAN ANTONIO: Forrest, Thomas Leathy, J. W. (Lee), Rockin' M Dude Ranch Club Obledo, P. J. Rockin' M Dude Ranch Club, and J. W. (Lee) Leathy	INSTITUTE: Hawkins, Charles	ROCK SPRINGS: Smoke House Lounge, Del K. James, Employer	ANCHORAGE: Capper, Keith	FAIRBANKS: Carnival Club, Herb Hallowell, Manager Casa Blanca, and A. G. Mul- doon Glen A. Elder (Glen Alvin)
VALASCO: Fails, Isaac A., Manager Spot- light Band Booking Coopera- tive (Spotlight Bands Book- ing and Orchestra Manage- ment Co.)	LOGAN: Cotts, A. J.	DISTRICT OF COLUMBIA	FAIRBANKS: Carnival Club, Herb Hallowell, Manager Casa Blanca, and A. G. Mul- doon Glen A. Elder (Glen Alvin)	HAWAII
WACO: Corenfeld, Lou	MORGANTOWN: Niner, Leonard	WASHINGTON: Adelman, Ben Alvis, Ray C. Archer, Pat Brown Derby, T. and W. Cor- poration, Al Simonds and Paul Mann Cabana Club, and Jack Staples China Clipper, Sam Wong, Owner Clare's Musical Bar, and Jean Clare Club Bengasi, and Ralph Feld- man Club Ellington (D. E. Corp.), and Herb Sachs, President D. E. Corporation, and Herb Sachs Dunbar Hotel, and Robert L. Robinson Five O-Clock Club, and Jack Staples, Owner Gold, Sol Hoberman, 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 Dust Club Lou and Alex, and Lewis Murray New Orleans Restaurant, and Nick Gaston, Proprietor O'Brien, John T. Perruso's Restaurant, and Vito Perruso, Employer Purple Iris, Chris D. Cassi- mus and Joseph Cannon Rayburn, E. Rittenhouse, Rev. H. B. Romany Room, Mr. Weintraub, Operator, and Wm. Biron, Manager Rosa, Thomas N. Smith, J. A. Walters, Alfred	ANCHORAGE: Capper, Keith	HONOLULU: Campbell, Kamokila, Owner and Operator Pacific Re- cording Studio Kennison, Mrs. Ruth, Owner Pango Pango Club Thomas Puna Lake
WICHITA FALLS: Dibbles, C. Whately, Mike	WHEELING: Mardi Gras	HAMILTON: Nutting, M. R., Pres. Merrick Bros. Circus (Circus Produc- tions, Ltd.)	ANCHORAGE: Capper, Keith	WAIKIKI: Walker, Jimmie, and Marine Restaurant at Hotel Del Mar
UTAH	WISCONSIN BEAR CREEK: Schwacher, Leroy	HASTINGS: Bassman, George, and Riverside Pavilion	ANCHORAGE: Capper, Keith	MISCELLANEOUS
SALT LAKE CITY: Jamieson (Doc) John A., Dixie- land Club (Cotton Club)	BOWLER: Renke, Mr. and Mrs.	LONDON: Merrick Bros. Circus (Circus Productions, Ltd.), and M. R. Nutting, President Seven Dwarf Inn	ANCHORAGE: Capper, Keith	Abernathy, George Alberts, Joe Al-Dean Circus, F. D. Freeland Andros, George D. Anthe, John Arwood, Ross Aulger, J. H., Aulger Bros. Stock Co. Bacon, Paul, Sports Enterprises, Inc., and Paul Bacon Ball, Ray, Owner All Star Hit Parade Baugh, Mrs. Mary Bert Smith Revue Billor Bros. Circus, Hi and Arthur Sturmack, Pres. and Gen. Mgr. Bologhino, Dominik Bosserman, Herbert (Tiny) Brandhorst, I. 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 Conway, Stewart Dale Bros. Circus Deviller, Donald DiCarlo, Ray Eckhart, Robert Feehan, Gordon F. Ferris, Mickey, Owner and Mgr. "American Beauties on Parade" Finkleline, Harry Forrest, Thomas Fox, Jess Lee Friendship League of America, and A. L. Nelson Freich, Joe C. Gibbs, Charles Goodenough, Johnny
VERMONT	GREEN BAY: Galst, Erwin Franklin, Allen Peasley, Charles W.	SOUTH SHORE, MUSSELMAN'S LAKE: Glendale Pavilion, Ted Bing- ham	ANCHORAGE: Capper, Keith	
RUTLAND: Brock Hotel, and Mrs. Estelle Duffie, Employer	GREENVILLE: Reed, Jimmie	NEW TORONTO: Lellie, George	ANCHORAGE: Capper, Keith	
VIRGINIA	HAYWARD: The Chicago Inn, and Mr. Louis O. Runner, Owner and Operator	OTTAWA: Pirker, Hugh Peacock Inn, and E. Spooner Gold, Sol	ANCHORAGE: Capper, Keith	
ALEXANDRIA: Commonwealth Club, Joseph Burke, and Seymour Spelman Dove, Julian M., Capitol Amusement Attractions	HURLEY: Club Francis, and James Francis Fontecchia, Mrs. Elcey, Club Fiesta	OWEN SOUND: Thomas, Howard M. (Doc)	ANCHORAGE: Capper, Keith	
BUENA VISTA: Reekbridge Theatre	LA CROSSE: Tooke, Thomas, and Little Dandy Tavern	PORT ARTHUR: Curtin, M.	ANCHORAGE: Capper, Keith	
DANVILLE: Fuller, J. H.	MARSHFIELD: Uptown Club, Eddie Arnett, Owner	TORONTO: Ambassador and Monogram Records, Messrs. Darwyn and Sokoloff Langbord, Karl Local Union 1452, CIO Steel Workers Organizing Com- mittee Miquelon, V. Radio Station CHUM Skorochid, Walter, Ukranian National Federation Hall Trans Canada Music Wetham, Katherine	ANCHORAGE: Capper, Keith	
EXMORE: Downing, J. Edward	MILWAUKEE: Betha, Nick Williams Continental Theatre Bar Cupps, Arthur, Jr. Gentile, Nick Maniaci, Vince Patricia Stevens Models Finish- ing School Stage Door, Jack D. Rizzo and Jerome Dimaggio Weinberger, A. J.	WELLAND: United Textile Workers of America	ANCHORAGE: Capper, Keith	
HAMPTON: Blane, Paul Maxoy, Terry	NEOPIT: American Legion, Sam Dick- son, Vice-Commander	QUEBEC	ANCHORAGE: Capper, Keith	
LYNCHBURG: Bailey, Clarence A.	NICHOLS: Nichols Ballroom, Arthur Kahls	DRUMMONDVILLE: Grenik, Marshall	ANCHORAGE: Capper, Keith	
MARTINSVILLE: Hutchens, M. T.	RACINE: Miller, Jerry	MONTREAL: Association des Concerts Clas- siques, Mrs. Edward Blouin, and Antoine Dufor Auger, Henry Beriau, Maurice, and LaSociete Artistique Ciro's Cafe, R. Morin, Employer Daoust, Hubert and Raymond Diore, John Emery, Marcel Emond, Roger Luxier, Pierre Norbert, Henri Robert, George Sunbrook, Larry, and his Rodeo Show	ANCHORAGE: Capper, Keith	
NEWPORT NEWS: Isaac Burton McClain, B. Terry's Supper Club	RHINELANDER: Kendall, Mr., Manager Holly Wood Lodge	QUEBEC	ANCHORAGE: Capper, Keith	
NORFOLK: Big Trzsek Diner, Percy Simon, Proprietor Cashan, Irwin Meyer, Morris Rohanna, George Winfree, Leonard	ROSHOLT: Akavickas, Edward	ALBERTA	ANCHORAGE: Capper, Keith	
RICHMOND: American Legion Post No. 151 Knight, Allen, Jr. Rendez-vous, and Oscar Black	SHEBOYGAN: Sicilia, N.	CALGARY: Fort Brimbois Chapter of the Imperial Order Daughters of the Empire Simmons, Gordon A.	ANCHORAGE: Capper, Keith	
SUFFOLK: Clark, W. H.	SUN PRAIRIE: Hulsizer, Herb, Tropical Garden	EDMONTON: Eckersley, Frank J. C.	ANCHORAGE: Capper, Keith	
VIRGINIA BEACH: Bass, Milton Melody Inn (formerly Harry's The Spot), Harry L. Sizer, Jr., Employer Surf Club, and Jack Kane White, William A.			ANCHORAGE: Capper, Keith	

UNFAIR LIST of the American Federation of Musicians

INDIVIDUALS, CLUBS, HOTELS, Etc. This List is alphabeti- cally arranged in States, Canada and Mis- cellaneous ALABAMA	BIG BEAR LAKE: Cressman, Harry E. CULVER CITY: March Gras Ballroom LONG BEACH: Schwader, Harry PITTSBURG: Litrenta, Bennie (Tiny) SACRAMENTO: Capps, Roy, Orchestra SAN DIEGO: El Cajon Band SAN FRANCISCO: Kelly, Noel Prettas, Carl (also known as An- thony Carle) Jones, Cliff SAN LUIS OBISPO: Seaton, Don SAN PABLO: Sportsmen's Club	SANTA BARBARA: Samarland Hotel SANTA ROSA, LAKE COUNTY: Rendezvous TULARE: T. D. F. S. Hall Tulare County Fairgrounds Pavilion COLORADO LOVELAND: Westgate Ballroom CONNECTICUT DANIELSON: Pine House GROTON: Swiss Villa HARTFORD: Buck's Tavern, Frank S. De- Luco, Prop. JEWETT CITY: French Club Jewett City Hotel	MILFORD: Emerald Room of the Sound- view Hotel, Walnut Beach MOOSUP: American Legion Club 91 NEW LONDON: Crescent Beach Ballroom NORWICH: Polish Veteran's Club Wonder Bar, and Roger A. Bernier, Owner DELAWARE WILMINGTON: Brandywine Post No. 12, Ameri- can Legion Cousin Lee and his Hill Billy Band Wilson Line, Inc. FLORIDA CLEARWATER: Crystal Bar	Musical Bar Sea Horse Grill and Bar HALLANDALE: Ben's Place, Charles Dreisen KEY WEST: Delmonico Bar, and Artura Boza Elks Club MIAMI: Mardi Gras Club, Jacob and Mil- ton Samuels SARASOTA: "400" Club TAMPA: Grand Oregon, Oscar Leon, Manager GEORGIA MACON: Jay, A. Wingate Lowe, Al Weather, Jim	SAVANNAH: Sportsmen's Club, Ben J. Alex- ander Treaders Club, and George Rody and W. C. (Shorty) Dunbar IDAHO TWIN FALLS: Radio Rendezvous ILLINOIS CAIRO: The Spot, Al Dennis, Prop. CHICAGO: Kryl, Bohumir, and his Sym- phony Orchestra Samzyk, Casimir, Orchestra GALFSBURG: Carson's Orchestra Mecker's Orchestra Pleasant Valley Boys Orchestra Townend Club No. 2
--	--	---	--	---	---

GREENUP:
Greenup-Tolando High School and Band

LOSTANT:
Rendezvous Club, and Murry Funk, Manager

MARISSA:
Tiefenbach Brothers Orchestra

MATTOON:
U. S. Grant Hotel

ONEIDA:
Rosa Amaret Hall

QUINCY:
Sant. Furter

STERLING:
Bowman, John E. Sigman, Arlie

INDIANA

ANDERSON:
Adams Tavern, John Adams, Owner
Romany Grill

EVANSVILLE:
Show Bar, and Homer Ashworth, Operator

IOWA

BOONE:
Miner's Hall

CEDAR FALLS:
Armory Ballroom
Women's Club

COUNCIL BLUFFS:
Smoky Mountain Rangers

DIKE:
American Legion Hall
Memorial Hall

KEOKUK:
Kant, Porter

WEBSTER CITY:
Loyal Order of Moose Lodge 735, J. E. Black

KANSAS

TOPIKA:
Boley, Don, Orchestra
Downs, Red, Orchestra
Vingwood Dance Pavilion

WICHITA:
Carey, Harold, Combo Club Oasis
Cowboy Inn
Cubula Club
Eagles Lodge
El Charro Cafe
KFBI Ranch Boys
KFH Ark Valley Boys
KWBB Western Swing Band
Mills, Alonzo, Orchestra
Peckham, Lucia, Orchestra
Polar Bear
Schulze, Frank J.
Sullivan Independent Theatre, Civic Crowder, Crest, Eighty-One Drive-In, Pitt Four Drive-In, Tower, West Theatres
Tex Ferguson Orchestra

KENTUCKY

ASHLAND:
Amvets Post No. 11, and Carl (Red) Collins, Manager

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

LEXINGTON:
Golden Horse Shoe Bar, Ralph Campbell, Owner

LOUISVILLE:
Brown Hotel
Kentucky Hotel

LOUISIANA

NEW ORLEANS:
Club Slipper
Opera House Bar
Five O'Clock Club
Forte, Frank
418 Bar and Lounge, and Al Brennan, Prop.
Fun Bar
Gunn, Den, Larry LaMarca, Prop.
Happy Landing Club
Melody Lane Lounge
Sugar Bowl Lounge
Treasure Chest Lounge

SHREVEPORT:
Capitol Theatre
Maestric Theatre
Strand Theatre

MARYLAND

BALTIMORE:
Ambassador Night Club
Knowles, Nelson P. (Aetna Music Corp.)
Paul's
State Theatre

EASTON:
Sturt, Lou and his Orchestra

HAGERSTOWN:
Audubon Club, M. I. Patterson, Manager
Hanes, Reynolds S.
Rabasco, C. A., and Baldwin Cate

MASSACHUSETTS

BILLINGHAM:
Silver Lake Cafe

FALL RIVER:
Uartie Theatre

GARDNER:
Florence Rangers Band
Heywood-Wakefield Band

LYNN:
Pickler Cafe, Rinaldo Chemini, Prop.

METHUEN:
Central Cafe, and Messrs. Yana-konis, Driscoll and Gagnon, Owners and Managers

NEPONSET:
Shohs Riverview Ballroom

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

SPENCER:
Spencer Fair, and Bernard Reardon

WEST WARREN:
Quimby Hotel, Viola Dudek, Operator

WEST YARMOUTH:
Silver Sea Horse, and Joe Gobin, Operator

WORCESTER:
Gedymun, Walter
Theatre-in-the-Round, and Alan Gray Holmes

MICHIGAN

DETROIT:
Shubert Lafayette Theatre

ESCANABA:
Welcome Hotel, George Brodt, Prop.

HOUGHTON LAKE:
Johnson Cocktail Lounge
Johnson's Rustic Dance Palace

INTERLOCHEN:
National Music Camp

MARQUETTE:
Johnston, Martin M.

PORT HURON:
Lakeport Dance Hall

MINNESOTA

BRAINERD:
American Legion Club of Brainerd

DEER RIVER:
Hi-Hat Club

GLENWOOD:
Glenwood Dance Hall

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

PERHAM:
Paul's Tavern

ST. PAUL:
Burk, Jay
Twin City Amusement Co., and Frank W. Patterson

MISSOURI

KANSAS CITY:
El Capitan Tavern, Marvin King, Owner
Gay Fad Club, and Johnny Young, Owner and Prop.
Green, Charles A.

POPLAR BLUFF:
Lje, Duke Doyle, and his Orchestra "The Brown Bombers"

ST. JOSEPH:
Rock Island Hall

MONTANA

GREAT FALLS:
Civic Center Theatre, and Clarence Golder

HAVRE:
Havre Theatre, Emil Don Tigny

NEBRASKA

DONIPHAN:
Club Midway, Mel Kius

HASTINGS:
Brick Pile

LEIGH:
Belrid, Duffy, Band

LINCOLN:
Dance-Mor

NORFOLK:
Riverside Ballroom

OMAHA:
Baker Advertising Company
Benson Legion Post Club
Eagles Club
Pineboard Liquor Store
VFW Club
Whitney, John B.

NEVADA

ELY:
Little Casino Bar, and Frank Pace

NEW JERSEY

ATLANTIC CITY:
Mooseman Cafe
Surf Bar

CAMDEN:
St. Lucius Choir of St. Joseph's Parish

CLIFTON:
Bockmann, Jacob

DENVILLE:
Young, Buddy, Orchestra

ELIZABETH:
Coral Lounge, Mrs. Agresta, Owner
Polish American Club
Polish Falcons of America, No. 12

HACKETTSTOWN:
Hackettstown Fireman's Band

JERSEY CITY:
Bond Box Agency, Vince Giacinto, Director

LINDEN:
Polish National Home, and Jacob Dragon, Pres.

LODI:
Peter J.

MONTCLAIR:
Montclair Theatre

MORRISTOWN:
Community Theatre
Jersey Theatre
Palme Theatre
Park Theatre

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

NORTH HALEDON:
Willow Brook Lodge

OAK RIDGE:
Van Brundt, Stanley, Orchestra

PASSAIC:
Blue Room, and Mr. Jaffe
Botany Mills Band

ROCHELLE PARK:
Swiss Chalet

NEW MEXICO

CARLSBAD:
Lobby Club

NEW YORK

BROOKLYN:
Frohman, Louis

BRONX:
Revolving Bar, and Mr. Alexander, Prop.

BUFFALO:
Basil Bros. Theatres Circuit, including Lafayette, Apollo, Broadway, Genesee, Roxy, Strand, Varsity, Victoria Theatres
Frontier Ballroom, and Frontier Lodge No. 1024, IBPOEW Hall, Art
Jesse Clipper Post No. 430, American Legion
Wells, Jack
Williams, Buddy
Williams, Ossian

CATSKILL:
Jones, Stevie, and his Orchestra

CERES:
Coliseum

COHOES:
Sports Arena, and Charles Gup-till

MECHANICVILLE:
Cole, Harold

COLLEGE POINT, L. I.
Mushler's Hall

ELMIRA:
Hollywood Restaurant

ENDICOTT:
The Casino

HARRISVILLE:
Chessman, Virgil

ITHACA:
Clinton Hotel

KENMORE:
Basil Bros. Theatres Circuit, including Colvin Theatre

KINGSTON:
Killmer, Paul, and his Orchestra (Lester Marks)
Ulster County Volunteer Firemen's Association

MOHAWK:
Hurdic, Leslie, and Vineyards Dance Hall

MOUNT VERNON:
Hartley Hotel

NEW YORK CITY:
Dist. Company of America (Arch Recording)
Embassy Club, and Martin Nettle, Vice-Pres., East 57th St., Amusement Corp.
Manor Record Co., and Irving N. Kerman
Perry, Louis
Richman, William L.
Traemer's Restaurant
Willis, Stanley

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

OLEAN:
Rollerland Rink

PALMYRA:
Moose Club
Palmyra Inn

RAVENA:
A W. Ravenna Band

ROCHESTER:
Mack, Henry, and City Hall Cabs, and Wheel Cafe

SALAMANCA:
Lime Lake Grill
State Restaurant

SCHENECTADY:
Polish Community Home (PNA Hall)

UTICA:
Russell Ross Trio, and Salvation Corade, leader, Frank F. Scharf, Angelo Ficarra
Scharf, Roger, and his Orchestra
Ventura's Restaurant, and Rufus Ventura

NORTH CAROLINA

ASHEVILLE:
Propes, Lutzough Lee

KINSTON:
Parker, David

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

OHIO

ALLIANCE:
Dante Alighieri Society

AUSTINBURG:
Jewel's Dance Hall

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. Corn

JEFFERSON:
Larko's Circle L Ranch

PAINESVILLE:
Slim Luse and his Swinging Rangers

KENTON:
Weaver Hotel

LIMA:
Billger, Lucille

MANSFIELD:
Richland Recreation Center

MILON:
Andy's, Ralph Ackerman Mgr.

NORTH LIMA:
Smith, Chuck, Orchestra

PIERPONT:
Lake, Danny, Orchestra

RUSSEL'S POINT:
Indian Lake Roller Rink, and Harry Lawrence, Owner

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

YOUNGSTOWN:
Shamrock Grille Night Club, and Joe Stuphar

OKLAHOMA

OKLAHOMA CITY:
Bass, Al, Orchestra
Ellis, Harry B., Orchestra
Hushee, Jimmy, Orchestra
Palladium Ballroom, and Irvin Pirker
Orwig, William, Booking Agent

VINITA:
Rodeo Association

OREGON

GRANTS PASS:
Fruit Dale Grange

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

PENNSYLVANIA

ANNVILLE:
Washington Band

BEAVER FALLS:
White Township Inn

BIG RUN:
Big Run Inn

BUTLER:
Glen, Coke, and His Orchestra

CONNELLSVILLE:
Mayflower Gardens, Eddie Byrne

FYNON:
Rogers Hall, and Stanley Rogers, Prop.

FALLSTON:
Brady's Run Hotel
Valley Hotel

FORD CITY:
Atlantic City Inn

FRACKVILLE:
Russian Friendly Club

FREEDOM:
Solly's Inn

JERSEY SHORE:
Riverview Ranch

NEW BRIGHTON:
Brady's Run Hotel
Broadway Tavern

PHILADELPHIA:
Davis Ballroom, and Russell Davis
Dupre, Hiram
Philadelphia Quince Club and Hall

PITTSBURGH:
Club 22
New Penn Inn, Louis, Alex and Jim Passarella, Props.

READING:
Bier, Stephen S., Orchestra

ROULETTE:
Brewer, Edgar, Roulette Home

ROSSITER:
Green Village

SUPERIOR:
American Legion Club

WILKINSBURG:
Lunt, Grace

RHODE ISLAND

NEWPORT:
Frank Timmerman and his Orchestra
Louis Villaincourt 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

CORPUS CHRISTI:
The Lighthouse
Sintoko, Jimmie

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

PORT ARTHUR:
LaGrasse, Lenore

SAN ANGELO:
Club Acapulco

UTAH

SALT LAKE CITY:
Vel-Vet Club, M. F. Sutterland, and R. D. Howard

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

SEATTLE:
Tuxedo Club, C. Bottee, Owner

WEST VIRGINIA

CHARLESTON:
Savoy Club, "Flop" Thompson and Louie Rink, Operators

FAIRMONT:
Amvets, Post No. 1
Gay Spirit, and Adda Davis and Howard Weekly

KEYSTONE:
Calloway, Franklin

PARKERSBURG:
Silver Grille, R. D. Hiley, Owner

TERRA ALTA:
Moose Club

WISCONSIN

APPLETON:
Koehne's Hall

BEAVER DAM:
Beaver Dam American Legion Band, Frederick A. Parfrey

BELOIT:
Beloit Recreation Band, and Don Cutlbert

BLOOMINGTON:
McLane, Jack, Orchestra

BOSCOBEL:
Sid Earl Orchestra

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

CUSTIS:
People's Tavern and Dinner Hall, and Mrs. Truda

DURAND:
Wass Orchestra

EAU CLAIRE:
Conley's Nite Club

KENOSHA:
Julius Blodorn Theatre
Pettibury Springs Club House

MOSINEE:
Community Hall, John Kennedy, Operator

NORTH FREEDOM:
American Legion Hall

OREGON:
Village Hall

PARDEEVILLE:
Fate River Valley Boat Orchestra

REWLEY:
High School
Town Hall

SOLDIER'S GROVE:
Gorman, Ken, Band

TREVOR:
Steak Club, and Mr. Aale

TWO RIVERS:
Club 42, and Mr. Gauger, Mgr.
Tintinn Hall and Tavern

WESTFIELD:
O'Neil, Kermit and Ray, Orchestra

WISCONSIN RAPIDS:
Gross, Quenail and Louis

WYOMING

LARAMIE:
Stevens, Jimmy

DISTRICT OF COLUMBIA

WASHINGTON:
Benny's Tavern, and Benny Mendelsohn
Star Dust Club, Frank Moore, Proprietor
Wells, Jack

HAWAII

HONOLULU:
49th State Recording Co.

CANADA ALBERTA

CALGARY:
Flton, K.
Soskin, Mr.

MANITOBA

WINNIPEG:
Roseland Dance Gardens, and John F. McGee, Manager

ONTARIO

CUMBERLAND:
Maple Leaf Hall
Meadowland Dance Pavilion, R. J. Pasquet, Operator

HAMILTON:
Hamilton Arena, Percy Thompson, Manager

HAWKESBURY:
Triangle, and J. and E. Amaly, Proprietors

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

KITCHENER:
Wells Orchestra

PORT STANLEY:
Melody Ranch Dance Floor

TORONTO:
Club Norman
Echo Recording Co., and Clement Hamburg
Three Hundred Club

QUEBEC

HULL:
Clara Henri Hotel

MONTREAL:
Cass d'Isola
Feldman, Harry
Village Barn, and O. Gaucher, L. Gagnon, and Paul Fournier

QUEBEC:
Canadian and American Booking Agency
L'Auberge Des Quatre Chemins, and Adrien Asselin, Prop.

VAL MORIN:
Val Morin Lodge

MEXICO

MEXICO CITY:
Marin, Pablo, and his Tipica Orchestra

MISCELLANEOUS

Kryl, Bohumir and his Symphony Orchestra
Marvin, Eddie
Wells, Jack

172 Different Facings!

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

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

FREE!

You need this "Reed Instrument Mouthpiece Guide", a 12-page booklet listing 172 Woodwind facings with complete specifications. Contains tips on care and selection of mouthpieces—plus a helpful transposition chart. Ask your dealer or write today.

The Woodwind Company
461 EIGHTH AVENUE • NEW YORK 1, N. Y.
mouthpiece originators since 1919

NEW PIANO "MUTE"

Lets You Practice Piano Day or Night Without Disturbing Others
Mutes piano about 85% — easily attached or detached without harming mechanism. State upright, grand or spinet! Sold only on money-back guarantee. Send \$5.00 for mute and full instructions for use.

RICHARD MAYO, Piano Technician
Dept. 004, 1120 Latona St., Philadelphia 47, Pa.

News Nugget

Professors and jazz musicians joined forces in a nine-day post-Tanglewood festival and round table on jazz at Lenox, Massachusetts, from August 25th to September 3rd.

Concert Band of Sioux Falls, S. D.

The Sioux Falls, South Dakota, municipal band of forty-five members completed its 32nd summer season of free public park concerts Sunday evening, Sept. 2, with an attendance of 15,000 in Terrace Park. The program was preceded by a Labor Sunday religious service sponsored by the Sioux Falls Trades and Labor assembly with Ed Paul, master of ceremonies and vocal soloist of the municipal band, acting as director of hymns with a brass quartette from the band; cornets Leon Miller, Bob Griffith, trombones Harold Hoover and Melvin Sunde. Over 5,000 attended the afternoon band concert held in McKennan Park at 3 o'clock and both closing concerts were made possible by the Music Performance Trust Fund of the Recording Industry, in close cooperation with the city of Sioux Falls. Fireworks were furnished by the Wagner Fireworks Co. as a grand finale to the evening program and musical background furnished by the band.

The city officials have promised an increase in the annual band appropriations for 1951-1952. Mayor Saure and Commissioners Yeager and Browning have given their fine support in every way. Local 114 has, for many years, been a strong factor in building up such strong support for the band.

A few winter concerts are being planned and regular rehearsals will be held during the winter in the band auditorium in the city hall. An even larger number of concerts are in prospect for the 1952 season.

Officers of the band are: Ray G. Pruner, President; Melvin Sunde, Vice-President; Guy G. Anderson, Secretary-Treasurer; Executive Board, Robert Larson, Harold Hoover and Arden Foss; Ed Paul, Business Manager. Vernon Alger is Assistant Director.

Russ D. Henegar has been Director since 1935. Mr. Henegar also directs the El Riad Shrine Band of this city (sixty men) and the Elks Band of forty men.

FOR SALE or EXCHANGE

FOR SALE—Selmer A clarinet, pre-war, very little used, \$150.00. Joseph Porchetti, 37-25 61st St., Jackson Heights, L. I.

FOR SALE—Maas chimps, large 32 notes, with keyboard, portable stand; fits all organs, pianos; perfect condition; used very little; \$650.00. Stanley D. Wheeler, 13922 Victory Blvd., Van Nuys, Calif. Phone: STate 5-5026.

FOR SALE—Gold Buescher tenor (used), good condition; has case. Andrew Streeck, 3 Lexington Ave., Poughkeepsie, N. Y.

FOR SALE—Used Presto disc recorder, 12-inch; 10-inch Allied mikes; also accordion, jazz library, mute piano keyboard, tools, etc. S. Hirsch, 1597 Jusap Ave., New York, N. Y. Phone: TR 2-8265.

FOR SALE—Hammond Novachord (used), good condition, \$650.00. R. Miller, 116 Burnside Ave., Cranford, N. J. Phone: CRanford 6-5343-J.

FOR SALE—Violin, copy of Paolo Maggini in Brescia; also G. Hornsteiner and full-size cello, Amati model, owner retiring. R. I. Campbell, 3800 North Queen Ave., Minneapolis 12, Minn.

FOR SALE—Genuine William Heckel bassoon, with case, \$875.00, used. R. Vogel, 56 Binzer, 202 East 84th St., New York, N. Y. Phone: REgent 7-1146.

FOR SALE—Used Gibson mandola, style 11-1, hard case, good condition, \$75.00. Write Fred Murphy, Route 1, Box 200, Belmont, N. C.

FOR SALE—Harp, bass violin, mando bass, tuba, baritone, chimps, rumba drums, Chinese gongs, Swiss bells, bulb horns, rumside gongs, sound effects, violins, Vega lute, harp-guitar, musical washboard, trap drums, Italian automobile. Emil Dobos, 27177 Harris Ave., Norwood, Ohio.

FOR SALE—Used Fetteque violin bow, \$90.00; Sartory, \$100.00; Pioletti cello, brilliant tone, perfect condition, \$350.00. M. Havivi, 151 West 57th St. Phone: JU 6-2708.

FOR SALE—Used Lyon Healy Harp, Style 21, good condition. John Romano, 7 Metropolitan Oval, Bronx, N. Y. Phones: Business, Circle 7-6480; home, TAlmadge 9-3204.

FOR SALE—Used Solovox, beautifully covered with red leatherette; has built-in stand; \$200.00. J. Stern, 1661 Marine Pkwy., Brooklyn 34, N. Y.

FOR SALE—Used Lyon and Healy harp, Style 22, fine tone, extra strings, cover and case, \$1,495.00. F.O.B. E. Wolf, 3024 Magowan Drive, Santa Rosa, Calif.

FOR SALE—Used Bb Holton cornet, gold-plated, good condition, three mouthpieces, leather case, lyre, three books, \$50.00. Felix Marinelli, 65 Gesler St., Providence, R. I.

WANTED

WANTED—Hammond organ, prefer one with 25 pedal notes and vibrato; will consider others. Dorothy Gimko, 1308 Marengo Ave., Forest Park, Illinois.

WANTED—Violinist, cellist, string bass, second oboe, fourth horn, tenor and bass trombones to fill vacancies in Port Wayne Philharmonic Orchestra, Igor Buketoff, conductor. Management directs incoming musicians toward finding full-time year-round industrial, business or office employment. Orchestral work on part-time basis. Apply, stating training and experience, both musical and non-musical, to Mr. Roger Hall, Mgr., Port Wayne Musical Society, 631 West Jefferson, Port Wayne, Ind.

WANTED—Loree oboe, used; must be professional caliber, open or closed holes. D. F. Thompson, 2630 Absdale, Apt. 203, Toledo, Ohio.

WANTED—Eb clarinet, Haynes metal; also Bb soprano saxophone; state make. Les Plouffers, 5635 Upland Way, Philadelphia 31, Pa.

AT LIBERTY

AT LIBERTY—Ace arranger, experience with dance bands, theater, publishers; will work by correspondence. Bernard Goldstein, 93 Jefferson Avenue, Chelsea 50, Mass.

AT LIBERTY—Alto saxophone, clarinet player, age 20, neat appearance, experienced, would like local work, but will travel anywhere; member of Local 802. Howard L. Gamsay, 1940 Ocean Ave., Brooklyn 30, N. Y. Phone: DEwey 9-8515.

AT LIBERTY—Drummer, Local 66, draft-exempt, good technique, dependable; night club location preferred. I. Rockowitz, 102 Rauber St., Rochester, N. Y.

AT LIBERTY—Pianist, all-round experience dance, show, concert, many years' experience, wishes resort or hotel engagements. William Marks, 922 East 15th St., Brooklyn 30, N. Y.

AT LIBERTY—Pianist, wide experience (professional), single, desires hotel work or as accompanist or teacher; also vocals. R. Dempsey, 44 Maple Ave., Franklinville, N. Y.

AT LIBERTY—Tympantist and drummer, thoroughly experienced in symphony, band, theater; capable of forming and coaching bands and drum corps. G. R. Stratemeyer, 1213 East 35th St., Baltimore 18, Md.

AT LIBERTY—A I violinist, all-round experience with cowboy and modern groups, wishes to join cowboy unit. R. Steele, 518 North Michigan St., Prairie du Chien, Wis. Phone: 455-J.

AT LIBERTY—Modern young drummer, all-round experience, desires spot in combo or big band; draft exempt; could read or fake; neat appearance; member of Local 802. Write or phone Al Belding, Jr., 1240 Herkimer St., Brooklyn 43, N. Y. Phone: HY 6-7669 evenings 6 to 8.

AT LIBERTY—Bass player, doubles on guitar, does vocals; 27 years old; experience with hill-billy and Western troupes; Western show clothes; Local 802 card; draft-exempt. Johnny "Slim" Seegers, 43 Lincoln Ave., Franklin Square, N. Y.

AT LIBERTY—Drummer, many years' dance band experience, member Local 802, desire club dates or steady weekends in New York area. Frank Gravina, 192 Oxford Terrace, River Edm., N. J. Phone: Hubbard 7-9077.

Podium and Stage

(Continued from page thirty-six)


Opera. The former's curtain raiser is *La Traviata*, the latter's, *The Barber of Seville*. . . A concert version of *Tosca* will open the season of the Austin Symphony Orchestra, conducted by Ezra Rachlin. . . The Duluth Symphony Orchestra will present the complete opera *Pagliucci* in concert form during the current season. The orchestra's conductor is Hermann Herz. . . *The Mother of Us All*, opera by Virgil Thomson, will be presented in concert form by the Town of Babylon Symphony Orchestra under the direction of Christos Vrionides. . . The Minneapolis Symphony Orchestra, conducted by Antal Dorati, will present in concert form Richard Strauss' *Salome*.

RETURN

Arturo Toscanini again mounts the N.B.C. Symphony podium for a series of concerts in the present season. . . Joseph Wagner has been reengaged for another season as conductor of the Orquesta Sinfonica Nacional de Costa Rica. . . His *The Story of a Princess* will be performed by the orchestra this year. . . George Szell will revive Strauss' tone poem, *A Hero's Life*, at the October 11th and 13th pair of concerts of the Cleveland Orchestra. The work has not been heard in that city for over a decade.

APPOINTMENTS

Frank Brieff has been appointed conductor of the New Haven (Connecticut) Symphony Orchestra. . . The New York Philharmonic-Symphony announces four appointments: Laszlo Varga will be the new solo cellist, Joseph de Angelis the new leader of the double-bass choir, John A. Schaeffer a new member of this section, and Leopold Rybb a new member of the second violins. . . Henry Cowell has become a member of the faculty of the Peabody Conservatory of Music in Baltimore.



"Superb" is the only proper word for this magnificent accordion — the crowning achievement of Bell for 1952. Custom-built by master craftsmen, it offers, literally, everything desirable in an accordion — striking beauty of line and performance in the finest Bell tradition.

It is truly, the one accordion for those whose choice is unrestricted.

BELL ACCORDION CORP. • 13 LAIGHT ST. • N. Y. 13



Intense tonal color...
Flexible dynamic shading...
in the new

Selmer C-T



Centered-Tone Clarinet

Now, more than ever before, the mark "Selmer" on a clarinet is justified as an uncompromising standard of musical and mechanical quality. The new C-T Model embodies a living Standard of musical quality now in its fifth generation.

Here alone you thrill to a more compact tone, beautifully centered around a core of intense tonal color. Undesirable spreading has been completely eliminated. Tonal emission is vastly more uniform through all registers.

Play the C-T! Compare it with any other clarinet in the world! We sincerely believe you'll agree that the Selmer C-T Model is the clarinet you must have for your own personal use.

Ask to try the C-T Model at your Selmer dealer's. Or write for free Centered-Tone Brochure. Address Dept. B-103.



First Prize Gold Medal awarded Selmer (Paris) Clarinet at the International Wind Instrument Competition—The Hague, Holland 1951

No other maker of artist clarinets can match the skill, experience, and resources of the Selmer organization.



Paris, France



Mantes, France



Paris, France



Elkhart, Indiana



THE S. HADDELEY
 CO. CARL GEBITS
 CHENEY MANE