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INTERNATIONAL • MUSICIAN •

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

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

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

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. XLIX February, 1951 No. 1

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MUSICIAN

From the
President's
OFFICE

The following correspondence is for the information of the members:

U. S. Department of Labor
Office of the Secretary
Washington, D. C.

Mr. James C. Petrillo, President
American Federation of Musicians
39 Division St., Newark 2, N. J.

Dear Mr. Petrillo:

Because of your real interest in the field of employment of the handicapped, I am happy to extend to you an offer of membership on the President's Committee on National Employ the Physically Handicapped Week. This invitation is extended in behalf of the President of the United States.

Committee membership is offered to organizations and associations who have an interest and real concern for the employment problems of disabled persons. The committee also provides membership to individuals whose outstanding accomplishments in the field of service to the handicapped have contributed in substantial measure to the goal of equality of opportunity in employment for disabled persons.

The program in behalf of our handicapped needs men of your experience and influence. I hope that an opportunity will present itself in the very near future for you to assume an important committee assignment.

Admiral Ross T. McIntire, chairman, and the Honorable Robert Ramspeck, committee vice-chairman, join me in inviting your acceptance of membership.

Very truly yours,
MAURICE J. TOBIN,
Secretary of Labor.

January 4, 1951

Office of the President, New York, N. Y.

Hon. Maurice J. Tobin
Secretary of Labor
Washington, D. C.

Dear Secretary Tobin:

I am most happy to accept your kind invitation to serve as a member of the President's Committee on National Employ the Physically Handicapped Week. Please convey to the President, as well as to Admiral Ross T. McIntire and the Honorable Robert Ramspeck my appreciation for the honor which this invitation has given to me.

The rehabilitation and employment of the physically handicapped are problems which have long been among the objects of my sympathetic attention. The musical world is one in which a great deal has been done along these lines. I shall be glad to do all I can to achieve greater utilization of the many skills possessed by these handicapped persons.

With my best personal regards, I am,
Sincerely yours,

JAMES C. PETRILLO,
President.

January 16, 1951

FEBRUARY, 1951

AFFAIRS OF THE FEDERATION

President Petrillo Elected to the American Federation of Labor Council

It is with pride that we report that, on January 22, 1951, in Miami Beach, Florida, our President was elected a Vice-President of the Executive Council of the American Federation of Labor, to succeed our late Honorary President Joseph N. Weber, who filled that position since 1929.

There is no custom or by-law requiring that when a vacancy occurs in the Council it should be filled from the same union. It just so happens that President Petrillo was picked for the position. The Council could have picked any president of any of 107 international unions and still have been within the law.

The American Federation of Musicians is honored in having its President elected by a unanimous vote of the Council, even though many candidates' names were presented. The American Federation of Musicians at this time wants to thank Mr. Tobin, General President of the Teamsters and Chauffeurs Union, for nominating President Petrillo, and Mr. Hutche-

son, President of the Carpenters' Union, for seconding the nomination, and the rest of the Council for their wonderful support.

There was general agreement that President Petrillo will fill this post with credit to the American Federation of Labor and to the musicians of the United States and Canada, whose leader he has been for the past ten years.

All musicians will be well aware of what it means to them to have at the service of the A. F. of L. Council President Petrillo's accurate and far-ranging knowledge of the entertainment industry, and the problems of those who are trying to make a living in it. The time which he will devote to the Council's affairs will also inure to the benefit of the musicians.

The Executive Council stands in much the same relation to the American Federation of Labor as does the International Executive Board to the American Federation of Musicians. The Council carries out the decisions reached by the annual Conventions of the A. F. of L. Its work is partly of an administrative, and partly of a policy-making character. The Convention frequently refers important resolutions to the Council for study and action. If unforeseen issues arise between Conventions, it is the duty of the Council to deal with these problems, in the light of the general principles and policies of the A. F. of L.

The Council speaks for the oldest and strongest labor body in this country. The 8,000,000 members of the A. F. of L.—a membership which makes the organization the largest free trade union body in the world—look to the Council for leadership.

Personnel. The A. F. of L. Executive Council consists of fifteen members; the President and Secretary-Treasurer of the Federation, ex officio, and thirteen vice-presidents elected by roll-call

(Continued on next page)

CONVENTION NOTICE

The 1951 Convention of the American Federation of Musicians will be held at the Commodore Hotel, New York, N. Y., during the week of June 4th. Full information regarding hotel arrangements will be transmitted to the locals with the Official Convention Notice and will also be published in the next issue of the *International Musician*.

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

For the information of members, a letter of acknowledgment from the President is given herewith:

Office of the President

570 Lexington Ave., New York 22, N. Y.

January 17, 1951

Mr. F. Kitson, Secretary
Musicians' Union of Australia
122 Castlereagh St., Sydney, Australia

Dear Mr. Kitson:

First, I should like you to convey my personal greetings to the officers and members of the Musicians' Union of Australia.

However, the purpose of this letter is to express my deep thanks for the beautiful sheepskin rug that you, your officers and members sent to me. It is a gift that I shall always cherish. I want you all to know that I deeply appreciate the sentiments behind it.

Fraternally yours,
JAMES C. PETRILLO,
President.

International Musician

FEBRUARY, 1951

From the President's Office.....	5
Affairs of the Federation.....	5
Music Outlook.....	7
With the Bandmasters.....	9
Music in Colorado.....	10
Speaking of Music.....	12
Podium and Stage.....	13
Armstrong Still King.....	14
Local Highlights.....	16
Old-timers Still Going Strong.....	18
With the Dance Bands.....	17
Over Federation Field.....	19
Official Proceedings.....	19
Baritones and Basses.....	20
Modern Harmony—Cesana.....	22
Techniques of Percussion—Stone.....	25
Official Business.....	35
Defaulters List.....	40
Unfair List.....	44



FOR HE'S A JOLLY GOOD FELLOW—James C. Petrillo, President of American Federation of Musicians, center standing, was elected Vice-President of the American Federation of Labor Executive Council at Miami Beach January 23. A glad hand and a song for the new member was offered by (l. to r.) Vice-President Daniel L. Tobin of Indianapolis, President of the Teamsters and Chauffeurs Union; President Petrillo; Vice-President William L. Hutcheson of Indianapolis, President of the Carpenters' Union, seated; and William Green, President of the AFL. —Associated Press Photo.

(Continued from preceding page)

vote at the Convention. The present members of the Council are:

President: William Green.
Secretary-Treasurer: George Meany.

Executive Council

- Wm. L. Hutcheson, President, United Brotherhoods of Carpenters & Joiners of America
- Matthew Woll, President, A.F.L. Union Labor Trades Department.
- Geo. M. Harrison, President, Brotherhood of Railway & Steamship Clerks, Freight Handlers, Express & Station Employees.
- Daniel J. Tobin, President, International Brotherhood of Teamsters, Chauffeurs, Warehousemen & Helpers of America.
- Harry C. Bates, President, Bricklayers, Masons & Plasterers International Union of America.
- Wm. C. Birthright, President, and Secretary-Treasurer, Journeymen Barbers, Hairdressers, Cosmetologists & Proprietors' International Union of America.
- Wm. C. Doherty, President, National Association of Letter Carriers.
- David Dubinsky, President, and Secretary-Treasurer, International Ladies' Garment Workers' Union.
- Charles J. MacGowan, President, International Brotherhood of Boilerworkers, Iron Shipbuilders & Helpers of America.
- Herman Winter, President Emeritus, Bakery & Confectionery Workers' International Union of America.
- Dan W. Tracy, President, International Brotherhood of Electrical Workers.
- Wm. L. McFetridge, President, Building Service Employees' International Union.
- James C. Petrillo, President, American Federation of Musicians.

(Continued on page nine)

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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 JUNOLE
CHARMAINE
CLOUDS
COQUETTE
DARKTOWN STRUTTERS' BALL
DON'T GET AROUND MUCH ANY MORE
DOODLE-DOO-DOO
DOWN AMONG THE SHELTERING PALMS
BLUESIE'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
RUPPIN' 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-TISSET 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

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The Best Export

Permanent music is a country's best cultural export. The Israel Symphony Orchestra, now on tour in the United States, has had a striking history. Its first concert, at Tel Aviv in 1936, was conducted by Toscanini; its first in Carnegie Hall, in 1951, by Koussevitzky. The orchestra kept on playing all during the Israeli war with the Arab States. The buses in which the players traveled were often under fire. In Jerusalem, when the siege was at its height, the men of the orchestra got used to repeating movements of symphonies which the audience were unable to hear because of heavy artillery fire.

How can so poor a country afford a symphony orchestra?

"We can't afford to be without one," is the answer of Israel's government—which speaks for the people.

It is natural for Israel to take this view. They remember the Song of Deborah and their second king, David, who was a harpist and one of the world's great poets.

Music by Outlook

What's in store for music and musicians as we swing into full stride on defense?

Several thousand up-and-coming younger musicians will be in the armed services. It's to be hoped that the commandants make some use of their musical skills to keep up the spirit of the boys themselves. A brass or woodwind man can lose his lip skill pretty fast if he gets no chance to blow that horn.

By late spring look for a heavy run on portable instruments that will serve to accompany camp singing: guitars, banjos, harmonicas, accordions—yes, and ukuleles.

We have been accused of being a nation of spectators, but it does seem that we ought to be able to arrange things so that the boys could build their own camp entertainments.

The World War II army manual on "Soldier Shows" would give a good start. It tells how to write gags and deliver them; how to m.c. a smoker; how to build up the acts for a homegrown revue—and how to mix and pace them.

From these ABC's of the showman's trade, the manual goes on to give plans and drawings for building a stage, rigging a curtain and

lighting board. The directions are keyed to the supplies and materials which are available on an army post—even on an outpost.

There are many good practical hints on how to handle the instrumental music for these soldier shows. The emphasis is on the rhythm instruments. Where there is a camp orchestra under way, the manual gives full directions on the staging of revues, musical comedies, even operettas—with guidance on where to locate scripts and scores, complete with parts and "ideas."

The *International Musician* plans to run lists of musicians in the armed services, as fast as they send in their addresses. The boys will be grouped by camps so that they can get in touch with each other and so that the morale officers will know who plays what.

NOT SO FUNNY

In the last six months, serious music on the radio networks has been doing a vanishing act—or else, like the Cheshire cat, turning up in strange places.

The Columbia Broadcasting System has abolished its symphony orchestra, replacing it with a utility group to handle jazz, salon, and serious music.

The American Broadcasting Company has reduced its live classical music by thirteen hours a month, a big drop.

The National Broadcasting Company has moved Toscanini's orchestra from its six o'clock Saturday evening spot to Monday at 10 P. M., at the same time ousting the symphony group from Studio 8 in the RCA Building (pre-empted for television) and shifting them to the old Manhattan Opera House down on 34th Street. No audience is permitted in this new location.

The broadcasts of the New York Philharmonic have been shifted from their time-honored place in the radio schedule—three o'clock Sunday afternoon—to one o'clock Sunday afternoon; and they are no longer given as live performances, but are heard on transcription a week late.

Why is serious music being pushed around?

That's anybody's guess. As Doctor Johnson said: Actions are visible, motives are secret.

Certainly the networks cannot plead that dread disease, lack o'

The network told him they're shifting from Bach to Bebop



money. Their television time sales alone almost doubled their profits in 1950. NBC has upped its time-sale rates seven times since June.

NBC's parent company, RCA, made \$44,000,000 profits in 1950, 177 per cent of its 1949 earnings. Its net return on capital in 1950 was around 21 per cent.

CBS's 1950 profits were more than one-and-a-half times those of 1949.

ABC pulled out of the red, earning a half-million clear in 1950.

Whatever their motives for giving the stepmother treatment to symphonic music, the networks are out of line with radio policy elsewhere in the English-speaking world. The British Broadcasting Corporation and the Canadian Broadcasting Corporation have both stepped up their time allocations for symphonic music for the coming year.

The Voice of America, the State Department's radio arm, also is planning more broadcasts of American serious music.

Their program-builders realize that it's the top story of a country's culture which is visible—and audible—abroad.

Symphony orchestras, opera organizations, and ballet companies form the top story of our musical culture. It would seem that it might be good public policy for the networks to co-ordinate their handling of symphonic music with the radio policies of our Allies and the Voice of America.

WHO'S SORRY NOW?

A quarter-century ago 29,000 musicians employed in silent-film theaters were thrown out of work overnight with the advent of sound-track on film.

Now 17,600 movie theater proprietors and 3,000 radio station owners are worried over the threat of television.

Technological change thus looms as a nemesis for the same interests which have profited most heavily from mechanized music.

A MIXED BLESSING

While it cuts in on the movies and the radio audience, is TV a boon to the musician?

The cartoon on this page is not all comedy for the musician. It

has some grim overtones. For it suggests all too clearly that a few men playing in a network originating station can take the place of many who would otherwise be needed in local TV stations—were it not for the coaxial cable or microwave relays which carry the program half-way across the country—and will carry it clear across by the middle of 1952.

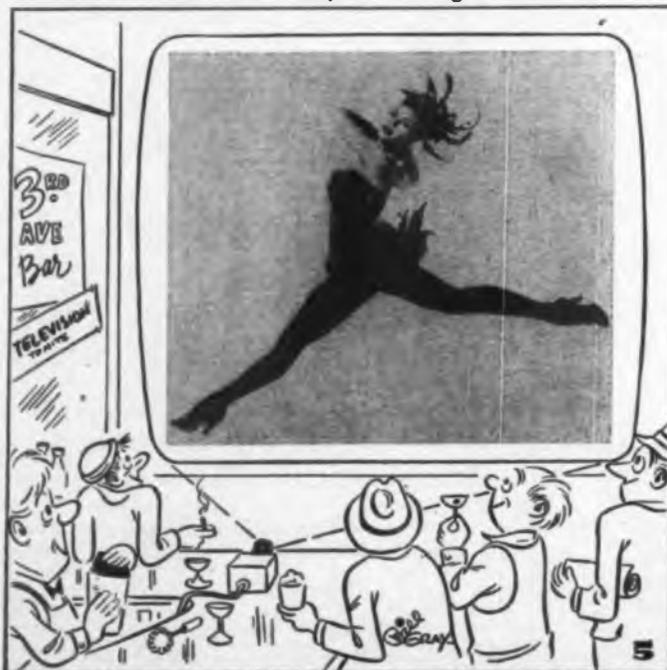
Also, TV is making increasing use of films and kinescopes.

A kinescope is a special type of film made by placing a movie-camera close up to a small viewing screen fed from the monitoring board in a TV station, permitting a film-record to be made of the program going on in the TV studio.

THE OLD TIMER ON TV: "I've often played for 'Ten Nights in a Bar-room' but this will be the first time I've played 10 thousand bar-rooms in a night..."



"...and, incidentally, it strikes me, burlesque is a lot better now that they're calling it ballet."



MEN NOT AT WORK
Naturally, it is important to the musician who performs in the TV studio, or who helps put sound-track on TV films, to make sure that these films and kinescopes are not re-used without further payment to the musicians' organization, as an offset for the loss of work entailed by this new way of utilizing mechanized music.

For the composers, orchestrators, and copyists who prepare the music for films to be used on TV, it is essential to make sure that the sound-track be re-used only with the original film, after proper further payment; and that there be a strict prohibition against the sound-track being stolen and "dubbed" onto another film.

PAY SCALES ON TV

Ordinarily a musician's scale of pay is determined to a considerable degree by the size of the "gate" and by the profits which the promoter of entertainment ventures featuring music can make out of the musicians' services.

Clearly, musicians cannot expect to peg their pay scales on the cost-of-living index or productivity (increase in output per man-hour), as the auto workers do.

But it would seem reasonable in the case of TV, to take some account of the size of audience reached, as measured by the increase in number of sets; or, perhaps more practicably, by the increase in time-sale rates charged by the TV stations and networks.

ENFORCING FCC POLICY

What should be the size of the offset payments to be made to the musicians' organization—and those of the other crafts involved in making films or kinescopes for TV?

It might be well to take into account the policies of the Federal Communications Commission, which has long urged that local radio and TV stations should utilize more local talent, and give locally originating programs.

The offset royalty payments, in order to mitigate technological unemployment, should be sufficient to make live talent fairly competitive with films and kinescopes on TV.

Note: The dancer in the adjoining picture is Colette Marchand, as she appeared in the Ballet de Paris' number, "The Boiled Egg."

THE AMERICAN Bandmasters' Association annual convention meeting on March 8th, 9th, 10th, and 11th in Washington, D. C., will have as its principal theme "Music in the Armed Forces," so President Harold B. Bachman of the Association wires us from the University of Florida at Gainesville, where he is in charge of the University Band.

The daytime program will consist chiefly of visits to each of the service bands stationed in Washington, and of visits also to the Army, Navy, and Air Force Band Schools. In the evenings, there will be concerts in which the four service bands will participate under the leadership of some of the country's best known concert-band conductors, who are prominent members of the American Bandmasters' Association.

There will be reports on the work of the Association in improving the repertory for concert and military bands, a task in which the organization has made great strides during the past few years. The repertory for martial music is much the richer for the efforts made by the leaders in the A. B. A.

Our readers will recall the recent series of articles in which we presented, in the words of the official chroniclers, the stories of some of the older bands in the United States and their proud record of service in the various wars in which this country has engaged.

The American Bandmasters are indeed meeting at a time when the place of music in our defence scheme is very much to the fore; and we shall try to bring our readers a full account of their proceedings in our April issue.

OUTSTANDING work of the year for the bandsman is Erik Leidzén's *An Invitation to Band Arranging*.^{*} This is a work which lives up to its title: it delights as it instructs. Leidzén has an easy-going conversational style, but he covers the ground in thorough fashion, from the rudiments of the march up to the complications involved in transcription for band from symphonic forms. While this veteran composer and arranger for band is writing primarily for the apprentice, the book can be read with pleasure by the expert, who will enjoy watching Leidzén's artful and humorous way of leading the student on from one stage to another.

Designed primarily for "budding arrangers" who intend to study the subject with or without the aid of a teacher, Mr. Leidzén accomplishes in an effortless way what many confusing, voluminous texts have failed to do. It is pedagogically sound, for the author has taken nothing for granted and has anticipated every problem from method of study to detailed analyses of instruments of the band. He has done away with the excess baggage of illustrative passages, pictures, footnotes, etc., and provides one model from which the student does all his experimental scoring.

This does not limit the student's scope, as one might suspect, but for all practical purposes reduces the learning process to its simplest form. His realistic approach precludes all the magic of "genius," for Mr. Leidzén feels that "midnight oil, sweat of the brow, and elbow grease" are the essentials for learning arranging—a very practical theory.

—D. R.

* An Oliver Ditson edition, Theodore Presser Co., Bryn Mawr, 1950. \$5.

With the Bandmasters

KEEP IN TOUCH WITH US

Musicians entering the armed services, at the same time they notify their Local Secretaries of their change of address, are invited to send in to the Managing Editor of the *International Musician*, 39 Division Street, Newark 2, N. J., a letter or postcard giving the following information: Name. Local No. Instrument. Home address. Branch of service. Address in service.

It happens that our Managing Editor, S. Stephenson Smith, was a consultant to the Special Services during the last war, and helped to write the army manual on Soldier Shows. I have asked him to keep track of what musicians are doing in the services by way of participating in camp music and shows, and I should be glad if you would write him news about such participation, inclosing where possible glossy pictures with names of musicians on the back, from left to right.

—Leo Cluesmann.

THE Mitchell Municipal Band, Local 773, under the direction of Joseph P. Tschetter has been very active this past year. Mitchell, South Dakota, and the neighboring towns have heard fifty concerts by this group in 1950. They have appeared at fight cards, basketball games, parades, baseball games, concerts in Mitchell, and during Corn Palace week and State Fair at Huron. The group has contributed a great deal to the entertainment of the community with its active life wherever required. Joseph Tschetter, their director, is also active in the local, having been re-elected for his thirty-first year as Secretary-Treasurer.

Sousa Festival at the University of New Hampshire

DR. FRANK SIMON conducted the University of New Hampshire Band on Sousa Day, January 13th. This was the first clinic of its kind to be held anywhere. The eighty-eight-piece University band demonstrated the showmanship patterns, tempi, and special Sousa touches which do not appear on printed scores. Also present to provide authentic information were Sam Harris, solo clarinetist with the Sousa Band, and August Helmecke, drummer with the Sousa Band. Dr. Simon had been cornet soloist with the band, and is now music educator at Cincinnati Conservatory of Music. The day was devoted to two clinic sessions, an informal reception, and finally the formal concert, with the University band playing excerpts from Sousa's operas, solos for cornet and violin, one of the Sousa Suites and several novelties, as well as many of the marches.

Note: Dr. Edwin Franko Goldman tells us, as we go to press, that a new edition of Sousa's best-known works is in the press at the Theodor Presser Company, with the drum parts marked by "Gus" Helmecke in accord with Sousa's own directions, and the clarinet parts similarly edited by Sam Harris.

BANDMASTER Peter A. Cavallo and his Symphonic Band appeared as the official band of the Chicago Fair of 1950. The band has been a unit since 1916 and is made up almost entirely of Chicago musicians, some of whom have been with the band for thirty-



Peter A. Cavallo

five years. After a successful first venture in St. Louis, the band traveled, playing cities in the Middle West and fairs and expositions in the United States and Canada. They have been heard coast-to-coast on the radio and world-wide on transcriptions of the World Broadcasting System. Mr. Cavallo features band arrangements of vocal numbers. For example, in the rendition of the sextet from *Lucia di Lammermoor*, the voices become the cornet, alto cornet, two tenor trombones, the baritone sax, and a euphonium. The bandmaster, Peter A. Cavallo, began his career as a musical director in a variety house and, parallel to his band activity, continued working in the theater. Today he is the house musical director of the Shubert Theatre in Chicago.

President Petrillo

(Continued from page 62)

Meetings. The Council meets four times a year. The summer session, usually held in August, is devoted to the drawing-up of the extensive report which the Council makes annually to the Convention. The other three sessions, spaced during the year, are devoted to the general affairs of the Federation, including jurisdictional disputes, as to which the Council acts in a quasi-judicial capacity. It should be added that the members of the Council, other than the President and the Secretary-Treasurer, are unsalaried, receiving only their expenses for these meetings.

Public Opinion. The Council, as spokesman for the majority of trade-union members in the United States, is naturally concerned with public opinion. The A. F. of L. has always held to the principles of voluntary co-operation and mutual aid, as over against any kind of coercive or collectivist set-up. It has always upheld the idea of fair, competitive enterprise as best for American workers, and has trusted to the economic and political strength of its members to gain the legitimate ends of Labor: justice on hours, wages, working conditions, and the right to full employment. In politics, it has held to Samuel Gompers' policy of rewarding its friends and defeating its enemies, regardless of party.

The Council is alert to every opportunity to present Labor's case—and Labor's views—to the public, and its considered pronouncements on public policy gain substantial space in the leading newspapers of the country.

To sum up, then: President Petrillo has been called to serve on one of the significant policy-making bodies, not only for Labor, but for the whole country. And according to the Constitution of the A. F. of L., he is expected to represent and legislate not only for his own fellow-unionists, but for the whole membership of the American Federation of Labor.



THE DENVER SYMPHONY ORCHESTRA

IN 1949 when Dr. Albert Schweitzer, famous organist, authority on Bach and humanitarian, was persuaded to come from his missionary post in French Equatorial Africa where he had been serving the sick for thirty-eight years, it was not the sky-scrapers of New York nor yet the maze of the Washington Pentagon which called him. Instead he headed toward the small town of Aspen, Colorado, to deliver an address at the Goethe Festival held there.



Saul Caston

When Jose Artega y Basset, Spain's greatest living philosopher, sailed to America that same summer, his one goal was this valley nestling in the Rockies at a bend in the Roaring Fork River. During that summer and summers since have come others of the world's great—composers, men of letters, leaders in contemporary thought—to Aspen, home of humanistic endeavor, forum of philosophy, center of music.

Throughout Europe and America, opera lovers who wish to satisfy their urge for natural beauty while they revel in music have been heading, now for over ten years, during the summer months, for a miners' ghost-town restored to life—Central City, Colorado. Chamber music lovers who want to hear contemporary American works performed by the ablest of instrumentalists mark on their summer itinerary

"Colorado Springs," for there during the Colorado College Music Festival they will have their wish fulfilled.

At Red Rocks Music Festival just out of Denver—here's a "stadium" 250 million years old, hewn as it is out of the mountain's very heart!—the greats of the world of music foregather. And in Denver itself the Denver Symphony, of major orchestra status, gives twenty winter concerts for adults and eight for school children. It has brought honor to the whole Rocky Mountain territory by playing in surrounding cities and appearing in nation-wide radio programs.

What manner of State is this which extracts veins of pure music from its valleys as it once extracted veins of pure gold from its mountains, which grows art along with twenty-four varieties of cacti, which reaps culture in its summer festivals as it reaps from sun and mountain and stream some of the most beautiful scenery the United States is blessed with?

Denver—in fact a large part of Colorado—was populated by one of the greatest mass migrations of history when the 1859 "Pike's Peak or bust!" watchword lured young Americans westward. Even the year before that it had begun its musical career, with the freighting of a piano over the Indian-infested Santa Fe Trail to the rough mining camp in the Rockies. In the gambling saloons of the gold rush town musicians drew customers and covered the shouting at the bar and gaming tables by playing on banjo, fiddle and jangling piano and singing lustily "Lily Dale," "Oh, Susanna," and "Sweet Betsy From Pike." At the Denver House—

Citizen Horace Greeley called it "The Astor House of the Gold Fields"—orchestra leader Jones and his men had their music interrupted periodically by gunfire that sent them diving for shelter behind a low iron-plated enclosure.

Music in

Back they were, though, in their seats at the last shot (lest the guests disperse) singing:

Ha, boys, ho!
Ain't you glad you're out of the wilderness,
Ain't you glad you're out of the wilderness,
Ha, boys, ho!

With this background of dangerous living, it is fitting that the one song the State indisputably lays claim to is "There's a Hot Time in the Old Town Tonight," said to have been first crooned by Mammy Miranda, a town character of Cripple Creek. A Colorado regimental band arranged and adapted it during the Spanish-American War and it was carried throughout the country by soldiers on their return from the Philippines.

In 1866 Denver's first choral society was formed, the Denver Musical Union. It sang Handel's "Esther" in 1872, said to be the first cantata sung west of the Mississippi. In 1880 the city set aside \$2,500 for summer concerts in the parks, an institution which has since been maintained.

In 1881 the Denver Opera Club came into being and the following year the State's first native opera was put on—"Brittle Silver," score by W. F. Hunt and words by Stanley Wood, its theme, "jumping" mine claims.

The next year Frank Damrosch—he had come to Denver a few months before as a young man of twenty to "seek his fortune"—united the scattered members of the New Choral Union, and oratorio presentation became a regular thing in the city. When he directed "The Messiah" he secured twenty-five players from the Tabor Grand Opera House—among them a young clarinetist, Joseph N. Weber, even then thick in discussions with his fellow instrumentalists regarding the founding of a national musicians' union. Other players were secured from the Ladies' Orchestra of that city, one of whose members was violinist Gisela Liebholdt who three years later became Mr. Weber's wife.

Forerunner of today's Denver Symphony Orchestra were the Friday afternoon concerts by the "Viennese Orchestra" conducted by Ferdinand Stark of the Elitch Gardens within horse-

INTERNATIONAL MUSICIAN

COLORADO

Greeley
 Boulder
 Central City Denver
 Aspen Leadville
 Grand Junction
 Cripple Creek Colorado Springs
 Pueblo

and-buggy distance of Denver. Stark was later succeeded by Raffaello Cavallo who moved the orchestra to the Broadway Theater. By 1910, he had persuaded friends to back him and with the proceeds had enlarged the group to symphonic proportions. The Philharmonic Orchestral Association was formed in 1912—its aim to “inculcate a love of fine music,” its conductor, Horace E. Tureman. The impact of the first World War put an end to this project. The urge was still there, however, and on November 6, 1922, the Denver Civic Symphony of ninety players gave its first concert, Tureman on the podium, admission ten cents per person. The Denver Symphony evolved from this group in 1934 and continued under Tureman's baton until in 1943 ill health forced his retirement. In 1945 the present conductor, Saul Caston, took over. Since that time the Denver Symphony has given concerts not only in its home city but in the area about as well.

The first open-air opera series was presented in Denver in 1934 and has since become an annual offering. The three evening performances in Cheesman Park each July are attended by thousands.

Colorado

You could go mule-back—as they did often enough in the old days—the twenty-five or so miles to Central City. The “Gregory Lode,” discovered there in 1859, petered out in a matter of a few years. But another bonanza had more lasting qualities. Early in 1860 Central City erected a crude theater of logs where Welsh and Cornish diggers held their “Singing Societies.” When in 1874 fire levelled the building, it was rebuilt with walls four feet thick from the stone of the mountains around. Now season after successful season opera series were enjoyed until dwindling population forced their cessation for a time. Then in 1931 began a restoration—and the creation of a center for opera lovers the world over. Here each summer the great operas are performed by the world's great singers.

Fifteen miles out of Denver, the Red Rocks Music Festival includes a six-week series of seven concerts. In 1950 the Ballet Russe de Monte Carlo appeared there. Stravinsky has been piano soloist with the Denver Symphony under Mr. Caston and other eminent soloists have performed.

In a setting quite as beautiful as Colorado Springs, the eight-week-long Colorado College Music Festival draws chamber and symphonic music lovers as well as those particularly interested in the current American musical output. Last summer's series offered a concert of contemporary American works. The coming summer will find Arnold Schoenberg heading the music school faculty and contributing to the summer series. His monodrama, “Erwartung,” for one woman singer and orchestra, will be featured.

The Colorado Springs Symphony Orchestra, directed by Frederick Boothroyd—he went there twenty-five or so years ago on the doctor's orders to “enjoy the remaining time allotted him,” and has been enjoying himself to the full ever

since, building up this orchestra—also contributes generously to the musical life of college and community.

Other orchestras flourish north and west. The Greeley Philharmonic merged with the community Concert Series, is cited in that town's prospectuses as “making this a musical center long the envy of the northern Colorado towns.” Horace Jones is its conductor. The Fort Collins Symphony, conducted by Will Schwartz, presents both home and out-of-town concerts. At Boulder the University Symphony Orchestra is the special pride of that school's music department. (The opera “Down in the Valley” was put on there recently.) The Pueblo Civic Symphony, organized during the summer of 1928, has been conducted through the twenty-two years of its existence by Raffaello Cavallo—he came to Pueblo from Denver in 1928. It now numbers seventy-six musicians, presents six evening concerts and three afternoon concerts (for children) a season. As home of the Colorado State Fair, Pueblo also boasts an official State Fair musical organization, Charlie Quaranta's Cowboy Band, which has performed for the festivities for fifteen consecutive years.

Pueblo is particularly proud of the encouragement it offers its young in the field of music. Some 500 boys between the ages of eight and sixteen are enrolled in the Phillips Crusaders Boys Band, now in its twenty-sixth year. L. E. Smith and Ralph E. Wagner, members of Local 69, and owners of the Phillips Music Company, are its sponsors. Its parents' organization meets once a month to direct the policies and decide on the schedule. Mr. Smith also directs the Municipal Band.

Then at the annual Spring Festival held in Pueblo, some 2,500 students foregather for musical contests. Students in high schools throughout the State send delegates. Local 28, Leadville, announces with satisfaction, “We have one of the finest high school bands in the State, winning top honors in various competitions. They play for festivals, parades, ball games and concerts, but never in competition with our Union music.” Leadville's local also sponsors youth dances.

In Grand Junction the music program of the public schools includes orchestras and bands, and the Western Colorado Band and Orchestra tournament is centered there.

Both brass bands and dance bands flourish throughout the State. The Denver Municipal Band gives free summer concerts at City Park. In Pueblo band concerts are presented with the



COLORADO COLLEGE SUMMER QUARTET—(l. to r.) Frank Costanzo, Louie Persinger, Ferenc Molnar, Luigi Silva.

assistance of the Music Performance Trust Fund. In Leadville ten or so dance bands make life gayer for its residents. George Morrison of Denver, who composes as well as conducts, has toured with his orchestra throughout the country and even abroad.

No State takes greater pride in its native sons and daughters who have “made good”: conductors Paul Whiteman and Edwin McArthur; composers Harl McDonald, Miriam Gideon, John H. Gower, Monsignor Joseph Bosetti, and Henry Houseley, the latter founder of the American Guild of Organists. Houseley was for thirty-seven years organist at St. John's Cathedral in Denver. Rubin Goldmark, when his health failed, went to Colorado, and, on recovering, founded the Colorado College Conservatory. Mark Wessel has been professor of piano and composition at the University of Colorado. Antonia Brico, conductor, has taught at Colorado Springs College. Charles Wakefield Cadman, too, lived in that city, and his Indian opera, “Sunset Trail,” had its premiere there.

Students of Indian music travel to Denver, if for no other purpose than to witness the Sun Dance and the Bear Dance of the Southern Ute Indians performed each year at Ignacio. But it is not for songs of these people that the State is especially noted. It is rather for the festivals of modern music and up-to-date opera, performed in the State's own valleys yet listened to by audiences from every corner of the globe.

—Hope Stoddard.

CHARLIE QUARANTA'S COWBOYS—OFFICIAL COLORADO STATE FAIR BAND



Heifetz Plays Walton

WE WISH that all solo virtuosi appearing with symphony orchestras would take a leaf from the book of Jascha Heifetz. A strong enough individualist on the recital platform, he knows, better than most, how to step in the framework of a great concerto and keep his place there. For while a concerto should and does offer opportunity for virtuoso display it is primarily an epic dialogue between soloist and orchestra.

Exactly this balance between solo and orchestra was achieved by Heifetz at the January fourth concert of the Los Angeles Philharmonic orchestra when he was heard in William Walton's concerto for violin and orchestra, a work composed for him in 1939. We had always thought of it as somewhat formless. Mr. Heifetz invested it with breadth, authority and complete cohesion.

For the final number on the program he played Glazounov's Concerto in A Major, a piece whose lightness made good contrast with the more serious work of Walton. It is one of the few concertos which make a good end to a program.

Alfred Wallenstein exhibited his usual talent for presenting old faces in their proper places. Thus he preceded Walton with the Third Leonora Overture and Glazounov with Debussy's *La Mer*. As for the orchestra, their best has come up for daily wear this season. —P. A.

Plays With Music

TWO OF the current offerings in the dramatic field on Broadway at the moment are getting an assist from music: *King Lear*, which has the help of Blitzstein, and *Ring Round the Moon*, which enlists Poulenc. Since the plays are totally different in character, the music too plays a different role in each of them. Blitzstein's music is haunting and strange as befits the somberness of the Shakespearean work, although it gets a little too weird in the jester's songs, which should, after all, be suitable for singing. Anouilh has written a gay comedy, with light overtones of social commentary, but both the music of Poulenc and the curtains of Raoul Dufy are rather colorful mood-pictures of the period. —lea

Duke Ellington at the Met

THE night of January 21st was a memorable occasion in the history of music. The Metropolitan Opera House in New York was host to Duke Ellington and his orchestra. Only once before has jazz music ever touched the glittering interior; and that was in 1944, when the *Esquire* All Stars took over the stage.

For the record, Duke Ellington and his aggregation were fully worthy of the stage they graced. The program was varied and delightful, ranging from the ever-popular *The Mooche*, the currently popular *Love You Madly*, to the musically descriptive *Harlem*, and the new composition *Controversial*. These were not all. As usual the program ended with the Duke himself at the keyboard, playing a medley of his most popular song hits. The outstanding in-

strumentalists were featured—such men as Lawrence Brown, Ray Nance, Johnny Hodges, William "Cat" Anderson, and Harry Carney. There were vocals by Yvonne and Al Hibbler, and dancing by Peter Green, Julian Swain and Ann Henry in the *Threesome* section of the *Monologue-Threesome*, another of the new works presented that evening.

It is hard to choose, with such a wealth of music, just what was best. *Harlem* was most successful in achieving mood music. *Later*,

Speaking of Music

the first part of the new *Controversial*, might attain more important dimensions when the musicians are more familiar with it and do not handle the music as if they were touching cobwebs. And everyone relished Duke Ellington whenever he sat down at the piano. —lea

Bernardo Segall

PLAYING twentieth century music, Bernardo Segall completed his third concert at Town Hall in New York. He is an excellent musician, with warm feeling for the music and its tonal quality. Especially interesting were the exciting Suite for Piano of Bela Bartok, and the amusing, and too-rarely heard Sonatine Bureaucratique of Erik Satie, the mad genius. To all his selections Mr. Segall brought intelligence and variety, showing his complete understanding of such varied fare as Scriabin, Debussy, Stravinsky and Albeniz. —lea

An Evening of Flute Music

DORIS ANTHONY, flutist, gave a performance as taxing as anything that we have heard on the Los Angeles concert stage. On the stage every moment during a long program of music for flute, she exhibited throughout a beauty of tone and a comprehension of style which one finds usually only in the most mature artists.

The program began with Beethoven's *Trio in G for Piano, Bassoon and Flute*. There followed Roussel's *Three Pieces for Flute and Piano*, ideal flute music which gives the performer opportunity to prove the capacity of his instrument for tonal warmth. Following its heavenly rightness, the next number, Prokofiev's *Sonata in D Major for Flute and Piano*, seemed a bit of a tour de force but Miss Anthony caught its somewhat brittle style and carried it off well.

After intermission, Miss Anthony and Robert Turner, her very competent pianist, were joined by Michel Penha, cellist, and Margery McKay, a young soprano of great dramatic sensibility, for Ravel's *Three Madagascar Songs for Flute, Cello and Piano*.

There followed Telemann's *Suite for Flute and Strings* which Miss Anthony directed adroitly

as she played. The ensemble for this was completed by Jacques Gasselin and Amerigo Martinelli on violins, Harry Rumpfer, viola, and Carol Rosenstiel, harpsichord.

This program opened the spring Evenings at the Roof series. —P. A.

"Lefty" Paray

THAT "AS busy as a one-armed paper hanger" will forever henceforth read to us as "as busy as a one-armed orchestra conductor"—and we hold in our mind's eye as we read it the picture of Paul Paray as he conducted the Philadelphia Orchestra on January 16th at Carnegie Hall, New York. The preliminary announcement that earlier that week he had fallen on the ice and broken his right wrist resigned us to listening to what we decided could not possibly be a concert up to his standard. But we didn't know Paray. When we saw him turning with pivot rapidity, bobbing his head, humping his shoulders, swaying his body and flinging his left hand in every direction at once, we realized here was a man that could flip liability into asset as easily as you'd flip a buffalo nickel.

Vibrant and terse was his Mozart—but Mozart, especially his Overture to "The Magic



Elsa Hilger

Flute," almost taking care of itself that was Beethoven's "Pastoral" was the severer test and Paray passed it with flying colors. The first movement's benignity came from an orchestra sure of itself and of its conductor. And that exuberant crescendo in the third worked into its storm as dramatically as we had ever heard it. No

shall we soon forget the short but mighty cell theme played by first chair cellist Elsa Hilger.

In the Ravel work the double basses had a delightful time with glissandos. The whole orchestra had a delightful time with the all-out burst of sound at the close. They and the conductor both got cheers for that one.

Ever since we saw Mickey Mouse portray the Sorcerer's Apprentice in *Fantasia*, we have taken it for a basically humorous spiel. Paray evidently believes so, too, the way he brought out the tiny spaced notes, the lugubrious *umpha-scrooching* down his whole body to get the way he let a horn toot just loud, just soft and just naked enough.

At the end when the audience strenuously applauded, the orchestra by itself refusing to stand made Paray take the bows. He merited them, all right. But his comment on the orchestra was sound: "The orchestra is so flexible so responsive, that if necessary I could conduct with my nose." —H. E. S.

CORRECTION

PHOTO CREDIT: We neglected to credit the photograph of Oscar Brand, which appeared in the January issue of the International Musician. The photograph was taken by Hermann Leonard, and we are sorry for this oversight.

INTERNATIONAL MUSICIAN

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MUSICIA

APPOINTMENTS Dimitri Mitropoulos has been re-appointed conductor of the New York Philharmonic-Symphony for the next two years . . . The San Antonio Symphony will be conducted next year by Victor Alessandro . . . Charles Munch, director of the Boston Symphony Orchestra, will be at Tanglewood this summer for the Berkshire Festival, for the first time sharing the conductorship there with Serge Koussevitzky. The orchestra's summer school will open the Festival July 7th with three weekends of concerts by an orchestra of chamber proportions . . . Efrem Kurtz, conductor of the Houston Symphony, has been re-engaged for a two-year period.

ANNIVERSARIES Commemorating the fiftieth anniversary of the death of Giuseppe Verdi, that composer's *Mozzi Requiem* was presented on January 28th by the Dallas Symphony Orchestra conducted by Walter Hendl . . . The National Orchestral Association, New York, is now observing its twentieth anniversary season . . . John Alden Carpenter, who will be seventy-five on February 28th, will have his music performed by the Chicago, St. Louis and Indianapolis symphonies. Rafael Kubelik will lead the Chicago Symphony in *Skyscrapers* and a newly revised version of *The Birthday of the Infanta*.

BEGINNINGS The San Diego Symphony Orchestra, a full-time professional aggregation, has come into being. Its conductor is the thirty-six-year-old Leslie Hodge who was conductor of the Guadalajara Symphony in Mexico for several years, and conductor of the San Diego Sinfonietta. At the first concert in December, Dr. Alex H. Zimmerman, president of the Philharmonic Society, told the audience, "This is a community project and we want and need your help. It will take everyone, from every walk of life, to put this orchestra and this concert series over."

CAMPAIGN A twenty-four-hour marathon broadcast in a department store display window of Seattle raised \$14,500 for the Seattle Symphony Orchestra. Whoever of the crowd surrounding the window waved a one-dollar bill was invited into the makeshift studio. Among the entrants were two cub scouts, flush with \$10.25 raised from a door-to-door canvass, and a Dalmatian dog gripping a ten-dollar bill between his teeth. Groups from three of the city's foremost jazz orchestras showed their cooperative spirit by using the shoe salon behind the window as a sort of backstage for live music. Writes Harry L. Reed, President of Local 76, "A good time was had by all; our worries are over for the present and we have stirred the City Council to the point where consideration of a symphony appropriation has been promised for 1952."

TRACTOR As a gesture of gratitude to Rudolf Serkin, who offered his services for a special concert for the benefit of the Orchestra Fund of the Philadelphia Orchestra February 10th, the members will present him on the night of the concert with a snappy red International Harvester—this as an addition to his farm in Vermont.

AMERICAN George Antheil's *McKonkey's Ferry* played at the February 5th concert of the New Jersey Symphony, under Samuel Antek, was particularly fitting for a New Jersey audience, since it depicts the spirit and suffering of American troops during a great moment of the Revolutionary War—indeed, takes its name from the exact spot at which Washington crossed the Delaware into New Jersey. Mr. Antheil himself is a native New Jerseyite . . . Abram Chasins' *Period Suite* has been played, since its premiere by the N.B.C. Symphony in 1949, by the Minneapolis, St. Louis and Denver symphony orchestras.

Podium and Stage

PREMIERE The Vermont Symphony Orchestra, under Alan Carter, is premiering on February 15 a truly new work: settings for five of Carl Sandburg's poems by the Vermont composer (and famous lily-bulb grower) Alan MacNeil. For the performance, the whole orchestra will not be used with the vocal part of the composition. Here, MacNeil has scored for a bassoon, two horns, and a doubled string quintet. Since the range of the songs is two octaves plus a minor third—the top note a tenor high C—it was essential to find a lyric tenor with this great compass. Carter and MacNeil persuaded the lutanist and ballad-singer Richard Dyer-Bennet to undertake the assignment. He thinks that MacNeil has struck a new and most arresting note in American music.

TOUR North Carolina's "Suitcase Symphony" packed up and was off on the red-and-yellow symphony buses January 15th for its sixth annual tour. During the four months of its tour it has scheduled approximately 133 concerts and will cover an area of more than 8,500 miles in North Carolina, Georgia, Tennessee and Florida, and will play for an estimated 35,000 adults and 100,000 children. Dedicated to the principle that music belongs to all the people, it has chosen worthy manuscripts by American composers—among them Robert Darnell's *Symphony in One Movement* and Margaret Vardell's *The Three Marys*—to be played side by side with Beethoven, Mendelssohn and Brahms symphonies. Benjamin Swalin is the orchestra's conductor . . . Gregor Piatigorsky, now on his twentieth anniversary tour of the United States and Canada, was soloist the night of January 27th with the San Antonio Symphony.

HURRAHS! St. Louis boasts a Woman's Symphony Orchestra, directed by Laurent Torno, flute player with the St. Louis Symphony. At its second concert this season, March 1st, it will present works by Cherubini, Bach and Mozart. Every year—this is its thirteenth—three to five concerts are given . . . The fifth annual award of the National Music Council was received on January 20th by Alfred Wallenstein as the orchestra conductor making the outstanding contribution to American music. Each year this is presented to "an orchestra conductor of a major symphony for outstanding services to American music through performances of compositions by native-born Americans" . . . The Metropolitan Opera House was sold out to the last inch when Kirsten Flagstad returned, to sing the part of Isolde, in the January 23rd production of Wagner's *Tristan und Isolde* . . . Despite the death of its founder, Max Reiter, the Grand Opera Festival will be held as usual in San Antonio this year. Beginning February 10th leading stars will sing roles in *The Barber of Seville*, *Aida*, *Salome*, *The Old Maid and the Thief*, and *Madame Butterfly*. Jonel Perlea will conduct.

SOLOISTS Twins, who happen also to be excellent violinists—or perhaps we should say excellent violinists who happen also to be twins—were heard with the Dallas Symphony Orchestra in Bach's Concerto for Two Violins and Martinu's Double Violin Concerto, at the concert of that orchestra on January 14th. Now students at the Juilliard School in New York, the twins—Gerald and Wilfred Beal—made their first orchestral appearance in 1948 with the Buffalo Philharmonic Orchestra. They are eighteen years old . . . The Apollo Club of Minneapolis, William McPhail director, made its first appearance in more than twenty years with the Minneapolis Symphony Orchestra, Antal Dorati conductor, in January in Antonio Veretti's *Sinfonia Sacra*. This was the American premiere of the work.

HELPERS In its drive for recruits, the City Office of Civil Defense enrolled as auxiliary policemen twenty-eight members of the New York Philharmonic-Symphony. It also enrolled Dr. Bruno Walter, the orchestra's guest conductor, and four members of the house staff . . . The Erie Philharmonic in its Program Notes lists the names of all donors as follows: sponsor, \$300 or more; patron, \$200; contributor, \$100, and participating members, less than \$100.

The Erie organization has made energetic efforts to solve the problem besetting all symphonies: keeping in the black.



The Richmond Musicians' Association Orchestra, with the John Marshall and Thomas Jefferson Choirs, performs under the baton of Director William Haaker at the Golden Anniversary Concert of Local 123, Richmond.

New Orleans

Jazz and Louis Armstrong were born at just about the same time, at the same place—New Orleans, at the turn of the century. It was here that the new music first appeared, it was here that the tortured trumpet of Buddy Bolden first smote the air, that Bunk Johnson and Freddie Keppard made their bid for fame, King Oliver gained his title and Louis Armstrong began his career. It was in New Orleans that the first syncopations were produced through a blending of African rhythms, French and Creole songs and dances, marches and spirituals; through an untutored but inspired music recreating the sober European traditions; through brass bands and brass instruments that jumped as they played, unbelievably transforming the music that they had heard into a new rhythmic form.

It was with a brass band that Louis Armstrong first played in public. He was taught the cornet at the Waif's Home (where he was confined for a while because of a too-joyous New Year's celebration while armed with his father's "38") and led their brass band proudly down the streets of New Orleans. Despite the difficulties of making a living, Louis was consecrated to jazz from the earliest days. When its only outlets were the famed mansions of Storyville, Louis played there, and when Storyville was closed, Louis shipped out with jazz and Fate Marable on the Mississippi River boats. While jazz was spreading through the country from these river boats, and had already reached Chicago, Louis was learning every day and was already recognized as terrific competition for the reigning King Oliver. It was then that Oliver showed exceptional intelligence in sending for Louis Armstrong to join his band in Chicago.

Chicago

While Chicago was going rhythm-happy, Louis Armstrong was blowing his trumpet with King Oliver at the Lincoln Gardens. This was the period of jazz improvisation, held together by the rhythm section of the orchestra. During this time Louis played with such jazz greats as Johnny Dodds, Baby Dodds, and many others. He recorded with small jazz combinations, and was listened to by young hopefuls like Bix Beiderbecke and Benny Goodman. Chicago was alive with music, as a steady stream of New Orleans musicians made their way up the river—musicians like Kid Ory and Jelly Roll Morton, and wide-eyed boys took every spare moment of their time to listen to the excitement that was growing. This was the time of the Original Dixieland Jazz Band recordings and those of many another small combination that was outstanding for its solo and group improvisations. When the tide turned once again, Louis Armstrong was again with it, as Fletcher Henderson invited him to New York.

New York

One of the best large bands in the business was Fletcher Henderson's, which at various times included such jazz greats as Don Redman, Jack Teagarden, Coleman Hawkins, Tommy Ladnier and Benny Carter. Large groups were now the trend,

Armstrong Still King



SATCHMO

with many of the small combos changing their formats to conform. This was the beginning of tight orchestrations with only small breaks left for improvisation. This was also the beginning of a much wider popularity for jazz and the necessary accompaniment of greater commercialization. Although the magnificent orchestra of Duke Ellington was born, and later that of Jimmie Lunceford, the general trend toward larger orchestras and commercial arrangements stifled the creativeness of jazz musicians and we had a crop of magnificent instrumentalists rather than musicians. It was rare that excellent large bands, such as those of Fletcher Henderson, Jimmie Lunceford and Duke Ellington existed through the musical abilities of their leaders. Most of the early large groups used studious and elaborate orchestrations. Louis Armstrong, at this time, impatient with the small scope for his virtuosity, left Henderson and started on his own as featured trumpet and leader, recording and playing with small groups which included Sidney Bechet, Buster Bailey and others, and jazz spread everywhere.



The King himself beating it out with a typical group. Left to right, they are, Earl Hines, piano; Jack Teagarden, trombone; Louis "Satchmo" Armstrong, trumpet; Cozy Cole, drums; Barney Bigard, clarinet, and Arvell Shaw, bass.

Everywhere

No longer was jazz, nor Louis Armstrong, confined to a small, appreciative audience. Records had reached Europe, and there, even before an intelligent appreciation was evident in the United States, jazz was understood as a genuine contribution to music. After playing throughout the country, with his trumpet and vocals gaining wide popularity, Louis Armstrong invaded Europe. That was first in 1932—and the King of Jazz was greeted as true royalty. There were other trips later, and always there was the aura of acclaim and wonder.

It was during this period that Louis Armstrong made innumerable recordings, both here and abroad, with all sorts of different combinations. Zutty Singleton, Earl Hines, Cozy Cole and Lionel Hampton were with him at various times at small-group recordings. With the larger orchestra that Armstrong led for a while, Big Sid Catlett, Henry "Red" Allen and J. C. Higginbotham were of the number. In all-star recording sessions, other jazz greats such as Jack Teagarden, Art Tatum, Barney Bigard, Bobby Hackett and Oscar Pettiford appeared with him. Louis Armstrong's influence on jazz was great, so that all trumpeters were more or less influenced by his style, with the possible exception of Dix Beiderbecke, and even other instruments adopted Armstrong's style, notably Earl Hines' piano.

The picture of jazz has changed. Benny Goodman became famous as the King of Swing and America became Swing-happy, not knowing quite what that meant. The Dorsey brothers split and each went on to win fame separately. Bands and musicians without number came to the fore and dropped into obscurity. Be-bop became the rage and Louis Armstrong now holds the happy position of being a jazz-immortal and a jazz-performer at the same time.

Unfortunately, now that jazz has been publicly acclaimed and recognized, not only abroad but here, and has frequently reached concert hall status, it has also been widely misunderstood and misinterpreted. Many commercializations pass for the real thing, and the vast majority are as ignorant of what jazz is as they ever were before they used the terminology of that music. Composers of the stature of W. C. Handy, "the father of the blues," are, in the popular mind, lumped with the purveyors of the most saccharine of current "pop" tunes. It is somehow the price of wide popularity.

However, now that there is a wider attention, with serious musicians and composers aware of and interested in jazz, it is more than likely that this could mean a re-birth of jazz. There are new innovations in techniques and rhythms. There are outstanding artists, such as most of those on the cover, still with us, and others like Erroll Garner newly prominent. Improvisation is again gaining importance, and even the admitted dance bands are experimenting. In the field of pure improvisation Armstrong is still king—the title that he won from King Oliver (whose portrait, alas, we were unable to find for our cover)—though there have been many changes in jazz since that day, there should be in any living cultural force.

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Local Highlights

FIFTIETH ANNIVERSARY OF LOCAL 62, TRENTON, N. J.

On January 7, 1951, Local 62, Trenton, N. J., celebrated its fiftieth anniversary with a banquet in Memorial Hall. It was a notable occasion, and among the guests were Jacob Hoffman, aged 79, whose name appears on the charter. Also present was Frank Cook, who was treasurer of the Local since its inception.

Brother Hoffman gave a very interesting and inspiring talk, telling of the vicissitudes encountered in the formative stages of the Local and of the friendships he enjoyed as a member over the years. He also emphasized the importance of loyalty to the Local.

Brother Cook, who made his first appearance after a recent illness, expressed his pleasure at being able to be present. It is with regret we report that within two weeks he was stricken again and passed away.



A happy throng of young symphony enthusiasts surround Conductor Samuel Antek and some of the sponsors of the New Jersey Symphony Youth Concerts back stage after a recent concert in Maplewood, New Jersey. Reading from left to right: Anthony Conduso, business representative of Local 16; Jennings Butterfield, manager; Samuel Antek, conductor; James Buono, president of Local 16 and Mrs. J. S. McAllister, chairwoman of the Maplewood Committee. This concert was one of a series of four being given in Maplewood and Montclair, New Jersey—the result of the collaboration of Local 16, Newark, with many of the civic, educational and P.T.A. groups of these communities. This creative sponsorship and cooperation between community groups and the Union has given thousands of New Jersey children the opportunity of hearing symphonic concerts for the first time in their own communities. Local 16 of Newark, under the leadership of its president, James Buono, in joining with these community groups can be proud of the great contribution it has made to the whole community's cultural enrichment and of the stimulation it has given toward increased interest and appreciation of live symphonic music. The New Jersey Symphony, under Samuel Antek's direction, will give the fourth concert of its series in Montclair in the Spring.

FIFTY CANDLES ON THE CAKE

Local 123, Richmond, Virginia, chartered in 1900, celebrated its golden anniversary by presenting a concert at the Mosque. The Thomas Jefferson High School choir and orchestra and the John Marshall High School choir joined with the orchestra to make the evening's music a gala affair. The concert, made possible through a grant from the Music Performance Trust Fund, was free to the public. The orchestra was under the direction of William Haaker, and Miss Ann LaFratta, Richmond soprano, was soloist of the evening. Morton Gould's "Pavanne" featured William Tipton, trumpeter. The association had as its guest of honor and speaker of the evening, Colonel Samuel R. Rosenbaum of Philadelphia.

The last fifty years have seen a slow but steady growth of musical interest and activity in Richmond: the symphony orchestra, the Richmond String Quartette, the House of Sauer Orchestra, the Sunshine Sue's Old Virginia Barn Dance—these are projects of which the city is proud. All in all the candles on the cake burn brightly and Richmond's Local 123 is looking forward to another fifty years in the service of music.

At the annual meeting of Local 610, Wisconsin Rapids, Wisconsin, Emil Beck and Martin Lipke were elected respectively to the offices of President and Secretary-Treasurer of that local for the thirty-third consecutive term. Another record worthy of special mention!

Local 82, Beaver Falls, reluctantly accepted the resignation of T. H. Barber, its secretary, when in the last election he declined the nomination.

Mr. Barber has been this local's secretary for fifty-nine years, first when it was a part of the National League of Musicians, and, after 1901, when it became a local in the American Federation of Musicians. He made this decision because, since he was nearing his eighty-ninth year of age, he felt the post should be held by a younger man.

We believe that serving as secretary of a single local for so long a time establishes a record. If it has been surpassed, we should like to hear about it.

Closing Chord

Joseph L. Edmiston (cornet) passed away at his home in Riverside, California, December 11, 1950. His name revives memories of the days when Local 47 was a new organization and he was participating in its history. Born in Bakerstown, Pennsylvania, October 12, 1867, he came to Los Angeles in 1898 and became a member of Local 47 September 20th of that year. He was in the orchestra of the original Los Angeles Theatre and also was a member of the Los Angeles Symphony—predecessor of the present Philharmonic.

He rendered particularly valuable services to Local 47 as follows:

1900: He was a member of the Board of Directors during the first six months of that year.

1903 to 1906 inclusive: He served on the Board in the same capacity.

1907 to 1910 inclusive: He was president of Local 47.

In 1910 he was a member of the City Band Commission created by the Mayor and City Council to supervise municipal band concerts in the public parks. In 1911 he was a delegate to the convention of the A. F. of M. held in Atlanta, Georgia. He was designated a life member January 3, 1928, and at the time of his passing was the Senior Past President of Local 47.

Mrs. George Cross, who served as secretary of Local 656, Minot, North Dakota, for seven years, passed away on December 27th. A pianist, she was active in dance orchestras in Minot for a number of years.

Ernest G. Mitchell, who had been president of Local 75, Des Moines, Iowa, since 1941, passed away October 15, 1950, as the result of a heart attack.

James R. Basso, president of Local 88, Benld, Illinois, since 1937, passed away at the age of fifty-three on December 30, 1950. He had been

at various times leader of local bands and had attended every National Convention as a delegate for the past thirteen years.

Fred Harvey, vice-president of Local 241, Butte, Montana, since 1946, died suddenly of a heart attack on September 15th. He had operated a dance band for about thirty years and was organist for the Butte Elks Lodge No. 240. Born in England, he had made his home in Butte for thirty years.



BALBINA BRAININA

Balbina Brainina, concert pianist, passed away in New York on January 27th, two weeks before her scheduled Town Hall recital. Born in Russia where she studied at the Moscow Conservatory, she gave her first concert at the recommendation of Jose Iturbi, came later under Paderewski's tutelage, and toured Europe. She came to America in 1942 and last August appeared as soloist with the New York Philharmonic-Symphony Orchestra under Vladimir Golschmann.



Hugo Frey today is well known on Broadway.

PUSHING seventy-eight and still one of the most sought-after arrangers in the popular field, Hugo Frey has not let the oncoming years slow his activity. Starting out ever so many years ago, Hugo Frey has led a varied and picturesque career.

From 1906 to 1914 he conducted musical shows for Henry Savage, John Cort and Joe Weber. For seven years thereafter he was at the Plaza Hotel with the Joseph C. Smith orchestra, which was a highly successful stay. Coming to New York, for more than twenty-five years he has worked with the Robbins Music Corporation, composing, arranging, and editing all sorts of collections.

During the past ten years he has arranged

Old-Timers Still Going Strong



Hugo Frey (right, with viola) in 1898 with (l. to r.) Bernhard Lieberman, Harold Knapp, and Franz Wagner: a famous Chicago quartet.

at least 90 per cent of all the chorals issued by the Robbins Music Corporation. For a while he was one of the boys on the M-G-M lot, has had his songs performed in Carnegie Hall, Town Hall, and the Earl Carroll Vanities. He has fathered such songs as "Havanola," "Money Blues," "Rockin' the Boat," "Mary," "Sally Lou"; chorals such as "The Lord's Prayer," "Thank God for a Newborn Day," "Ode to Tom Moore," with lyrics by Mary Anne Eager; and "Dancing Snowflakes," with lyrics by Florence Tarr; scores for motion pictures; two volumes of Negro spirituals and saxophone solos.

But this is by no means a recital of past glories alone, Mr. Frey is still extremely active in composition and arranging. He has just



Bob Wilson "hits" the jackpot at 75.

been asked to collaborate on a new operetta and intends to continue just as actively until—well, twenty-five more years anyway.

Publishes Hit Song at 75

SEVENTY-FIVE years old and hardly a wrinkle—Bob Wilson has come up with a hit song on his hands. Although he originally wrote "Smile, Smile, Smile" when he was a mere stripling of forty-two, he just had it published last year by BMI Canada Limited, and the royalties are rolling in. It has been recorded by London Records in three different versions—Primo Scale, Ozzie Williams and

(Continued on page thirty-four)

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EAST. Ted March and Four Brothers' ork hold at Club Annex, Buffalo . . . Bill Verbout, recovered from a fractured ankle, sticks at South Shore Terrace, Merrick, L. I. . . Ray Anthony touring colleges . . . Frankie Carle, now handled by Joe Glaser's ABC, set through May. He closed at NYC's Hotel Statler February 23, embarking on a series of \$1,250-and-up one-nighters covering the midwest and south, the 88er's first Dixie trek . . . Cootie Williams signed a two-year contract with Derby Records . . . Gene Krupa disbanded in Gotham, planning to stick with TV and a combo, for awhile at least . . . Dave Cavanaugh dropped his Curbstone Cops to become NYC A & R chief for Capitol Records . . . Adam Records, Manhattan, signed the Joe Vigna trio and Johnny Dee's threesome. Label also sliced pianist Johnny Guarnieri.

Club Harlem, Inc. did not take over Philly's Click. Frank Palumbo again operates, and along the name line as before. Potential op Sam Singer, instead picked up the Kitty Davis Club, Miami Beach, Fla. . . Serge Chaloff combo at Marchards, Lynn, Mass. . . Duke Ellington debunked stories he'd use strings . . . Coral Records added the Piccadilly Pipers and organist Edward Smith . . . Trumpeter and eatery owner Bernie Mann organized an 18-piece band, signed with MCA and Tower discs . . . Andy Kirk Jr. junked plans for his own band in Boston, returning to New York.

Hub City's Joey Holicker building a crew . . . Les Brown, his Columbia pact expired, dickering with various waxeries. Coral was hottest at presstime . . . Harmonica team of Eddy Manson and Margery Welles signed by Columbia . . . Polka maestro Walter Dombkowski switched to Decca . . . Guitarist Jodie Carver doing NYC TV work . . . Martin Roman returned from Israel . . . Ralph Como ork into Triangle Ballroom, Queens, N. Y., February 17 . . . Guy Lombardo on a concert tour through May 1 when he returns to NYC's Roosevelt Grill for two months . . . Billy Rose closed his Diamond Horseshoe nightery in Manhattan, joining NBC as program consultant, under a two-year pact.

Organist Joe Mooney at the Sherbrook, Little Ferry, N. J. . . . Boyd Raeburn reformed for one date this month. Otherwise he's still penning stocks . . . Airlane trio, at Hotel Dixie, N. Y., signed by Tower Records . . . Hugo Winterhalter signed by William Morris for three years, possibly for a TV or AM opus . . .

With the DANCE BANDS



New Buddy DeFranco 13-piece ork, to etch for MGM records, in rehearsal, set by GAC for five years, steered by p.m. Lenny Lewis, angling for a wax pact . . . Paul Clement trio in its third year at the Parisian Room, old Town Hall, East Hartford . . . Lucky Millinder joined Sheldon Music as a plugger . . . Perakos Theatre circuit dropped flesh at its Palace Theatre, New Britain, Conn. . . GAC added Pittsburgh's Larry Faith ork . . . Al Bozzacco managing Philly's Click for Frank Palumbo.

Larry Fotine at the Syracuse Hotel, Syracuse, until March 9. He opens at Chicago's Aragon Ballroom May 5 for five weeks . . . Decca signed pianist Billy Valentine . . . Rendezvous, Hotel Senator, Philadelphia, using Muggsy Spanier . . . Ben Ribble holds indefinitely at Pittsburgh's William Penn Hotel, Terrace Room . . . Tutti Camarata to join Decca, a straight artist deal . . . Coral Records signed the Lyn Murray crew and accordionist Nick Perito . . . Plantation Room, Hotel Oneco, New Haven, Conn., using Guy Masella band . . . Skyscraper Records inked Buddy Hawkins' Keynotes . . . Uptowners ork at Ryan's, Hartford. Club Ferdinando, same city, spotting Glen Moore ork . . . Veterans Administration reports 17 blinded World War II vets following careers in dance music, four as batoneers . . . Columbia signed Jimmy Rushing's combo and the Slam Stewart trio . . . Sammy Kaye returned to GAC.

Bob Herrington, Sheraton Bon Air Hotel, Augusta, Georgia, out April 15 . . . Bushkin will accompany Bobby Hackett on a Columbia album

. . . Ernie Anderson touring Europe lining up dates for his clients . . . Red Rodney heads his own combo with book by Turk van Lake . . . Tommy Carlyn at Bill Green's, Pittsburgh, indefinitely . . . Enric Madriguera touring Latin America at the invitation of governments there, through late April . . . Quaker City's New Swing Club using names . . . Schine circuit using vaude again in seven houses . . . Wes Parker managing Pittsburgh's Royal Ballroom, Wilksburg district . . . Racket Cheers inked by the Chicago Mutual Entertainment Agency . . . Whitey Scharbo ork holds at Johnny Brown's Club, East Liberty, Pa. . . Organist Dick Nussbaumer stays at Pittsburgh's Cork and Bottle . . . Decca renewed Louis Jordan for three years .

Teddy Walters working again at Philly's Big Bill's. Drummer Butch Ballard fronts his own unit at same city's Powelton Cafe . . . Lenny Hambro has a new quartet . . . Denny Vaughan assembling a new band; 19 pieces; booked by GAC; etched by Coral. He'll begin touring next month . . . Lee Magid new A & R chief for Savoy Records. Magid signed orkster Fats Jackson . . . Les Elgart, Holiday Inn, Flushing, New York, goes out April 1 . . . Charlie Spivak at Frank Dailey's Meadowbrook, Cedar Grove, N. J., through March 16 . . . Pianist Una Mae Carlisle at NYC's Sutton Hotel . . . Accordionist Dick Contino signed by Arena Stars, Inc. . . Savoy signed Tommy Brown ork . . . Mary Wood Trio, Music Box, Palm Beach, Florida, out May 31.

NEW YORK CITY. Jan Garber into the Statler Hotel around April 9 indefinitely . . . Monte Proser took over the Paradise and what was the Monte Carlo. Former will be called Monte Proser's Theatre-Restaurant, latter tabbed La Vie en Rose . . . Freddy Martin into the Cafe Rouge, Hotel Statler, February 23 for six weeks . . . Ops of Iceland filed bankruptcy petition . . . Three Suns at the Roosevelt Grill through May 1, sharing the stand possibly with Bill Snyder. Guy Lombardo holds there until June 30 after his May 1 return.

SOUTH. Barry Davis ork, Miami, composed of all veterans, with preference given disabled ex-GIs . . . Jan Garber at New Orleans' Roosevelt Hotel through March 8 . . . Dan Terry ork holds indefinitely at the Peabody Hotel, Memphis . . . Art Mooney disbanded to devote full time to his La Boheme Club,

ALONG TIN PAN ALLEY

A MARSHMALLOW WORLD	Shapiro-Bernstein	NOBODY'S CHASING ME	Chappell
BE MY LOVE	Miller	PAGAN LOVE SONG	Robbins
BEST THING FOR YOU	Berlin	SEA OF THE MOON	Robbins
BUSHEL AND A PECK	E. H. Morris	THE NIGHT IS YOUNG	Woods and Meads
CAN'T SEEM TO LAUGH ANY MORE	Dreyer	THE PLACE WHERE I WORSHIP	Bourne
GOOFUS	Felst	TEAR DROPS FROM MY EYES	Simon
HOPALONG CASSIDY MARCH	J. J. Robbins	TENNESSEE WALTZ	Aquf-Bonn
IF I WERE A BELL	E. H. Morris	THE THING	Hollis
IF YOU'VE GOT MONEY	Peer	TO-NIGHT BE TENDER TO ME	Life
I'LL ALWAYS LOVE YOU	Famous	TO THINK YOU'VE CHOSEN ME	Valando
I WANNA RING ROUND ROBBIE'S FINGER	Beacon	TOO LATE NOW	Foley
LIFE IS SO BEAULIFUL	Burne-Van Heusen	VELVET LIPS	B. V. C.
LOOKS LIKE A WARM WINTER	Lombardo	WINTER WALTZ	Oaks and Gayle
MY BEBIE	Allred	YOU'RE ALL THE WORLD TO ME	Miller
NEVERTHELESS	Chappell	ZING ZING, BING BONG	Robbins

Hollywood, Fla. Mooney may reorganize in early spring . . . O'Brien and Evans duo at the Jefferson Davis Hotel, Montgomery, Alabama . . . Anne Mae Winburn's all-femme "Sweethearts" on a 12-week one-nighter trek in this area . . . Statler Hotel, Washington, D. C., using names . . . Hal Graham ork into Lord Tarleton, Miami Beach . . . Club Bali, Miami Beach, re-opened as Club Caribe . . . Caruso family now operating the Plantation Club, Hallandale, Fla. . . . Olympia Theatre, Miami, resumed vaude . . . Alan Gale's Celebrity Club using names, likewise Copa City, both in Miami Beach . . . Casablanca Hotel using Sacassas ork, Miami Beach. In the same city, the Sea Gull using a Latin combo; Shalimar Room, Saxony Hotel using Teddy Powell; Beach-comber uses local crew.

MIDWEST. Organist Marie Patri at the Gatesworth, St. Louis . . . Duchess and Her Men of Note at the Bon-Ton Club, Bay City, Mich. . . . Organist Vic Giannotti at the Tavern Room, Hotel Leland, Springfield, Ohio . . . Drummer Al Carter joined Bill McCune's quintet . . . Tommy Reed crew inked by MCA . . . Count Basie mulling a big band again . . . Buddy Rich ankled the spot early to settle down in Gotham for studio and record work, and to sudy tympani and vibes . . . Don Ragon into the Trocadero, Evansville, Ind., February 23 . . . Tex Beneke, Casa Loma, St. Louis, March 27-April 1 . . . Paradise Theatre, Detroit, re-opened with names. House may close in March, but offers until then George Shearing through March 1, followed by Charlie Parker with strings, and Lucky Millinder . . . MCA pacted Johnny Palmer's crew.

Irving Szathmary new musical director of Majestic Records . . . New label, Chance, slic-

ing saxist John Porter's trio . . . Herbie Fields recording for Discovery . . . Fire destroyed Grandview Inn, Columbus, Ohio. Op Mike Flesh planned to rebuild . . . Eddy Howard recording with five fiddles added to his regular set-up . . . Detroit's Brass Rail re-opened . . . Motor City's Frank Gillis scoring with his United recordings, on the Dixie side. Unit at the Wyoming Show Bar . . . Lynn Theatre, St. Louis, folded . . . Barbara Carroll trio at the Town and Country Room, Congress Hotel, St. Louis, indefinitely . . . Bob Manners quartet at Cleveland's Skyway Club for the season, sharing the stand with Charlie Barrett . . . Mike Falk opened his own booking office in Detroit's Book Bldg. . . . Club 509, Detroit, now owned by ex-batoneer Benny Resh . . . Sammy Watkins ork at Cleveland's Statler Hotel.

CHICAGO. Blackhawk to a six-day operation, closing Sundays. Gay Claridge at the spot. Martinique also shuttered one night, probably on Mondays . . . Chez Paree using Benny Sharp's crew one night and Pancho likewise . . . Lou Diamond filling two-night relief periods at the Palmer House (Empire Room) and Stevens Hotel (Boulevard Room) . . . Tut Soper's Dixieland crew at Rossi's Apex Club until March 9 . . . Gussie's Kentucky Club using low-budget talent . . . Teddy Phillips opened at the Aragon Ballroom February 27 for five weeks . . . Dick Jurgens, Aragon Ballroom, Chicago, out March 4 . . . Oriental Theatre house leader Carl Sands organized a hotel band . . . Louis Armstrong due at the Blue Note.

WEST. Stan Kenton, contrary to reports here and elsewhere, insists his "Innovations For 1951" will go on tour September 15 with even

more strings than before. Kenton opened at L.A.'s Palladium February 20 . . . Tex Beneke split with Don Haynes' Master Music . . . Pianist Dwight Fiske into S.F.'s Blue Angel in May . . . Mario Tedesco scored Columbia's "The Brave Bulls" . . . Max Steiner penned for Warners' "Strangers on a Train" . . . Charlie Ventura dropped by RCA . . . Geri Galian sliced for Azteca Records . . . Woody Herman, Tex Beneke signed with MGM Records . . . Dimitri Tiomkin wrote original music for RKO's "The Thing" . . . Larry Maddi ork returned to Pasadena's Hotel Green.

Burt Bales' Frisco Five at Victor's, Oakland . . . Jess Stacy playing Doc Dougherty's Hangover Club, San Francisco . . . Bob Scobey's Alexander Jazz Band at Greenwich Village, Palo Alto, Calif. . . . Harold Byrnes scored Hugo Haas' "The Bridge" . . . Phil Harris named honorary mayor of Encino, Calif. . . . Alvino Rey almost a permanent TV fixture in San Francisco, playing the Lake Merritt . . . Monogram's "Rhythm Inn," out now, features Pete Daily, Matty Matlock, Joe Yukl, Walter Gross, Budd Hatch, Wingy Manone, Ralph Peters, and Barrett Deems . . . Capitol's prexy Glenn E. Wallichs to take an active hand in the creative end of his discery's work from now on . . . Universal's Han Salter wrote the rhapsody "Soliloquy," featured in "Bonaventure" . . . Paul Weston relieved of A & R duties with Columbia to spend more time writing and accompanying.

Bumps Blackwell reorganized for Mondays at Seattle's Trianon Ballroom. Cecil Young playing the Elks Club three nights weekly . . . Flick execs watching pianist Johnny Franco, spotted in "Never Fear" . . . Talk Lu Watten

(Continued on page thirty-four)

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Over Federation Field

By CHAUNCEY A. WEAVER

I HEARD A FOREST PRAYING

*I heard a forest praying,
The trees were cold and bare,
What was the forest saying—
Let me repeat its prayer.*

*Trees make a playground for children,
They shade a lover's lane,
Shelter the tired and the weary
Bidding them hope again.*

*Man turned the fields and the forest
Into a battlefield grim.
Man took a tree, an innocent tree,
And made a cross for Him!*

*I heard a forest praying,
I heard the heavens weep,
Just as the dawn was grayning
And night went home to sleep.*

—SAM M. LEWIS.

Recent issue of *Allegro* contains the valedictory of Richard McCann, terminating his four years as President of Local 802 of Greater New York. President McCann has had a tough job. In his closing editorial review he observes: "Our spirit, our fidelity to trade unionism is what makes Local 802 a union of mettle and substance." He adds:

It is this kind of spirit and intelligent awareness of the issues which confront us which have enabled us to wipe out the erstwhile sweatshop conditions, the price-cutting, the indescribable exploitation of musicians in New York City years and years ago. Let no one who has merely heard about these fights think these victories came easily or cheaply. Those of us who were in the war for justice for musicians know well the arduous battles we waged, the rigors and sacrifices entailed. Each victory represented strikes, expenditure of money we didn't have, adamant refusal to compromise on basic trade union issues. There were some who fell by the wayside, lured by the attractions of easy money, who joined the ranks of employers. The overwhelming number of your officers and administration stayed with their union and did their job for the members of Local 802. They stayed with the union, they worked for the union, they proved their loyalty time and again. This kind of administration, particularly during the last four years, is what has made possible the growth of our union and its successes.

The one major accomplishment of which President McCann is especially proud he outlines in the following paragraph:

There is one major accomplishment that I am proud of as president of Local 802. We never made promises, under my leadership, to the members that we did not believe we could keep or eventually fulfill. I am proud that in my campaigns for office we acted responsibly and rejected the easy way out—promise the world, anything, just to get elected.

This complimentary outline of the McCann administration is given in view of the fact that New York will be the arena of the 1951 Convention of the American Federation of Musicians. Delegates will be in the jurisdiction of Local 802. If they would be interested in a look-in, the headquarters of Local 802 are located at 1267 Sixth Avenue (between 50th and 51st streets). We take the liberty of pointing for visiting delegates to the official home of the largest local in the A. F. of M.

Congratulations to Local 4, of Cleveland, upon reaching its 63rd

birthday on December 6. The celebration program included beer, pretzels, coffee, hot canines, cheese, crackers, and birthday cake. Local 4 is a substantial organization; modernistic, and progressively up-to-date.

*Blow, blow, thou winter wind;
Thou art not so unkind as man's
ingratitude.*

*Thy tooth is not so keen,
Because thou art not seen—
Although thy breath be rude.*

—AS YOU LIKE IT, ACT II, SCENE 7.

The *St. Paul Musician*, Local 30, issues forth in beautiful colors, sixteen pages full of interesting news for the membership.

Some secretaries wear wonderfully well. For example, here is our steadfast friend, E. H. Shultz, Local 68, being elected secretary to his forty-sixth year in Alliance, Ohio. Congratulations, and a continuous successful administration.

Howard Taubman, in the Minneapolis Local 73 *Fanfare*, throws an interesting sidelight on the personality of Dimitri Mitropoulos, distinguished conductor: "As for his fee from the Roxy Theater, he did receive \$5,000 a week. Of the total of \$10,000, he donated half to the Philharmonic Pension Fund and spent more than \$1,500 on a party for the orchestra members after the engagement. After he pays his manager's commission and government taxes he will turn out to have taken a loss on the deal. Big-hearted Mitropoulos!"

We regard it as a happy conclusion which resulted in a decision to plant the 1951 Convention of the American Federation of Musicians in the metropolitan city of Greater New York. Those who have been there will be entertained. For those to whom the experience is new—the event will be inspiring. We are telling nothing new. The crowded streets will be inspiring. The sky-piercing pinnacles will be neck-stretching. The stores and shops will be bewildering. Once upon a time New York was no larger than your own present small town. The theaters and play-houses will prove glamorous. The Convention sessions will challenge your attention; the intermissions will be a confused complexity of "where shall we go next?"

The next convention city will not seem nearly as large.

We congratulate prospective delegates upon the wonders which await them!

F. P. Cowardin, long-time president of Local 123, of Richmond, Va., has resigned because he has so much other work to do. Local 123 is now undergoing a brain-storm of complexity to devise means to hold him for service. A fine exhibition of appreciation of long and faithful service.

OFFICIAL PROCEEDINGS

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

FOURTH DAY

COLISEUM -- HOUSTON, TEXAS

(Cont. from December, 1950, issue)

RESOLUTION No. 29 MEASURES AND BENEFITS

WHEREAS, Some days before every annual Convention of the A. F. of M. there converges on the Convention city from North, South, East and West a large concourse of approximately one thousand delegates, complete with wives, etc., who, in the majority of cases, are strangers to one another, and

WHEREAS, This is not to be wondered at, for in days gone by a musician was generally distinguishable by his long hair and otherwise dishevelled appearance, and

WHEREAS, Nowadays it is quite impossible to recognize a musician as such, unless he happens to be carrying a bull fiddle, bass drum, violin, sax, or trumpet case, and

WHEREAS, It would seem expedient that the friendly feelings which always exist after a Convention has started might well be fostered before it actually begins, while delegates are journeying to the place of meeting, and

WHEREAS, Many delegates traveling by train, plane, bus and car often remain in close proximity to other delegates without learning that they are all on the same expedition,

WHEREAS, This situation can be remedied with very little trouble and at negligible expense, therefore,

BE IT RESOLVED, That when the Secretary receives credential forms from the locals of the Federation he shall, when acknowledging receipt of the same to the individual delegates, enclose a small plastic or paper tag to be pinned on the coat lapel, on which are inscribed words to this effect: "Delegate to the 53rd Annual Convention of the American Federation of Musicians, Houston, Texas, June 5th, 1950," thus enabling delegates, if they so desire, to identify themselves to their fellow travelers.

At yesterday's session the Committee reported unfavorably on this resolution. The Convention voted down the report of the Committee.

Action on the resolution is now taken.

A motion is made to adopt the resolution.

The motion is carried.

RESOLUTION No. 30

MEASURES AND BENEFITS

WHEREAS, Each local could place a different interpretation on same, or be placed to needless expense in calling the New York office, which in turn would further burden the New York office, therefore,

BE IT RESOLVED, That the American Federation of Musicians through its national officers act, by restoring to the National By-laws,

the former Section 17 under Article 10—Rights and Duties of Members (Army Regulations No. 250-5) of the previous National By-laws to any future National By-laws.

The introducers ask leave to withdraw the resolution.
The Convention concurs.

RESOLUTION No. 31

MEASURES AND BENEFITS

WHEREAS, The number of live musical radio shows is constantly decreasing,

WHEREAS, The present laws render us helpless to increase the number of musicians employed in live programs, except by convincing the sponsors of programs that they will profit by the use of live music, therefore,

BE IT RESOLVED, That this Convention go on record as urging all locals to request all of their individual members to write to the various sponsors who do use live music in their programs, so that the number of such programs may be increased.

The report of the Committee is unfavorable.

The unfavorable report is adopted.

RESOLUTION No. 32

MEASURES AND BENEFITS

WHEREAS, Many new members are not properly informed concerning conditions when playing outside their own jurisdiction—falling to report engagements—not collecting 10% surcharge—not paying the 10% surcharge, and

WHEREAS, There is no uniform method used at present to properly inform these members, and

WHEREAS, The Federation and the locals are not receiving monies due them,

BE IT RESOLVED, That the Federation print a card (folded) of post card size containing pertinent facts about contracts, 10% law and transfer facts. These cards to be sent to all locals—said locals to see that every member and every new member receives one of same, and that notice is given that penalties will be enforced for violation of same.

The Committee reports the resolution unfavorable.

The unfavorable report is adopted.

RESOLUTION No. 33

MEASURES AND BENEFITS

WHEREAS, We as union musicians always encourage and strive for the use of union music, A. F. of M.,

WHEREAS, We as musicians encourage the use of only union music and the use of purely other union products exclusively,

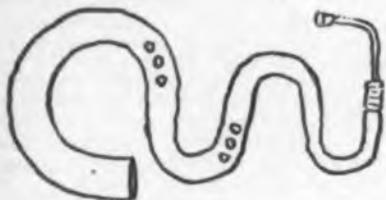
WHEREAS, We as members of a union are sometimes lax in our in-

(Continued on page twenty-three)



SIMONE MANTIA

THE HISTORY of the modern wind instruments started, like the story of the Garden of Eden, with a serpent:



This instrument was invented in the late sixteenth century by one Guillaume of Auxerre. Men had extracted music from pipes before this to be sure, but this was the first successful at tempt at so compressing the pipe-length as to get the thing within finger range.

And why get it within finger range?

To understand this, first think of a wind instrument as exactly that—a *wind* instrument. Those coiled-pipe instruments in bands are only coated with brass. It is the column of air inside that the player plays on. He plays on this air by stirring it (with his breath) into ripples. The longer the column of air, the wider the ripples, and the wider the ripples the lower the tone. So instruments with a lot of pipe (tubas, for instance) have the lowest tones. The *quality* of the tone is conditioned by the mouthpiece (cup-shaped in the tuba family) and by the type of air column, that is, whether it widens out gradually or quickly and whether it has a small bell or a large bell at the sound-emitting end.

Now a column of wind, like a violin string, has harmonics. By just changing the shape of the lips and breathing differently, one obtains, without fingering at all, the following harmonic progression:



One gets this progression, that is, if it's a "C" instrument—if the instrument is built around that tone. The way you would call a violin a

Simone Mantia was euphonium soloist in the John Philip Sousa Band, with which organization he toured over the entire United States, and traveled, indeed, as far as Russia, playing with the band in an engagement in St. Petersburg. A few years later he became a member of the Victor Herbert Orchestra, playing with this organization during the summer seasons and with the New York Philharmonic Orchestra during the winter seasons. He was also for a time euphonium soloist and associate conductor of the Arthur Pryor Band.

In 1908 he joined the Metropolitan Opera Orchestra. His connection with the organization lasted thirty-seven years, including twelve as orchestra manager. He conducted his own band in Asbury Park, New Jersey, during the summer months for a period of five years.

At present he is euphonium soloist in the Band of America under the direction of Paul Lavallo.

"G" violin if it had only one string and that string when twanged sounded the note "G." An "E-flat" instrument has the following progression:



And an "F" instrument the following:



Now notice those six holes in the sides of the serpent. Why should the player reach those six holes? Because otherwise the instrument would be capable of only *one* harmonic progression. Each hole when stopped causes the air to shoot along instead of pouring out that vent, creating a longer column of air. The six finger holes thus make possible six more tones, each with its harmonic progressions, enough to fill out the whole chromatic scale along three octaves.

Of course this finger-stopping business was haphazard at best, since any holes so small as to be stopped by the fingers were also too small to allow a full stream of air to escape.

This imperfection worried one Halary of Paris, back at the beginning of the nineteenth century. After considerable cogitating he constructed a serpent with larger side holes and keys to cover them, called it the "keyed serpent," or ophicleide. It looked like this:



and it had a compass of thirty-eight semitones with no gaps.

This worked for about a dozen or so years. Then, around the time of the battle of Waterloo (1815) another defeat took place, less publicized but just as decisive. The ophicleide which had marched those soldiers to the front in bands on both the English and French sides went down before the piston valve invented by Blumel—

a valve, incidentally, which had every right to triumph. For efficiently and unerringly (much like the trombone slide) it opened out new lengths in the instrument, made the air column longer, gave additional fundamental tones with their series of harmonics. In an ordinary three-valve instrument, the player has at his disposal, in addition to the harmonic series natural to the instrument, six other series obtained by depressing: valve one alone; valve two alone; valve

Baritones

A description and history of those less familiar but altogether indispensable instruments of the

three alone; valves one and two together; valves two and three together; and valves three and one together.

A fourth valve makes available six *additional* harmonic series.

With this new incentive to accuracy and facility, whole families of instruments burgeoned out: cornets, saxhorns, trumpets, tubas. A word about the latter instruments. The tuba is shown in its two most familiar varieties on this page: the tuba with the upturned bell held by Bruce Holcomb of the Vancouver Symphony, and the tuba with the bell turned out (the "recording tuba," with a more directive sound) held by Robert Ingram of the Los Angeles Philharmonic.



Robert Ingram



Bruce Holcomb

But there are still other members of the tuba family. If Paul Lavallo, conductor of the Band of America, would ask his tuba section to stand up during, say, their rendition of that famous passage from Cesar Franck's *Symphony in D Minor*:



sousaphone players Joe Tarto, Don Butterfield, Albert Corrado and Herbert Jenkel would spring to their feet.

Sousaphones are so recent an acquisition to the world of instruments that—notwithstanding Hollywood film-land's persistency in having them parading in front of British soldiers bound for the Boer War, joining in in the gold-spike driving ceremonies at the completion of a railroad track during California's gold rush or even playing on deck for packet boat races on the Mississippi—they just barely got a look-in on the nine-

teenth century. It was in 1898 that they first appeared, and it was Sousa who first used them. Let that great bandmaster himself tell it through the pages of his autobiography, "Marching Along": "I strove in every way to improve the quality and variety of the instruments. Way back when I was with the Marines they used a helicon tuba wound around the body. I disliked it for concert work, because the tone would shoot ahead and be too violent. I suggested to

and Basses

modern concert and parade band: the sousaphone, the euphonium and the baritone.

a manufacturer that we have an upright bell of large size so that the sound would diffuse over the entire band like the frostiness on a cake! He designed a horn after that description, and it has been in use ever since by many bands, under the name of the sousaphone."

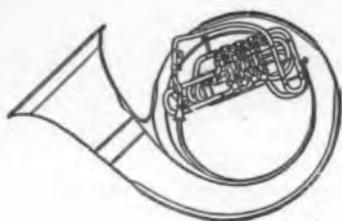


First Sousaphone ever built. Made in 1898.



Wayne Lewis, baritone of The Goldman Band.

The helicon he mentions (from the Greek helikos, winding) is now obsolete. It looked like this:



Wagner had an instrument named after him, too. The Wagner tuba is a sort of elongated helicon, cannot be twined around the body (as could the helicon). It was because Wagner wanted eight-part harmony for horns in "The Ring" that he added to his previous orchestra two pairs of these "tubas" devised by himself. Then, to thicken the bass, he added another, capable of playing an octave below the normal bass of the set. He thus had nine instruments. But, in spite of their name, they were not really tubas, because their bore was more like the narrow bore of the horns and their mouthpiece more like the horn's funnel-shaped mouthpiece. Their tone, moreover, was more the smooth horn tone. They had B-flat as their fundamental key. The Wagner tubas have also been scored for by Anton Bruckner and Richard Strauss

The sousaphone underwent a slight modification in 1908 when the bell was turned front. This improvement came as a direct result of Simone Mantia's suggestion to a large instrument-manufacturing house that the euphonium be built with bell turned frontwards, a suggestion put into practice at least two years before the revised sousaphone appeared. Sousa, however, continued with the old type throughout his life. One of the surviving four instruments of his band is now on exhibition at the Museum of Science and Industry in Chicago. For one further proof that the manner of the coiling has nothing to do with the sound of the instrument—here's another bass tuba created for the Band of America. In tone, in range, in fingering, it is exactly like the other tubas.



Joe Tarto plays the elongated bass tuba for Paul Lavalle.

Suggestive of the tubas in their manner of tapering are the euphonium and the baritone, cellos in the band just as the tubas are the bass viols. Unlike the tubas, though, baritones and euphoniums are practically never used in orchestras.

The baritone has a compass of two and one-half octaves, though if players have a strong embouchure higher and lower notes can be played:



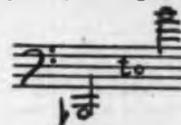
Embouchure (the manner of using the lips) of all these instruments has much to do with obtaining good intonation. Unlike the piano which has a set scale and unlike the violin the scale of which is entirely at the mercy of the player, the wind instruments have a pre-determined scale which yet can be "humored" by the player. Remember that in the harmonic series of the instrument the steps get smaller and smaller as they ascend. And remember that the valves are added to provide, like ropes across precipices, the spanning notes. Now a valve is made just the right length to span the deeper intervals. So when it comes to the harmonics high up in the scale there's too much valve for the width between notes. Thus the tones play out of tune. The player has to gently adjust them with his breath, or, in severe cases, by actually drawing out the valve slide just before the crucial note. There's a tuning slide just for this purpose. Then there's that other bugbear, the fact that a too-cold instrument flats and a too-warm one sharps. Deeper-toned instruments with their wide deep intervals are especially affected. Thus it is an expert indeed who can play through an entire concert with perfect intonation.

Both Simone Mantia and Joe Tarto, sousaphone player with the Band of America, were of considerable assistance to the writer in the preparation of this article.



Sousaphone section of the "Band of America." (Left to right) Joe Tarto, Don Butterfield, Albert Corrado, Herbert Jenkel, and the Band's director, Paul Lavalle.

The euphonium, almost a twin to the baritone, has as distinguishing qualities a wider bore which gives it greater volume and mellowness in the lower notes. Its extra valve (it has four) lowers its compass by an augmented fourth:



The euphonium has sired a particularly interesting offspring, the double-belled euphonium. Notice this instrument of Siamese-twin-like proportions in the group photograph of Band of America euphonium players. Notice, too, that it is, in fact, two separate and distinct instruments with two separate coilings, two separate bells (the small bell imitating the tenor voice, the large one the baritone voice), two apportionments of valves (the fifth valve opens the smaller bell) and, as one uniting feature, a single mouthpiece and a single player to manipulate it. No, it cannot play duets with itself!

One would like to speculate on what new instruments may spring forth from this most prolific group. We already hear of a tuba which can be played by two instrumentalists at once, of a trombone which projects sideways instead of frontwards, of a tuba which coils rather terrifyingly around the neck! One thing is certain, instruments as necessary to the weal of the brass band as tuba, baritone and euphonium will never be let alone by inventive musicians until they are perfection itself.

—Hope Stoddard.

Euphonium section of the "Band of America." (Left to right) Enrico Bozzacco, Egidio Gene Morra and Simone Mantia.





By OTTO CESANA

REMARKS

While continuing with the lessons on after-beats, I would like at this time to touch on the matter of arranging, since many of my correspondents are showing such keen interest in the subject.

Let me say here and now that the problem in arranging is not arranging but harmony. Once the student has mastered the elements of harmony, arranging will present no problem. In fact, the problems that arise in arranging are always basically harmonic. That is why we urge all students to restrain their impulse to circumvent the serious study of harmony for a more interesting but premature study of arranging.

In due time we will take up the subject of arranging and deal with it in the same thorough manner that we are now dealing with the study of harmony.



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LESSON NO. 37

*** THREE AFTER-BEATS IN SUCCESSION**
Using regular and reverse motion.
(A few possibilities)



* When possible, move by altering the previous note accidentally. Use the notation that requires the least amount of accidentals.

Exercise: Reverse the lesson on *Three Suspensions in Succession* (No. 30) as above, and thus obtain the examples on *Three After-beats in Succession*.

As in Lesson No. 36, the time is changed so that no one note will sound more important than the others.

LESSON NO. 38

FOUR AFTER-BEATS IN SUCCESSION
Using regular and reverse motion.
(A few possibilities)



Exercise: Reverse the lesson on *Four Suspensions in Succession* (No. 31) as above, and thus obtain the examples on *Four After-beats in Succession*.

As in Lesson No. 37, the time is changed so that no one note will sound more important than the others.

LESSON NO. 39

ALL POSSIBLE AFTER-BEATS INTRODUCED SIMULTANEOUSLY
(Excluding augmented 2nds)



Exercise: Reverse the lesson on *All Possible Suspensions Introduced Simultaneously* (No. 32) and thus obtain the examples on *All Possible After-beats Introduced Simultaneously*.

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WORLD'S FINEST DRUMMERS' INSTRUMENTS'

Official Proceedings

(Continued from page nineteen)

sistence of a bug or label on printed matter.

WHEREAS, The bug or label is the only distinguishing feature on our printed matter which can convey, tell or determine to us whether the product is obviously union or non-union, therefore,

BE IT RESOLVED, That we adopt the resolution that local unions be urged to insist that all printed matter, bills, posters and other literature shall contain the union label or bug.

The report of the Committee is favorable after striking out the words "that we adopt the resolution" in the Resolve.

The report is adopted.

President Petrillo announces that we are honored by having a Cabinet officer of the United States address the Convention. He introduces the Honorable Maurice L. Tobin, Secretary of Labor of the United States, who receives a great ovation.

Secretary Tobin extends greetings to the Convention from President Truman, the Department of Labor, and his own personal greetings. He refers to mechanized music having affected the employment of musicians. He points to the rise and decline of organized labor during several administrations. He emphasizes the importance of workers receiving good wages in order to furnish the purchasing power to be good consumers.

He sketches the history of the enactment of favorable legislation since 1932 under which organized labor had its greatest growth. Unemployment insurance not only protects the workers but furnishes the purchasing power by which private enterprise prospers. For this reason he points out how, by increasing the number of weeks of benefit, purchasing power is increased and helps the prosperity of the country.

He points out the importance of electing public officials favorable to labor in order that the gains made by labor should not be further curtailed.

He calls attention to the high regard in which President Petrillo is held, that he has been praised by charitable institutions and other agencies for the benefits they have derived from the Recording and Transcription Fund. He thanks President Petrillo for having recommended Executive Officer Kenin as a representative of the United States at the conference of the International Labor Organization in Geneva, Switzerland. Organized labor has played a great part in the economy of our country and will continue to do so. He points to the restrictions of the Taft-Hartley Law which make necessary its repeal. Labor must take a leading part in having our country remain strong and prosperous so that we may lead

the world itself to prosperity. At the conclusion of his address the delegates arise and applaud.

President Petrillo states that we have heard a wonderful speech, that Secretary Tobin has honored the Federation by his appearance at our Convention. Secretary Tobin states that he is honored by having been invited and wishes the Federation continued success.

Vice-President Bagley in the chair.

The Committee on Measures and Benefits continues its report.

RESOLUTION No. 34

MEASURES AND BENEFITS

WHEREAS, There is no standard bookkeeping records kept by the locals of the Federation up to the present time, and

WHEREAS, A great many locals would not be interested to change their present setup due to the expense involved in the change, and

WHEREAS, Treasurer Harry Steeper has submitted a standardized system of bookkeeping which would be of great benefit to the Federation and its locals, therefore,

BE IT RESOLVED, That any local which will adopt this standardized system of bookkeeping be given the initial set of books by the Federation free of charge to such local.

The Committee report is unfavorable.

The unfavorable report is adopted.

RESOLUTION No. 55

MEASURES AND BENEFITS

WHEREAS, The uniform system of bookkeeping has been designed for the purpose of facilitating record keeping for locals with less than 200 members, and

WHEREAS, Many locals within this category are not generally in a position to spend monies in the value of said bookkeeping system, therefore,

BE IT RESOLVED, That the initial set of books be furnished to all locals with a membership below 200 members—free of charge, and

BE IT FURTHER RESOLVED, That all subsequent copies of said books shall be charged for at the prevailing cost hereafter.

The Committee report is unfavorable.

The unfavorable report is adopted.

RESOLUTION No. 56

MEASURES AND BENEFITS

WHEREAS, At the present time it is often difficult to locate a defaulter's name due to the policy of the *International Musician* to list defaulters under the name of the local to which they are indebted and since specific information as to same is not always at hand,

BE IT RESOLVED, That in the future the *International Musician*

(Continued on Next Page)

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Official Proceedings

(Continued from preceding page)

should list defaulters in alphabetical order.

The Committee recommends that the resolution be referred to the Secretary, with the recommendation to work out this idea in addition to the present set-up.

The recommendation of the Committee is adopted.

The Chairman thanks the Committee members for their attention to the work of the Committee.

The Committee on Good and Welfare continues its report.

RESOLUTION No. 57

GOOD AND WELFARE

WHEREAS, The woeful inadequacy of present sources of economic support prevents instrumentalists, composers and arrangers from making their full contribution to the musical culture of today and the musical legacy to be handed on to future generations, and

WHEREAS, Music is not just a "business," but one of our most advanced and most enjoyable forms of culture, which should be made easily accessible to everyone in our nation, and

WHEREAS, Allocations of Marshall Plan funds have been made to revive and subsidize many of the State Operas and Symphonies in Europe, therefore,

BE IT RESOLVED, That this Convention of the American Federation of Musicians go on record as favoring a nation-wide campaign to be organized through the initiative of a special A. F. of M. committee to be created at this Convention.

BE IT FURTHER RESOLVED, That a nation-wide conference of outstanding organizations and individuals shall be called under the auspices of the special A. F. of M. committee prior to October 1, 1950, to widen the campaign for Federal subsidy.

The Committee recommends that the Resolution be referred to the International Executive Board.

The recommendation is concurred in.

RESOLUTION No. 58

GOOD AND WELFARE

WHEREAS, Musical activities in Veterans Hospitals throughout the nation should not depend on acts of donations by generous individuals or organizations, but should be a matter of right to all hospitalized veterans and included in the budget of the Veterans Administration, and

WHEREAS, Musical activities donated to Veterans Hospitals by various locals of the American Federation of Musicians and the Recording Trust Fund have been of great value in overcoming the isolation of hospitalized veterans, raising morale and speeding recovery as reflected in the many written testimonials now in possession of various locals of the A. F. of M., and

WHEREAS, The inadequacy of the Recording Trust Fund prevented the locals of the A. F. of M. from doing little more than scratching the surface of the great need for musical activities in all veterans hospitals, and

WHEREAS, The USO has been forced to discontinue its entertain-

ment activities in veterans hospitals, therefore,

BE IT RESOLVED, That, this Convention of the American Federation of Musicians place upon the Veterans Administration the responsibility for earmarking part of its present appropriation to finance an expanded program of musical activities in veterans' hospitals.

BE IT FURTHER RESOLVED, That the International Executive Board communicate with all locals in order to secure their active cooperation of inducing the Veterans Administration to recognize and discharge this responsibility.

The Committee reports the resolution favorably with the following amendment: By deleting the last paragraph.

The report is adopted.

The Committee on Organization and Legislation continues its report.

RESOLUTION No. 62

ORGANIZATION AND LEGISLATION

WHEREAS, Greater unemployment exists today among musicians than at any time during the last ten-year period, and

WHEREAS, It is necessary for the public at large to recognize the need for providing employment for artists and musicians, if our culture is to survive, and

WHEREAS, Proposals have been made to create Federal subsidies which would provide employment opportunities for musicians and other artists, therefore,

BE IT RESOLVED, That the Federation support and work for proposals which would result in the creation of an agency which could utilize Federal funds for the maintenance and expansion of employment opportunities for musicians.

The Committee report is favorable.

The report is adopted.

The Chairman thanks the Committee for its cooperation.

The Committee on Good and Welfare continues its report.

RESOLUTION No. 59

GOOD AND WELFARE

WHEREAS, There are members of all locals residing in the jurisdiction of other locals without depositing transfers or making themselves known to the locals in which they reside, and in some cases known to participate in affairs and activities of a non-union nature, therefore,

BE IT RESOLVED, That the Secretary of the local to which they belong shall notify the Secretary of the local which they reside in of their presence in that local's jurisdiction if and whenever possible.

The Committee report is unfavorable.

The unfavorable report is adopted.

RESOLUTION No. 60

GOOD AND WELFARE

WHEREAS, Forces of reaction are attempting to use UNESCO as an instrument to reduce or eliminate in part duties now applicable to recordings made in foreign countries, and

WHEREAS, If such a move were successful it could easily react to the detriment of our members, therefore,

BE IT RESOLVED, That the A. F. of M. use every effort to prevent the reduction or elimination of pres-

ently existing import duties on musical recordings made in foreign countries.

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

The recommendation is concurred in.

RESOLUTION No. 61

GOOD AND WELFARE

WHEREAS, There are many indications that business conditions are not as good as they were a few months ago, and

WHEREAS, Federal Old Age Benefits are only paid when an individual reaches the age of 65 and must be unemployed, and

WHEREAS, The American Federation of Musicians does not provide any sort of assistance in the welfare field, and

WHEREAS, The Federation does have a definite responsibility to its members in assisting them on a local basis in every way possible, therefore,

BE IT RESOLVED, That a Welfare Committee be appointed by the President with the specific responsibility of examining into the various phases of the establishment of a Welfare Department. This committee will present to the next annual Convention its suggestions for a complete Welfare Department which would function as one of the branches of the American Federation of Musicians. In addition to making specific recommendations for the consideration of the membership at its next annual meeting, this committee would also have the specific responsibility of following closely all types of welfare legislation, both local and national, and endeavor to insert into such pending legislation clauses which would be favorable not only to members of the Federation, but to all Americans as well.

RESOLUTION No. 7

GOOD AND WELFARE

WHEREAS, The A. F. of M. and its members have become the Peck's Bad Boys and the orphans of the labor movement in the eyes of the public, employers and the legislative bodies of the nation, and

WHEREAS, The restrictive laws have abolished jobs for musicians and prevented the A. F. of M. from protecting the jobs of its members, and

WHEREAS, Musicians find it difficult to adjust themselves to other types of employment when they have become obsolete as musicians, and

WHEREAS, Musicians are considered to be old at an earlier age and stay old longer than any other wage earner, and

WHEREAS, To date no pension plan or unemployment benefit plan has been set up by the A. F. of M., now therefore,

BE IT RESOLVED, That this Convention of the A. F. of M. adopt a pension plan for members in good standing and who are sixty (60) years of age or over, and who have been members for twenty (20) consecutive years, and

BE IT FURTHER RESOLVED, That the funds for the pension plan shall be raised by a five per cent tax on the minimum scale for services of musicians on all engagements, that this five per cent tax must be collected by the leader, the

leader to pay this five per cent tax to the local secretary, who shall forward the five per cent tax to the National Treasurer, who shall place it in a separate pension fund account, and

BE IT FURTHER RESOLVED, That the collection of the five per cent tax shall begin September 5, 1950, and at the end of one year after the fund has been established the National Treasurer's office shall notify the members of the A. F. of M., and those who are eligible may then apply for their pension, and

BE IT FURTHER RESOLVED, That the amount of pension allotted to each eligible member shall be determined by the capacity of the fund to pay to the number of eligible applicants then received by the National Treasurer's office, and

BE IT FURTHER RESOLVED, That the members eligible for the pension shall be paid at the rate of \$2.00 per each year of continuous membership in the A. F. of M., not to exceed twenty-five (25) years, and

BE IT FURTHER RESOLVED, The International Executive Board should periodically review the pension plan and make whatever adjustments and improvements are necessary.

RESOLUTION No. 13

GOOD AND WELFARE

WHEREAS, The music profession, particularly insofar as members of the Federation are concerned, offers fewer income-producing years than any other profession or trade, and

WHEREAS, Musicians, from the standpoint of earning a living, are considered to be old at an earlier age and stay old longer than any other wage-earner, and this, along with the actual fact of added years and streaks of gray hair, presents an ever-increasing handicap to income possibilities, and

WHEREAS, This situation becomes even more deplorable with the endless increase in new and younger membership, which greatly outnumbers the increase in jobs, and

WHEREAS, All Federation members, including the younger ones, are definitely faced with the loss of gainful employment when, through no fault of their own, they will no longer be in demand nor employed as musicians, the one vocation to which they are temperamentally fitted and equipped, and

WHEREAS, His temperament, the very nature of which made him a musician in the first place, tends only, as time goes on, to make him less and less adaptable to other gainful employment which may or may not present itself, and

WHEREAS, Many of these so-called "Old-Timers" are stalwart members whose pioneering and enthusiasm and active support of union music from the very beginning had much to do with making their locals what they are today, and

WHEREAS, The characteristic hale, hearty, and well-met personality of the musician whose life work has always been for the public's enjoyment, might well be what caused him to think less of himself and his own future security and, finally, at the closing of the limited period of time allotted to him in his chosen field, many have found

(Continued on page twenty-six)

TECHNIQUE OF PERCUSSION



By GEORGE LAWRENCE STONE

LEFTY VERSUS RIGHTY

"IS THERE any harm," inquires H. B. M., Brooklyn, "in a left-handed drummer playing left-hand style; i.e., holding his sticks 'lefty,' setting up his drum set the same way and operating the bass drum pedal with his left foot? The drum books seem to favor right-hand drumming and make no provision for a left-handed person. Would it be difficult for a lefty to change over to right-hand style if he decided to do so? Would it be a mistake for him to do so?"

I see no harm in playing left-hand style if you want to. Some fine drummers do so and it doesn't seem to impose any handicap upon them. However, if you want to change over, there isn't as much trouble to this as you might think. More about it below.

In the bulk of existing drum literature the accent is, as you say, on the right hand. This is to be expected, for the number of rightys far exceeds that of leftys. Then, if we trace this thing back to its beginning, our first authentic literature on the subject appeared at a time when the drummer was primarily a marching man—a soldier. And when, as a soldier, he traditionally stepped off on the march with his left foot, he was told to lead off on the drum with his right hand, thus to equalize the carriage of his body.* So walked *homo sapiens* then and so he walks today in everyday life; swinging one hand (and arm) against the opposite foot (and leg).

Psychologists claim it is a mistake to force a left-handed child to write with his right hand. They say that such and similar activities with what might be termed the *awkward hand* will result in bad after-effects. They say this and give their reasons why in many ponderous tomes, which, for the purpose of this answer, need not be quoted here. Sufficient for me to say that while I do not want to tangle with the judgment of the psychs, a case like yours is not that of an adolescent, first learning to write. Yours is the case of a drummer of mature years with two hands and two feet which actually or eventually must work in perfect coordination.

From the reference to your *drum set*, I judge you to be a dance or concert player. If so, of course you know that the accent in modern drumming is not so much on either right or left hand as on ambidexterity, and this to the nth degree. No matter whether your elementary instruction may have been via the *right* or the *left lead* or a combination of the two, your later efforts in advanced drumming should constantly be centered on the development of individual control of your two hands and your two feet. Witness the performance of any good *name drummer* today and you will see what I mean.

Unless you have been drumming left-handed for a long, long time, you shouldn't have much trouble in changing over, if you should so decide. There is not too much difference between playing the pedal with your right foot and the hi-hat with your left and vice versa. As far as hands are concerned, you, a lefty, possess an advantage over the righty in holding your sticks right-handed, for while his right (normal) hand holds its stick by a normal handhold and wields it in normal fashion and his left (awkward) hand holds by a gosh-awful handhold and wields ditto, you have the better balanced method of normal holding and wielding by the *awkward* hand and awkward holding and wielding by the *normal* hand.

SPLIT-SECOND SHIFTS

Pit Drummer, N. Y., writes: "One of the show numbers we have been using calls for such a quick shift from orchestra bells to tympani that in changing from hard bell mallets to soft tympani sticks I miss the tympani entrance. I have been getting away with it by using the hard bell mallets on the tympani, but the tympani tone thus produced is unsatisfactory, to say the least."

* Of course, the complexities of marching drumbeats furnish many exceptions to this rule.

In the concert drum parts to a good many show numbers, the work originally scored for two or more drummers is consolidated into one part. Thus, if you are the only drummer in your pit, you are being called upon to do double duty and, many times, you will encounter impossibilities. The only thing to do in such an instance is to "get away with it" as best you can and holler for another drummer. Ten-to-one you won't get him, but the exercise is good for your vocal muscles.

In the particular case you mention, it shouldn't be too difficult to lay your tympani sticks on the kettles in playing position ahead of time, then, after striking your last bell note, drop the mallets on a conveniently placed drum bag and, almost in the same motion, pick up the tympani sticks. With a little practice a shift of this sort can be made in something under a second of time. However, don't forget where you dropped the bell mallets.

XYLOPHONE IN B-FLAT

Yes, D. N., Chicago, there is such an instrument as the B-flat xylophone—or rather, there was—and you lose your bet. It is now a relic of that distant past when drummers who doubled on xylophone were few and whose knowledge of instruments "which you got to play with scales" was sketchy indeed.

In contrast to the present-day manipulator of the marimba, to whom sight-reading, improvisation and transpositions are all in the day's work, those few hardy rhythmists who, before the turn of the century, tackled the so-called "woodpile," had a time for themselves getting acquainted with its melodic possibilities. And, for a time, any among the brethren who could manage scales, etc., in anything above three sharps or three flats was considered to be in the virtuoso class.

The standard xylophone of that time was, like ours of today, strung in the key of C, following the pianoforte keyboard. Its range was two octaves—the giant size, two and one-half. It consisted of wooden bars, strung on collapsible wooden frames—no resonators—and the entire contraption was placed on a wooden table or whatever was available. Its price ranged from \$12.50 to \$25.00.

For a solo on this instrument the old-timer would work up some currently popular number from the piano or first violin part of an orchestration. It wouldn't take him long—just a few weeks of diligent practice and memorization—after which he was ready to lay them in the aisles (and he really did) by his rendition of something like *Sorgenloss Polka* in one sharp with orchestral accompaniment. For an encore he always could repeat the last half.

But when our virtuoso was called upon to play the same solo with the brass band on Sunday afternoon at the park, he was stuck, for his solo part in C could by no chance coincide with that of the solo instrument of the band—the B-flat cornet. So, to keep up with the times, he bought himself another xylophone, its bars marked as in the key of C, but tuned in the key of B-flat. Now he was ready to learn a band solo, this time taken from the solo B-flat cornet part of some band arrangement.

Thus by hook or crook the old-timer got by for the time being with a limited knowledge of the woodpile; thus there actually was a B-flat xylophone, and thus, D. N., you are on the wrong side of your bet. Don't ask me how he got away with it—I was too young to know. When I came along, my father insisted that I learn all the scales on the instrument and what seemed to me to be a million exercises besides. I didn't care much for them at the time, but I realized their importance later, when I toured the country over the then famous "Keith Circuit" with a monster xylophone, as a xylophone soloist.

The B-flat xylophone today is a museum piece, and so is the B-flat xylophonist—as extinct as the dodo, the yellow clarinet and the ankle-length bathing suit.

CHATTER

Boston's John Scabia, from whose pen come the music examples that so often accompany these articles, was recently written up in the magazine section of a local Sunday newspaper, with pictures and everything. From this write-up John learned that his profession, that of a music copyist, is both a noble and uncrowded one; that he is not actually a copyist, but, rather, a *musicologist*; that he is tops in his profession; that he invariably has a genial smile upon his smooth-shaven face and (hold your hats, folks) that in all his writings for the Boston Symphony, the Pops, to say nothing of the various publishers and universities, he has never been known to make a mistake!

When I asked John recently to look me straight in the eye and declare the last above statement to be true, so help me, Bob, he blandly looked up at the ceiling, and said: "Why dispute the word of a guy who writes such nice things about musicologists?"



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Official Proceedings

(Continued from page twenty-four)

themselves utterly unprepared to face the few remaining years, and so, to at least partly compensate his loss of income caused by dwindling or extinct opportunity to earn it as a musician, therefore.

BE IT RESOLVED, That this National Convention of the A. F. of M., here in session, take the necessary steps to create some sort of a pension plan which will pay to such members of good standing who are 65 years of age or over and who do not earn their living in the professional playing field, the sum of not less than \$25.00 a week for the balance of their lives.

Resolutions 5, 7 and 13 are reported together.

The Committee recommends referring the resolutions to the International Executive Board.

Amendment is made that the International Executive Board be instructed to report its findings to the next Convention.

The amendment and the report of the Committee are adopted.

The Chairman thanks the Committee for its cooperation.

The Committee on Location reports through Chairman Cohan.

RESOLUTION No. 40

LOCATION

WHEREAS, There have been convention after convention held in the United States, year after year, and

WHEREAS, we are, more particularly at the present, due to the world political chaos, striving to strengthen and increase our bonds of friendship with our northern neighbors, therefore,

BE IT RESOLVED, That this Convention ask the President's office and Executive Board to work out ways with the Canadian delegates and Canadian government to hold our next Convention in some city in Canada.

The Committee recommends referring the resolution to the Canadian representative.

The report is adopted.

RESOLUTION No. 41

LOCATION

WHEREAS, Hawaii is a beautiful group of islands which millions of people have visited and which millions more dream of visiting,

WHEREAS, A trip to Hawaii can become a reality to all of you present here at this 53rd Annual Convention,

WHEREAS, Hawaii is not a problem of distance any more,

WHEREAS, The month of June is an ideal time to be in Hawaii,

WHEREAS, A passenger ship accommodating 700 or more passengers could be chartered for all those who wish to travel by boat,

WHEREAS, Fast and safe passenger planes are also available,

WHEREAS, Traveling as a group

lessens the total expense of each delegate,

WHEREAS, Local 677 of Hawaii is anxious to become host to the grand A. F. of M. Convention,

WHEREAS, Hawaii has all of the attributes of a convention center, a place where the delegates can relax and enjoy the cosmopolitan entertainment of the islands,

WHEREAS, Hawaii needs the moral and resolute support of such organizations as the A. F. of M. in its venture for statehood,

WHEREAS, The Location Committee, through the consent of the Executive Board of the Convention, be given the authority to select Hawaii as the location for the Convention site either in 1953 or 1954.

WHEREAS, Such selection will allow all locals ample time to create funds for the transportation and sustenance of their delegates,

WHEREAS, All information regarding travel costs, both by air or sea, can be obtained through local travel agents, transportation companies, the Hawaii Visitors' Bureau, or Local 677, A. F. of M.,

WHEREAS, A representative of the Hawaiian group be given the privilege of reading this resolution to the Convention and answer all questions on any part of the resolution,

WHEREAS, This objective can only be accomplished as long as we all unite and cooperate in this worthwhile venture which may be the only Convention that will ever take place away from the mainland of America,

WHEREAS, Those who can't make it should be good enough to let others go, therefore,

BE IT RESOLVED, That the Location Committee, through proper authority, be given the right to select Hawaii as the site and location for the A. F. of M. Convention in 1953 or 1954, which selection will allow all locals, large or small, to appoint the right people and create the necessary funds for such representatives who will be able to remain away from their work or professions for at least three weeks; that all delegates present at this 53rd Convention unite and cooperate in this one great movement for the benefit of all, and especially the American Federation of Musicians.

The Committee recommends that the resolution be referred to the President with the proviso that this be referred to the Location Committee in 1952.

The recommendation is concurred in.

RESOLUTION No. 42

LOCATION

To the Locations Committee:

The Worcester Musicians Association, Local 143, Worcester, Mass., requests your committee to consider Worcester as the site for the 1951 A. F. of M. Convention.

The Committee reports the resolution unfavorably.

The unfavorable report is adopted.

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The Committee on President's Report reports through Chairman Reed.

COMMITTEE ON PRESIDENT'S REPORT

To the delegates of the Fifty-third Convention of the American Federation of Musicians assembled in Houston, Texas, June, 1950:

Your Committee believes it would be unfair to present an analysis of your President's Report for the past year without giving special consideration for the fact that this Convention completes the first ten years of service, given by President Petrillo, to the membership of the American Federation of Musicians. Your Committee has reviewed with pleasure the reports of your President during the past decade and they are all indicative of the steady progress which has been made from year to year, even in the face of seemingly insurmountable obstacles. You will recall that in his 1946 report to the Convention at St. Petersburg he prefaced his synopsis of the entire recording controversy with these pertinent words: "No other labor organization has ever been summoned before so many agencies of the government and the courts. We won because we were just in our demands and honest in purpose, for no organization could prevail in a fight such as this unless it WAS right!"

During his first year of office a complete survey was made on the "canned music" problem, showing the inroads that had been made on our employment opportunities by phonograph recordings and electrical transcriptions, as a result of which the Seattle Convention in June, 1941, by a unanimous vote of 570 delegates, determined that drastic action should be taken. By action of the Dallas Convention the following year, August 1, 1942, was set as the deadline, and all recording and transcription companies were notified that on and after that date our members would not render service. It was the first attempt ever made to secure for our membership some of the benefits we were later privileged to enjoy from royalties on mechanical reproductions of instrumental music.

The manner in which President Petrillo handled the entire recording controversy has been considered an example of magnificent courage, unrelenting tenacity and masterly strategy. Without this pattern which firmly established our performing rights, the new contract for television film could never have materialized.

President Petrillo's printed report, which possibly reached you just before leaving for Houston, carried a tone of discouragement as he said, "Nothing would please me more than if I could give you good news for television and the rest of our business, but I am sorry I can-

not." His address at the opening session dispelled all gloom as he announced the successful negotiation of the new television agreement and a complete understanding in writing with the American Guild of Variety Artists. Both showed real accomplishment in all the phases of labor negotiating strategy and definitely demonstrated that his success is not dependent upon the "muscle" to which he referred on Tuesday, but rather to "brains," experience and sincerity.

To your Committee, the recording situation seemed of paramount importance, as it was through this medium, aided by a capably administered Public Relations Department, that we have been afforded the opportunity to carry our story of the musician's plight to the people of the United States and Canada. The equitable plan which was created for distribution of royalties and which operated successfully and economically until enactment of the Taft-Hartley Act, brought respect and admiration to the American Federation of Musicians, as evidenced by the thousands of acknowledgements which have been received during the past three and one-half years. Through your Public Relations Department a comprehensive report has recently reached your local office. You are admonished to make good use of the material it contains, not only for your membership, but more particularly for the fellow citizens of your community.

An analytical study of President Petrillo's accomplishments during this ten-year period would certainly prove interesting and might be worthy of publication in an abbreviated pamphlet form. However, a few outstanding achievements require special recognition, in addition to the problem of "canned music."

In one year, through an agreement with the International President of IATSE (International Alliance of Theatrical Stage Employees) nearly 400 theatres were removed from their National Unfair List and were opened to our members for increased employment. A twenty-year-old strike against a large Eastern theatre chain was settled, the Boston Symphony Orchestra was unionized after sixty years of successful resistance to the Federation. Scores of radio controversies were settled through intercession of the President's office; autonomy was granted to all subsidiary locals, and the first contract in history was secured from the film industry, including increased personnel, wage scales, elimination of "dubbing" and higher pay for doubling. A year later a 33 1/3% increase in wages was effected, a two-week vacation clause and other improved conditions. In addition to the eight major studios formerly covered,



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additional agreements were secured with ALL independent producers.

For the first time in history, also, a contract was consummated with the five major news reel companies. We waited with bated breath for the decision of the Supreme Court as President Petrillo personally assumed responsibility for testing the constitutionality of the vicious Lea Act. The Code of Ethics has solved most of the problems arising from competition of school bands and orchestras. His masterful presentation of our problems to the Congressional committee brought respect which had never before been recognized by the poisoned pen of a perverted press. The conferring of an Honorary Life Membership on President Truman and the selection of President Petrillo as National Music Chairman for the inauguration brought distinction which was unique.

Championships are not determined on individual performances in the great American game of baseball, but are based on the season's percentages. It is the opinion of your committee that the record of President Petrillo during the first ten years of his service to the membership can be considered not only of championship variety, but phenomenal in character.

Your appreciation has already been demonstrated at this Convention by the spontaneous ovation which accompanied his unanimous re-election, and his firm reiteration to "carry on" as long as his health permits, should prompt each of us to relieve him of as many problems as possible, in order that his energy may be spared for the more difficult tasks which continually demand his attention.

Let us leave this Convention with a firm resolve to lend all possible assistance to Labor's League for Political Education, in order that we may assure the election of candidates who are favorable to labor in the years ahead. He has earnestly requested it. Let us pledge our support so that the records of 1960 may really prove our appreciation.

The report of the Committee is adopted.

The Committee on *International Musician* reports through Chairman Vargas.

COMMITTEE ON INTERNATIONAL MUSICIAN

To the officers and delegates of the American Federation of Musicians assembled in its Fifty-third Convention at Houston, Texas:

Your Committee on *International Musician* is very happy to report that the *International Musician* has become one of the most read labor magazines, and the continued demand by its readers is evidence of its popularity. Not only do the musicians of the Federation demand the *International Musician*, but other labor organizations not in the entertainment field look to this official journal as an example of how to convey to its membership and the public the correct thoughts and workings of labor.

In the past years the *International Musician's* Committee has given constructive criticism to the editor, giving him our thoughts as to how we would like our official journal published. The editor, Secretary Leo Cluesmann, has carried

the thoughts of the Committee along with his to a point that this year we were unable to find any faults worth mentioning.

Some of the members keep complaining that they do not receive their *International Musician*. It has been found in most cases the fault is in the member who fails to send in his correct address. However, we would like to suggest that an insert be made in each issue of the *International Musician* advising the importance of reporting changes of address with the secretary of your home local.

We would like to commend the new loose leaf system of sending address lists to the locals. This is a great improvement in helping to keep corrected addresses up to date.

May we again express our appreciation for the excellent articles written by Chauncey A. Weaver under the heading of "Over Federation Field"; also the fine work done by the editor, Secretary Leo Cluesmann; the managing editor, S. Stephenson Smith; the associate editor, Miss Hope Stoddard, and their staff in making our *International Musician* an outstanding publication.

The report is adopted.

The Law Committee continues its report.

RESOLUTION No. 1. LAW

WHEREAS, The United States immigration laws contain contract labor regulations forbidding aliens from entering the United States to accept, in the case of musicians, miscellaneous or steady engagements, and

WHEREAS, The Canadian immigration regulations do not contain such contract labor regulations and therefore provide no protection whatsoever to musicians from aliens entering Canada to accept miscellaneous or steady engagements, and

WHEREAS, The employment situation, with regard to Canadian musicians is becoming very bad due to the infiltration of musicians from the United States, especially at border points, where some locals are finding this situation extremely difficult to cope with, therefore,

BE IT RESOLVED, That the President of the A. F. of M. appoint a committee to look into this matter with a view to providing some Federation by-laws which will give some protection to the Canadian members of the A. F. of M., due to the lack of such protection on the part of the Canadian government, and

BE IT FURTHER RESOLVED, That this Convention, on behalf of the Canadian representatives, go on record appealing to the Government of the Dominion of Canada to reinstate contract labor regulations with respect to persons entering Canada, and

BE IT FURTHER RESOLVED, That the President of the A. F. of M. instruct the Canadian representative on the Executive Board of the A. F. of M. to carry out an active campaign to have contract labor regulations reinstated in Canada.

The Committee recommends that the resolution be referred to the Canadian representative.

The recommendation is concurred in.

RECOMMENDATION

No. 1

LAW

Recommendation of the Treasurer.

I recommend that Article 15, Section 15, be amended to read:

"A leader who plays a traveling, or miscellaneous out-of-town engagement or engagements, and fails to pay his 10 per cent surcharge, shall be subject to a penalty for each offense. Said penalty shall not exceed \$50.00 for each offense and shall be in the discretion of the International Treasurer. After leader has been notified and has failed to pay the taxes owing plus the penalty he shall be considered as having resigned from the Federation, and the Local to which he belongs is obliged, on receipt of notice from the International Treasurer, to strike his name from its membership list. To become reinstated such resigned member must pay all arrearages in taxes and fines and in addition shall pay a National Reinstatement Fee or meet such conditions that the International Executive Board may determine."

The Committee reports the recommendation favorably.

The report is adopted.

RESOLUTION No. 11

LAW

WHEREAS, The recent decision of the International Executive Board relative to transportation charges between two adjoining locals that allows a local to fix its own transportation charges within its jurisdiction, and its members are subject to the transportation charges of the adjoining locals for the distance traveled in the adjoining local, and

WHEREAS, This arrangement will create a number of scales due to various transportation scales, and

WHEREAS, This can lead to unfair bidding where an adjoining local may have no transportation charge, and

WHEREAS, The Federation already has a scale relative to traveling bands that allows for at least two cents per man per mile, or eight cents per car per mile, whichever is greater, and

WHEREAS, Nearly all possible situations could be covered by establishing the above scale as a minimum scale for all members of the Federation,

BE IT RESOLVED, That such a minimum scale be adopted to cover all engagements by Federation members where transportation is required, and

BE IT FURTHER RESOLVED, That actual transportation charges be levied on incidental bookings from the home location of the members rather than from the headquarters wherein the local is located. Traveling bands will remain as at present.

RESOLUTION No. 48

LAW

WHEREAS, There is much confusion and misunderstanding among many locals regarding the mileage surcharge and transportation mileage, and

WHEREAS, Some locals have such surcharges and transportation charges which their members must

charge in addition to the basic scale and an adjoining local may have no charges whatsoever except their basic scale, and

WHEREAS, It is obviously unfair for a band from a local which has no such charges to enter the jurisdiction of a local which has the charges and play merely for the basic scale, ignoring the mileage surcharge and transportation charge, thus playing for less than the local band may play for, therefore,

BE IT RESOLVED, That a band playing in the jurisdiction of another local which has such charges in their price list and constitution, must include in their price whatever transportation and mileage surcharges that local has, as well as the 10% national tax.

BE IT FURTHER RESOLVED, That this does not affect the national 10% tax which will still be charged only on basic scale.

RESOLUTION No. 49

LAW

WHEREAS, Some locals do not have a transportation charge and some of their bands, when playing in the jurisdiction of a local which does have such a charge, do not add the transportation charge to their price, thus playing for less than the local bands may, therefore,

BE IT RESOLVED, That any band playing in the jurisdiction of any local which has a transportation charge must also include the transportation charge in their price.

The report of the Committee on Resolution 49 is favorable.

The report is adopted.
This disposes of the subject matter in Resolutions 11 and 48.

RESOLUTION No. 16

LAW

WHEREAS, Article 23, Section 8, of the By-Laws does not cover all the situations arising from remote control broadcasting by orchestras playing traveling and miscellaneous out-of-town engagements, and

WHEREAS, One of the most complicated situations of this nature arises where an employer owning a dance hall, night club or similar establishment has a line to his place, and buys time from a radio station for a broadcast, but the expense of such orchestra is not shared by the radio station, and

WHEREAS, These remote control broadcasts are often further involved by the fact that the engagement is a dance being played as a miscellaneous out-of-town engagement by a leader either promoting his own dance or with a fence or front man as promoter who may or may not be paying for the broadcast time instead of the proprietor, and

WHEREAS, The particular radio station involved may employ no musicians whatever, but is getting a live show for free and realizing income by selling the broadcast time, therefore,

BE IT RESOLVED, That the President's office consider clarifying and amplifying Article 23, Section 8, to include additional information on rulings and policies with a view to limiting the frequency of remote control broadcasts of this nature, and also to assist Locals in handling problems of this kind as they come up.

The introducer requests permission to withdraw the resolution.

Permission is granted.

RESOLUTION No. 17

LAW

WHEREAS, It is not permissible to buy time from broadcasting stations in order to advertise "over the air waves" the itineraries of musicians playing dance engagements nor to solicit dance engagements, and

WHEREAS, The law permitting Locals to allow its members to play for free over the air advertising and soliciting engagements tends to curtail and possibly destroy the opportunities of musicians getting paid employment in radio stations, and also gives an unfair advantage to musicians playing free in competing for engagements in the same territory where musicians are not permitted to play free of charge, and, further

WHEREAS, Such local option gives a station spending no money for musicians an unfair advantage (over stations employing musicians) and where (no free playing is permitted) in soliciting commercials, therefore,

BE IT RESOLVED, That no Local be permitted to allow Union Musicians to play free, except for charitable educational or religious programs.

The Committee report is unfavorable.

The unfavorable report is adopted.

RESOLUTION No. 18

LAW

WHEREAS, For the last year or more there has been a misunderstanding between the American Federation of Musicians and the AGVA, and

WHEREAS, Members of the Federation have been confused as to just what to do in certain cases, and

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WHEREAS, This confusion has centered more or less around the vocalist or singer, or the acting Emcee, and

WHEREAS, In some cases the one concerned does not belong to either the A. F. of M. nor AGVA, and

WHEREAS, In most cases the vocalist is also performing on some one or two percussion instruments along with his or her singing, therefore.

BE IT RESOLVED, That all vocalists belonging to any band or orchestra, and not already belonging to any Union or Local, must be members of the A. F. of M. and subject to paying dues and taxes as any other member of the Local Unions.

The introducer asks permission to withdraw the resolution.

The permission is granted.

RESOLUTION No. 19

LAW

WHEREAS, The right of public assembly, hotel accommodations and vehicular transportation are denied certain Delegates to our Convention, and

WHEREAS, In certain locations these rights are not adequately substituted thereby causing a part of our representation to absent themselves from the Convention to avoid this menace, and

WHEREAS, By experience among those who attend they are exposed to gross indignities, embarrassments and discomfiture, therefore,

BE IT RESOLVED, That the location committee will hereafter certify no city for our National Convention that in their opinion cannot guarantee these rights, and
BE IT FURTHER RESOLVED, That in the absence of bids to the Committee, the National Executive Board shall be responsible for and governed by the stipulations provided for in this resolution.

The Committee recommends that the resolution be referred to the International Executive Board.

The recommendation is concurred in.

RESOLUTION No. 20

LAW

WHEREAS, The National negotiates all contracts and wage scales with circuses for Circus bands, and

WHEREAS, Circus bands are not in competition with local musicians of the various locals in which a circus travels, therefore,

BE IT RESOLVED, That no local scale or local minimum number of men law can interfere with such contracted circus bands, except when a circus plays its entire season within the jurisdiction of such local. The National By-Laws to be so revised or amended.

The report of the Committee is unfavorable.

The unfavorable report is adopted.

RESOLUTION No. 21

LAW

BE IT RESOLVED, That time be allowed at one yearly Convention session up to three hours, as a question and answer period, or delegates to ask questions from the floor pertaining to problems of their local or the Federation, the answers to be given by officers of the A. F. of M. or employees of the Federation. All this is to be done

over the P. A. system so that all delegates may receive the benefit of same.

The report of the Committee is unfavorable.

The unfavorable report is adopted.

RESOLUTION No. 22

LAW

WHEREAS, There exists a practice among licensed A. F. of M. booking offices whereby they submit orchestras for employment, secure employer's signature to a contract, secure a substantial cash deposit and from all apparent intents practically agree to accept and become a party to the contract for the engagement of the orchestra or unit. Then, at the agent's discretion and sometimes at a very late date, they cancel the contract and re-route the unit, and

WHEREAS, The Federation has permitted this custom to be practiced by bookers for a number of years and many of the employers of our members have been disappointed and sometimes put to considerable expense by having publicized the attraction, and

WHEREAS, The blame is usually placed on the local, the "union" or President Petrillo or possibly on the leader who, no doubt, has hurt his opportunity for future engagements, and

WHEREAS, Our public relations program is severely hampered by making enemies of our employers in permitting this practice, therefore,

BE IT RESOLVED, That when any licensed agent, booker or booking office submits for employment, any band, orchestra or other musical unit, the contract for such engagement, when presented to the potential employer for his signature, shall bear the signature of the booker or agent, who shall, when the contract has been signed by the employer, become responsible for the appearance of such unit, according to and as stipulated in the By-Laws of the Federation.

The report of the Committee is unfavorable.

The unfavorable report is adopted.

RESOLUTION No. 23

LAW

WHEREAS, God is necessary to the success and the continued success of all things, and the A. F. of M. in convention has never set aside a day of worship to God,

WHEREAS, Musicians are constantly pointed out and pointed to as ungodly models of sin and all things sinful,

WHEREAS, The good that is in most of us is never known because our enemies always point out the dope addicts, drunkards and the worst of us as the model and average musician,

WHEREAS, We need now as never before the good-will and support of clergy and laymen to further our aims and to help repeal the Taft-Hartley Law and to help elect legislators necessary to our success,

BE IT RESOLVED, That the A. F. of M., now in Convention, pass the necessary legislation to set aside a Sunday to be known "nationally" as "Musicians Worship Day." In order that the world will know that the average musician is an upstanding, reliable, sober, God-fearing individual.



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RESOLUTION No. 27
LAW

WHEREAS, There are numerous unionized crafts involved in the handling, distribution and exhibition of the various forms of recorded music, and

WHEREAS, There is no means by which involved unionized crafts can distinguish between that material made under Federation-approved conditions and that which is not, and

WHEREAS, There is much recorded material handled by unionized crafts which is not made under union conditions, especially in the tape and record field, and

WHEREAS, Much recorded material which has been made under Federation-approved conditions is diverted to unauthorized uses such as the complete sound-tracking of a considerable portion of 16-mm. film with "pirated" track or track which is owned by private individuals which is made available to the 16-mm. companies and television, and

WHEREAS, It is a basic principle of trade unionism to handle and patronize only union-made products insofar as possible, and

WHEREAS, A material gain would accrue to the members of the A. F. of M. through the refusal of unionized craft to handle or exhibit or to assist in the exhibition of unauthorized materials,

BE IT RESOLVED, That all master contracts with the employers of musicians provide for the affixing of an official seal or label upon every form of recorded material.

The Committee recommends that the resolution be referred to the International Executive Board.

The recommendation is concurred in.

RESOLUTION No. 53
LAW

WHEREAS, Certain name orchestras engaged for transcontinental commercial radio shows have made it a practice while traveling to pay members of their orchestra the scale provided by the local from whose jurisdiction said transcontinental commercial radio program emanates, and

WHEREAS, This results in members of these traveling bands receiving as little as one-sixth of the scale they would receive were the broadcasts to emanate from the jurisdiction of either New York or Los Angeles, and

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WHEREAS, Certain orchestra leaders make it a practice to avoid having their broadcasts emanate from any city which has a high transcontinental commercial radio scale, therefore,

BE IT RESOLVED, That members of traveling orchestras playing transcontinental commercial radio broadcasts shall receive for such services for a one-half hour radio show, including rehearsal of three hours or less, the sum of \$37.50, doubles at the rate of 25% for the first double, 10% for each double thereafter. Leader and/or contractor 50% in addition to sideman's scale; one hour show including rehearsal of five hours or less, the sum of \$62.50, doubles at the rate of 25% for first double, 10% for each double thereafter. Leader and/or contractor 50% in addition to sideman's scale, or the scale of the local where broadcast takes place, whichever is highest.

The Committee is favorable to the resolution and recommends that it be referred to the International Executive Board.

The recommendation is concurred in.

RESOLUTION No. 28
LAW

WHEREAS, Most locals of the A. F. of M. do not have a network radio scale because of the infrequency or total lack of network shows in their jurisdiction, and

WHEREAS, It is becoming the practice of national advertisers to tour traveling radio shows and thereby subjecting same to the National 15% Radio Tax, and

WHEREAS, The very nature of the work is of national scope rather than local, and

WHEREAS, It would greatly simplify the tax problems for local officials, national officials and traveling leaders,

BE IT RESOLVED, That the National Office establish a National Traveling Scale to cover this type of engagement, with same to be subject to the National 15% Radio Tax.

The subject matter is disposed of in Resolution 53.

RESOLUTION No. 44
LAW

WHEREAS, The Form B Agreement, now uniformly in effect, has been in use for some time, and

WHEREAS, The tax liability of the purchaser of the music has not been clearly defined, and

WHEREAS, Several court cases have placed in doubt the legality of the orchestra leader taking action on the agreement as the real party in interest, and

WHEREAS, No latitude exists for the use of summary methods of adjudicating disputes arising out of these agreements, such as arbitration, therefore,

BE IT RESOLVED, That a committee be appointed to revise the Form B Agreement to meet the objections which now exist to its use.

The Committee recommends referring the resolution to the President.

The recommendation is concurred in.

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RESOLUTION No. 45

LAW

WHEREAS, New York City is one of the few radio centers left in the country where live musicians obtain staff employment on independent local radio stations, and

WHEREAS, Local 802 has been fighting to continue and to extend the practice of live staff orchestras, and

WHEREAS, Local 802 is now involved in a serious struggle with the Crosley Broadcasting Corporation operating radio station WINS, and

WHEREAS, Local 802 is now under restraining order from the Supreme Court of the State of New York prohibiting picketing, boycott or other action against radio station WINS pending trial of the issues, therefore,

BE IT RESOLVED, That this Convention go on record supporting the activity of Local 802 or any other local which is similarly involved, and that it make provision for such assistance, financial or otherwise, as a local may from time to time require in order that it may bring about a successful determination of its struggle.

The introducer asks leave to withdraw the resolution.

Permission is granted.

RESOLUTION No. 46

LAW

WHEREAS, Scales were established by the Federation with respect to ballet companies some years ago by Article 20, Section 8, and

WHEREAS, The ballet has received public support and appearances have been guaranteed, and, with increases in prices, ballet has become big business, and

WHEREAS, The cost of living for musicians has increased appreciably, and

WHEREAS, No increase in the scales has been placed in effect for a long time, and

WHEREAS, The ballet scale is considerably below prevailing scale for similar employment, therefore,

BE IT RESOLVED, That effective immediately the American Federation of Musicians increase the scale for ballet by ten per cent (10%) in all categories, and provision be made that where a higher local scale is in effect, it shall prevail.

The Committee recommends that the resolution be referred to the International Executive Board.

The recommendation is concurred in.

RESOLUTION No. 47

LAW

WHEREAS, Musicians have been steadily losing employment because of the competition of recordings and transcriptions, and

WHEREAS, There is no protection of the rights of musicians in existing law, and

WHEREAS, Our present contracts, which will be in effect for some time, permit unrestricted use of recordings under such terms as the recording companies permit, therefore,

BE IT RESOLVED, That contracts with recording companies in

the future be revised to provide that musicians performing thereunder do so with the understanding that such recordings will be licensed for home use only, and

BE IT FURTHER RESOLVED, That in the event the recording companies, directly or indirectly, permit the use of recordings for other purposes, whether by consent or by refusal to enforce their licensing arrangement, said contracts shall provide for additional reimbursement for each such performance, where the home license contract is violated, to the musicians who contributed their labor to the manufacture of the recording.

The Committee recommends that the resolution be referred to the President with the recommendation that the matter be discussed with the committee and counsel of Local 802 and counsel of the Federation.

The recommendation is concurred in.

RESOLUTION No. 50

LAW

WHEREAS, Members of the American Federation of Musicians have frequently been victimized by unscrupulous promoters of traveling theatrical companies and other companies requiring the employment of traveling musicians, and

WHEREAS, Once these promoters go bankrupt it is virtually impossible to collect money owed to our members, therefore,

BE IT RESOLVED, That all traveling theatrical companies and other companies employing traveling musicians be required to deposit one week's salary in advance with the American Federation of Musicians. It shall be the duty of the secretary of every local of American Federation of Musicians to collect one week's salary in advance from any promoter engaging musicians for this purpose in his jurisdiction. He shall either hold these advance payments in escrow or deposit it with the Treasurer of the American Federation of Musicians, according to the policy to be laid down by the International Executive Board.

Permission is requested by the introducer to withdraw the resolution.

Permission is granted.

RESOLUTION No. 51

LAW

WHEREAS, Members of traveling dance orchestras are the only traveling members of the American Federation of Musicians who are not protected by a basic minimum Federation scale, and

WHEREAS, Such musicians, at best, eke out a miserable existence, therefore,

BE IT RESOLVED, That the American Federation of Musicians set a minimum scale for traveling dance musicians, playing engagements of one or more weeks, shall receive a minimum of \$85.00 per week for a week of six days (seventh day pro rata), five hours or less per day, overtime to be at the rate of \$2.00 per hour, or the scale set by the local in whose jurisdiction the engagement is played, whichever shall be the highest. Traveling dance musicians playing

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a series of one-night stands of one week or more shall receive a minimum of \$100.00 per week for a week of six days (seventh day pro rata), five hours or less per night, overtime to be paid at the rate of \$3.00 per hour. One-night engagements of less than six days shall be paid for at the rate of \$20.00 per engagement of five hours or less, or the scale of the local in whose jurisdiction engagement occurs, whichever is highest. Members of traveling dance orchestras who are laid off because of lack of bookings shall receive \$50.00 per week for each week of lay-off period after seven days have elapsed.

The Committee recommends that the resolution be referred to the International Executive Board.

The recommendation is concurred in.

RESOLUTION No. 52

LAW

WHEREAS, A playing musician is not permitted to render services unless he receives the minimum union scale, and

WHEREAS, Playing musicians who record for one medium are paid if this recorded music is used for another purpose (i.e., motion picture sound track dubbed to phonograph records), and

WHEREAS, The arrangers, orchestrators and copyists do not enjoy this protection, and

WHEREAS, Many locals of the American Federation of Musicians do not maintain a price list for arrangers, orchestrators, and copyists, nor do they require that arrangers have stamps with which to stamp each sheet of music, and

WHEREAS, By reason of the lack of local minimum scales on arranging, orchestration, and copying, the

Federation has very little control over this important field, and

WHEREAS, The continued re-use of arrangements without payment, and the continued use of arrangements made at the lowest minimum scale (i.e., dance band arranging) in other fields where the scale is higher, without the payment to the arranger, orchestrator or copyist, is causing unemployment and enabling employers to use arrangements either free or at less than scale, therefore,

BE IT RESOLVED (1) That the Federation require all locals to set up basic minimum scales and working conditions for arrangers, orchestrators and copyists; (2) that the Federation require that each local require arrangers to purchase an Arranger's Stamp, dated and renewable each year for the purpose of stamping every sheet of music arranged by the arranger. This stamp should carry the arranger's name, date and the number of the local issuing same; (3) that the Federation prohibit the re-use of arrangements without payment (with the exception of dance orchestra or theatre orchestra where the arrangements were specifically made for that purpose).

The Committee recommends that the resolution be referred to the International Executive Board.

The recommendation is concurred in.

RESOLUTION No. 54

LAW

WHEREAS, The laws of the Federation provides that the Annual Conventions of the A. F. of M. be held commencing the second Monday in June, and

WHEREAS, Many officers who are Delegates to these Conventions are engaged in teaching and educating

our American children, and their respective school sessions do not end until the Friday of the week commencing the first Monday in June, and

WHEREAS, As the present law was inaugurated in order to facilitate this situation and make it possible for these educators to attend these Conventions, and

WHEREAS, Many of these Delegates will not be able to attend future Conventions unless this provision is observed, and

WHEREAS, Attendance to these Conventions has proven educational to these delegates enabling them to be more efficient leaders of their locals, and

WHEREAS, The President implied in his opening speech the necessity of locals sending delegates who are familiar with problems of the Federation and whose attendance at these Conventions offers him moral support, therefore,

BE IT RESOLVED, That Article 4 be amended to read: "This Federation shall hold an Annual Convention commencing the second Monday in June, or a date as near as possible after the second Monday in June.

The subject matter of this resolution had been disposed of through the recommendation of the Secretary.

A motion is made for reconsideration.

The motion is lost.

Motion to amend the Secretary's recommendation by stating "after the second Monday is preferred."

On being put to a vote the amendment is lost.

RESOLUTION No. 66

LAW

Resolution adopted by Screen Composers' Association, General Membership meeting, May 31, 1950.

We, the members of the Screen Composers' Association, who are also members of the American Federation of Musicians, strongly endorse the principle of "payment for re-use and/or multiple usage" of all musical products created by the labors of members of the American Federation of Musicians.

1. Recognizing the inherent dangers of "self-destruction" as demonstrated in the phonograph record and sound track fields, we urge that the Federation exert its full strength to preserve the livelihood not only of its members who are instrumentalists, but also the livelihood of its members who are copyists, orchestrators, arrangers and composers, by establishing minimum scale prices for the following union services:

(a) Re-use of copying, orchestrating, and arranging;

(b) Re-use of copying, orchestrating, and arranging in any other medium than for which originally done.

2. We ask, therefore, that the American Federation of Musicians study re-use in all its forms and formulate strong measures to obtain payment for those of its members who now receive none.

3. We ask further that such protective measures as are considered feasible be included in all forthcoming negotiations between the AFM and radio-television producers, the Motion Picture Producers of America, and phonograph recording companies, and all other users of music in the electronic-mechanical fields.

The Committee recommends that the resolution be referred to the International Executive Board and that the suggestions contained there-

With the Dance Bands

(Continued from page eighteen)

would expand his jazz band for road work out of San Francisco . . . Las Vegas' Flamingo Hotel on the block, with M. Bert Fisher chain leading bidder . . . Louis Armstrong guests with drummer Bing Crosby in Pary's "Here Comes the Groom." Satch signed by MGM for a technicolor musical a la Joe Pasternak . . . Sons of the Pioneers in Republic's "Rio Grande" . . . Pete Rugolo heading Cap's coast jazz and blues cutting dept. . . Norman Granz and tenorman Flip Phillips mulling opening a new Bay City nightery, likewise Les Koenig considering a North Beach spot.

Harry James opened at Las Vegas' Flamingo February 22 for two weeks . . . Charlie Barnet using a 21-piece band with strings, still slicing for Capitol . . . Eddie Desure and John Caplis new ops of the Hawthorne (Calif.) Club for the year, using names . . . S.F.'s Golden Gate Theatre using spot vaude again . . . Benny Goodman to work again, with sextet or possibly a big band built along the lines of his 1936-38 crew, booked by ABC . . . Red Ingle indefinitely at Charley Foy's San Fernando Valley Supper Club (Calif.) . . . Desi Arnaz set for telefilms . . . Bob Crosby band in RKO's "Two Tickets to Broadway" . . . Spike Jones on tour through mid-May, coast-to-coast, including two weeks at St. Louis' Chase Hotel March 23 . . . Alex North writing Warners' "A Streetcar Named Desire."

LOS ANGELES. Jerry Gray into the Palladium for six weeks April 3. Louis Armstrong sought by the terpery for four weeks this spring following Stan Kenton who holds at the spot through April 8 . . . Red Norvo holding in Southern California for the season, probably at the Encore . . . Fire leveled the Sirocco Room, Sunset Strip . . . Blaze swept the Curtain Call Club, Sherman Oaks, Calif., owned by Dan Dailey. Spot still operates . . . Pianist Dave Kenner indefinitely at the Zimba Room . . . Dick Wesson holds at the Bar of Music . . . Trianon Ballroom using two bands over weekends . . . Earl Carroll's re-opened with ice show, leased by George Cornell . . . Tex Williams at Riverside Rancho through March 28 . . . Giggie Royce trio at the Orchid Room . . . Hal Stern back at the Beverly Hills Hotel . . . Roy Milton and Joe Liggins playing coast one-nighters . . . Ted Goon trio at Long Beach's Marine Room.

CANADA. Irving Pall quartet playing U. S. dates, booked by GAC . . . Three Peppers in the Dominion for four weeks as of April 2 . . . Dal Richards at the Panorama Roof, Hotel Vancouver, Vancouver, B. C. . . Edison Hotel, Toronto, using names. Al Dubin books. Names also skedded for the Main Street Colonial, likewise the Casino Theatre.

—TED HALLOCK.

Old-Timers Still Going Strong

(Continued from page sixteen)

Charlie Kunz—and Columbia has a version by Mitch Miller, while Victor has come out with the waltz as done by Bob Dewey.

A long-time vaudevillian, Bob Wilson was on tour through Western Canada when the idea for the tune came to him. His audience was depressed, unhappy, frightened, because of the violent influenza epidemic that was then raging through the west. In an effort to cheer them all up, Bob Wilson composed his now-famous waltz then and there, and for many years thereafter completely forgot about it. Like many another entertainer of that period, he did not publish it as he wanted his material to be always fresh.

The world has come around again to needing cheer and happiness, with a more widespread epidemic than influenza raging, and the waltz has come back into popularity as the antidote. On the crest of this wave, Bob Wilson's "Smile, Smile, Smile" is gaining tremendous popularity. It seems as though the world again needs an assist from the joyous septuagenarian, and has taken up the melody to incorporate it in their repertoire of "the things that make us happy."

For that matter, Bob Wilson has not been able to retire as an entertainer, as he is still sought after for entertainments at local functions, and he's thriving on it.

in be given consideration in future negotiations.

The recommendation is concurred in.

The Chairman thanks the Committee for its cooperation.

The Committee on Location continues its report.

The Location Committee received the following invitations for the 1951 Convention: Local 308, Santa Barbara, Calif.; Local 47, Los Angeles, Calif.; Local 506, Saratoga Springs, N. Y.; Local 143, Worcester, Mass. Also an invitation was extended by the delegates of Local 677 to bring the Convention to Honolulu in 1953 or 1954.

The housing facilities of Locals 143 and 506 were not up to the standard that this Convention requires, and the request of Local 308, Santa Barbara, was laid over to some future date.

The request of Local 47, Los Angeles, was discussed thoroughly, and on motion the Committee voted that the 1951 Convention be held in Los Angeles, Calif.

Motion is made to amend the report to read Santa Barbara, Calif., instead of Los Angeles, Calif.

Amendment to the amendment is made to substitute Saratoga Springs, N. Y., for Santa Barbara, Calif.

On motion the Convention selects Saratoga Springs, N. Y., as the site of the 1951 Convention.

The Committee on Finance continues its report.

To the officers and delegates of the Fifty-third Annual Convention of the American Federation of Musicians:

Your Finance Committee interviewed Harry Swensen, assistant to International Treasurer Harry J. Steeper, and were impressed very much with the improvements that have been made and also being formulated for the future.

Brother Swensen gave us a thorough picture of the new Secretary and Treasurer's building in Newark, N. J., and also explained the operations that take place in the Treasurer's office as to handling of all funds.

Again we want to compliment Treasurer Steeper for the improvements made in this office, and also thank Harry Swensen for his fine cooperation with our Committee.

As the war has been over approximately five years, we recommend that members of the armed service



FEBRUARY, 1951

not be carried on per capita tax statements.

The report of the Committee is adopted.

ELECTION COMMITTEE REPORT

Chairman Tipaldi reports for the Election Committee:

Total number of votes cast..... 1484

President

James C. Petrillo 1484

Vice-President

Charles L. Bagley 1484

Secretary

Leo Cluesmann 1484

Treasurer

Harry J. Steeper 1484

For Members of the International Executive Committee from the United States

John W. Parks	783
Herman D. Kenin	1107
George V. Clancy	1260
Roy W. Singer	386
Robert L. Sidell	403
Paul J. Schwarz	128
Lee Repp	474
Moses E. Wright	57
Richard McCann	89
Hermon Gulle	101
Stanley Ballard	831
Charles Bufalino	107
Oscar Apple	156

For Member of the International Executive Committee from Canada

Walter M. Murdoch 1484

For Delegates to the Convention of the American Federation of Labor

Frank B. Field	1105
Charles L. Bagley	1216
"Pete" Kleinkauf	693
Steve E. Grunhart	395
Edw. P. Ringius	1153
Ralph J. Recano	273
Lawrence R. Lambert	441
Robert K. Harvey	138
Albert A. Greenbaum	634
Biagio Casciano	523
George E. Gallagher	313
Leonard Campbell	316

The following are declared elected:

President—James C. Petrillo.

Vice-President—Charles L. Bagley.

Secretary—Leo Cluesmann.

Treasurer—Harry J. Steeper.

Members of the International Executive Committee from the United States—George V. Clancy, Herman D. Kenin, Stanley Ballard, John W. Parks.

Member of the International Executive Committee from Canada—Walter M. Murdoch.

Delegates to the Convention of the American Federation of Labor—Charles L. Bagley, Edw. P. Ringius, Frank B. Field, "Pete" Kleinkauf, Albert A. Greenbaum.

The report of the Election Committee is adopted.

Delegate Reed, Local 76, asks permission to introduce a resolution. Permission is granted.

The resolution reads as follows:

WHEREAS, Our annual Conventions have more than doubled in size during the past decade, making it increasingly difficult to secure adequate facilities, and

WHEREAS, It has become a practice of many other organizations to make Convention plans well in advance, therefore,

BE IT RESOLVED, That Article 4 of the Constitution be amended by adding to the first sentence the words "not more than two years in advance." Article 4 would then read: "This Federation shall hold an annual Convention, convening the second Monday in June, at such place as the delegates in Convention may determine—not more than two years in advance."

The resolution is adopted.

The delegates from Local 677, Hawaii, are introduced and perform several native musical selections and then present several dancers who perform native dances.

They are applauded by the delegates.

Vice-President Bagley now presents Honorary President Weber, who commends the delegates on the intelligent consideration of matters coming before the Convention and on the manner in which the entire Convention was conducted.

President Petrillo resumes the chair.

INSTALLATION OF OFFICERS

The following officers-elect were installed by Delegate Stokes of Local 85:

President—James C. Petrillo.

Vice-President—Charles L. Bagley.

Secretary—Leo Cluesmann.

Treasurer—Harry J. Steeper.

Members of the International Executive Committee from the United States—George V. Clancy, Herman D. Kenin, Stanley Ballard, John W. Parks.

Member of the International Executive Committee from Canada—Walter M. Murdoch.

Delegate Gillette offers the following resolution:

RESOLUTION A

BE IT RESOLVED, That the International Executive Board be, and is hereby authorized and fully empowered to act upon, dispose of and settle any and all matters or things before this Convention, which for any reason are not acted upon, disposed of or settled at the time the Convention finally adjourns, and

BE IT FURTHER RESOLVED, That the International Executive Board be, and is hereby authorized and fully empowered to review all laws, amendments and changes to laws passed by this Convention, and to correlate and correct any errors or inconsistencies that may be in the same, and

BE IT FURTHER RESOLVED, That each and every controversy or thing now existent or which may arise in the future touching or concerning the interests and affairs of the Federation, and all matters and

things pertaining thereto, be, and the same are hereby referred to the International Executive Board, with full power and authority to act as may in the discretion of the said Board be decided, and

BE IT FURTHER RESOLVED, That the International Executive Board be, and is hereby authorized to meet, confer and agree with employers as to the conditions and wages to govern members of this Federation for the ensuing year, with full power and authority to modify or change existing rules or laws as may, in the discretion of said Board, be considered for the best interests of this Federation and its members, and

BE IT FURTHER RESOLVED, That the International Executive Board be, and is hereby given full power and authority to promulgate, revise, change and/or readjust all prices for traveling musicians and all other prices in such manner and to such extent as in the opinion of the Board may be for the best interests of the Federation and the members thereof.

The resolution is adopted.

President Petrillo now congratulates the delegates for the successful Convention, thanks them for their wholehearted cooperation and wishes them all good luck.

President Petrillo declares the Convention adjourned sine die at 4:15 P. M.

**Official Business
COMPILED TO DATE**

WANTED TO LOCATE

Anyone knowing of the whereabouts of Thomas R. Vaughn will kindly notify Clarence Lambrecht, vice-president, First National Bank, Oshkosh, Wisconsin. He is one of the heirs to the \$60,000 estate of Harriet Smith Read. He is a former musician and supposed to have been a member of Local 46, Oshkosh.

James Brown, former member Local 392, Fort Worth, Texas.

Ralph Clem, Local 181, Aurora, Illinois.

Dave Edwards, Local 47, Los Angeles, Calif.

Gene Roland, former member Local 47, Los Angeles, Calif.

Evelyn Tucker, Local 802, New York, N. Y.

Marjorie L. Woods, Local 269, Harrisburg, Pa.

CALIFORNIA-ARIZONA-NEVADA CONFERENCE

The California-Arizona-Nevada Conference will convene at the Hotel Stockton, Stockton, Calif., at 10:00 A. M., February 24, 1951. Credentials should be sent to: Jerry Richard, Secretary-Treasurer, California-Arizona-Nevada Conference, 230 Jones St., San Francisco, Calif.

IMPORTANT NOTICE

The names of Alec Keeling (also known as A. Scott) and National Orchestra Syndicate and American Booking Company, Pensacola, Fla., are listed on the National Defaulters List for non-payment of several

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claims allowed by the International Executive Board. The booking license issued to Keeling by the A. F. of M. was subsequently revoked.

Keeling may also be operating as a booker under the following names: A. Keel, John C. Cannady, United Artists Representative, James Snell, Universal Artists, William Frazier, Promoters Syndicate.

Members of the Federation are warned that they place their membership in jeopardy if they allow themselves to be booked by Keeling or any of the above named.

BOOKING LICENSE REINSTATED

Triangle Artists Bureau, Lou Perry, 3571, New York, New York.

BOOKING LICENSES CANCELLED

John Matt, 5483, Belleville, N. J. Knickerbocker Agency, Edward F. Fitzgerald, 2574, Manchester, New Hampshire.

Benjamin L. Niles, 5140, Utica, New York.

Harry Cutler, 3582, New York, New York.

Nick Williams Bethia, 5914, Milwaukee, Wisconsin.

FORBIDDEN TERRITORY

Parkside Tavern, Toronto, Ont., Canada, has been declared to be Forbidden Territory to all but members of Local 149, Toronto.

OFFICERS OF NEW LOCALS

Local 468, Puerto Rico—President, Guillermo Pomares, San Juan, Puerto Rico; Secretary, Jose Marquez Nater, San Juan, Puerto Rico.

CHANGES OF OFFICERS

Local 6, San Francisco, Calif.—President, Charles H. (Pop) Kennedy, 230 Jones St., San Francisco 2, Calif., Phone: Prospect 5-8118.

Local 23, San Antonio, Texas—President, Bert J. Harry, 1322 Waverly Ave., San Antonio 1, Texas.

Local 32, Anderson, Ind.—President, Chessel Carter, 3604 Main St.; Secretary, Glen Hancock, 2315 Chase St.

Local 41, Johnstown, Pa.—President, S. S. Stahl, 1128 Boyd Ave.

Local 59, Kenosha, Wis.—President Joe Klacan, 3220 14th Ave.

Local 65, Houston, Texas—President, Anthony Russo, 530 Kress Bldg., Phone: Preston 9209.

Local 75, Des Moines, Iowa—President, Ray Johnson, 749 33rd St., Des Moines 11, Iowa.

Local 80, Chattanooga, Tenn.—President, J. Ralph Cooper, 2309 Wilder St., Phone: 2-3048.

Local 84, Bradford, Pa.—President, Jack Wells, 410 E. Main St., Phone: 3718.

Local 88, Benid, Ill.—President, Henry Schulmeister, 221 Leonard St., Staunton, Ill., Phone: 525.

Local 113, Redding, Calif.—President, Allan Peacock, Box 814.

Local 134, Jamestown, N. Y.—Secretary, Max Davis, Room 314, Professional Building.

Local 154, Colorado Springs, Colo.—President, Ray Krants, 221 First National Bank Building, Phone: 1014-W.

Local 170, Mahanoy City, Pa.—President, George Heffner, 1125 E. Mahanoy Ave., Phone: 282-J.

Local 174, New Orleans, La.—President, David Winstein, 1416 Bourbon St., Phone: Crescent 1700.

Local 194, Abbotsford, Wis.—Secretary, Mrs. Dorothy M. Thleme, Rt. 1, Colby, Wis.

Local 196, Champaign, Ill.—President Harlan A. Stone, 505 1/2 East Stoughton.

Local 207, Salina, Kansas—President Alfred M. Thompson, 433 South Eighth St.

Local 238, Poughkeepsie, N. Y.—President, Edward Del Ross, 36 Corlies Ave., Phone: 9330; Secretary, Fred W. Stitzel, 7 May St., Phone: 508.

Local 241, Butte, Mont.—President Frank Heffern, 41 1/2 N. Main St.

Local 248, Paterson, N. J.—President, Peter A. D'Angelo, 412 20th Ave., Paterson 3, N. J., Phone: MU 3-9182; Secretary, Thomas J. Casapulla, 77 Prospect St., Paterson 1, N. J., Phone: ARmory 4-8265.

Local 252, Muskegon, Mich.—President, Victor J. Blakeman, 1337 Mason Blvd., Muskegon Heights, Mich.

Local 264, Keokuk, Iowa—President, George Hosford, 213 South Sixth St., Phone: 350-W.

Local 265, Quincy, Ill.—President, Nick Musolino, 2217 Harrison St.

Local 266, Little Rock, Ark.—Secretary, Pat Davis, 7 Arcade Bldg.

Local 274, Philadelphia, Pa. (colored)—President, James E. Adams, 912 S. Broad St., Philadelphia 46, Pa.

Local 277, Washington, Pa.—President, Richard Wilson, 455 Allison Ave.

Local 306, Waco, Texas—President, Bob Alexander, Rt. 8, Box 136-C; Secretary, John H. Vanston, 810 Acree St., Phone: 45873.

Local 322, Red Bluff, Calif.—Secretary, George Bigot, 1345 Third St.

Local 323, Coal City, Ill.—Secretary, Ray Peacock, 912 Pine St., Morris, Ill.

Local 337, Appleton, Wis.—President, Orville Brinkman; Secretary, Roy Stroessenreuther, 1813 North Oneida St.

Local 344, Meadville, Pa.—Secretary, William W. Phillips, P. O. Box 58, Phone: 50-751.

Local 364, Portland, Maine—President, Sal Cardilli, 116 North St.

Local 372, Lawrence, Mass.—President, John W. Griffin, 2 Hemenway St., Methuen, Mass., Phone: 28956.

Local 389, Orlando, Fla.—President, Charles H. Brokaw, 1635 Knollwood Circle.

Local 409, Lewiston, Maine.—President, George R. Haskell, 156 Washington St., Auburn, Maine, Phone: 2-9896.

Local 422, Beaver Dam, Wis.—Secretary, George Freeman, 309 DeClark St.

Local 423, Nampa, Idaho—President, T. T. Lockman, P. O. Box 216.

Local 448, Panama City, Fla.—President, Edward R. Brown, Jr., General Delivery, St. Andrew, Fla.

Local 451, Bellingham, Wash.—President, Julian McCaffrey, 2006 Smith Road; Secretary, Handford Robinson, 1011 16th St.

Local 482, Portsmouth, Ohio—President, Walter H. Head, Hitchcock Apt. 3, Fourth and Offnere Sts., Phone: 5-5133.

Local 501, Walla Walla, Wash.—President, Carl Brittain, 323 North Bellevue St., Phone: 2926-R.

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Local 523, Stambaugh, Mich.—President, Vincent Anderson, 21 W. Boyington St., Iron River, Mich.

Local 535, Boston, Mass. (colored)—Secretary, Shedric Wilkerson, 409 Massachusetts Ave., Boston 18, Mass.

Local 545, Elwood City, Pa.—President, Joseph Venezia, 412 Beatty St.

Local 547, Calgary, Alta., Canada—President, Jack Hurrell, 1 Hatfield Court.

Local 554, Lexington, Ky.—President, W. P. Humphreys, 446 Park Ave., Lexington 35, Ky. Phone: 6883; Secretary, Turner W. Gregg, 420 West High St., Lexington 26, Ky., Phone: 1404-Y.

Local 564, Altoona, Pa.—President, Loy W. Appleman, 1916 Tenth St., Phone: 3-9936.

Local 566, Windsor, Ont., Canada—President, Rex N. Eve, 388 Mathew-Brady Boulevard, Riverside, Ontario, Canada.

Local 567, Albert Lea, Minn.—President, Arthur Meuser, 914 Frank Ave.

Local 570, Geneva, N. Y.—President, Jack Kinyon, Box 122, Gorham, N. Y.

Local 575, Batavia, N. Y.—President, Harry J. Ruffino, 500 East Main St.

Local 590, Cheyenne, Wyo.—President, Jerry Berger, 2102 Carey Ave.

Local 593, Sault Ste Marie, Mich.—President, LaJoy Barber, 908 East Easterday Ave.

Local 613, Mobile, Ala. (colored)—President, Edward A. Langster, 954 Davis Ave., Phone: 2-9734.

Local 632, Jacksonville, Fla. (colored)—President, Nathaniel D. Small, 613 West Ashley St.

Local 637, Louisville, Ky. (colored)—Secretary, John Brookens, 2815 West Walnut St., Louisville 12, Ky., Phone: SH 2438-J.

Local 647, Washington, Ill.—Secretary, Robert L. Esch, 408 N. Main.

Local 649, Hamburg, N. Y.—Secretary, Raymond Emerling, Jr., 67 Main St.

Local 656, Minot, N. D.—President, Leslie Cooper, 405 Fourth St., N. W.; Secretary, Evan Cole, 608 First Ave., N. W.

Local 688, Rapid City, S. D.—President, Karl Meier, 3426 West Main.

Local 761, Williamsport, Pa.—President, Charles L. Robbins, 488 Bayard St., South Williamsport, Pa.

Local 768, Bangor, Maine—President, Samuel Saliba, 253 Hammond St.; Secretary, Paul F. Dinmore, 484 Main St., Phone: 3280.

Local 773, Mitchell, S. D.—President, Elmer Peters, 801 W. Seventh Ave.

CHANGES IN ADDRESSES OF OFFICERS

Local 203, Hammond, Ind.—President, H. William Vance, 5444 Chest St., Phone: Russell 1994.

Local 210, Fresno, Calif.—Secretary, Chip Essley, 1833 Hedges.

Local 263, Bakersfield, Calif.—Secretary, Norman Retherford, 802 Union Ave.

Local 356, Ogden, Utah—Secretary, W. Earl Thompson, 3880 Grand View Drive.

Local 442, Yakima, Wash.—President, Don McCutcheon, 806 Division.

Local 526, Jersey City, N. J.—President, Michael Skisiak, 3010 Hudson Blvd., Phone: Journal Square 4-7073; Secretary Charles Leon, 3010 Hudson Blvd., Journal Square 4-7073.

Local 529, Newport, R. I.—Secretary Stanley West, 15 Chestnut St., Phone: Newport 1103.

Local 577, Bangor-Stroudsburg, Pa.—President, Ethelbert J. Seal, 8 Messinger St., Bangor, Pa., Phone: 158-R.

DEFAULTERS

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

John Anthony, Great Neck, L. I., N. Y., \$60.00.

Ausable Hotel, Joshua F. Young, employer, Ausable Chasm, N. Y., \$506.60.

E. P. Bates, Pier Cafe, Lakeside, Oregon, \$319.50.

Beacon Club, Mrs. G. J. Christianson, Devils Lake, N. D., \$520.00.

Nick Williams Bethia, Milwaukee, Wis., \$74.53.

Billor Bros. Circus, Hi Sturmack, Pres., Arthur Sturmack, Gen. Mgr., New York, N. Y., and Camden, S. C., \$44.75.

Blue Angel, San Francisco, Calif., \$2,500.00.

Blue Heaven Room, Bob Lager, employer, Chester, Pa., \$700.00.

Brown Derby, Al Simonds, Washington, D. C., \$340.00.

A. J. Carnevale, E. Haven, Conn., \$500.00.

Casino Drive Inn, J. W. Johnson, owner, Independence, Mo., \$1,879.30. Ned Caswell, Little Harlem Club, Montgomery, Ala., \$100.00.

Club Chez Paree, Charles Berner, employer, Miami Beach, Fla., \$92.98.

Lou Cornfield, Waco, Tex., \$600.00.

William Lopez Daniels, York, Pa., \$375.00.

Martin Flacco, Martin's, Galesburg, Ill., \$300.00.

Al Fisher, and Lou Marks, Philadelphia, Pa., \$500.00.

400 Club, George Graff, Sun Amusement Co., Sun Theatre, St. Louis, Mo., \$3,530.70.

John Hannah, Easton, Minn., \$65.

William Hutchins, East Orange, N. J., \$189.00.

Jim Hutton, San Diego, Calif., \$800.00.

Imperial Hotel, Jack Woolems, owner, Louisville, Ky., \$600.00.

Indiana Inn, Clyde Henson, Prop., Chicago, Ill., \$75.00.

International Ice Revue, Robert White, Jerry Rayfield, Cobourg, Ont., Canada, \$1,330.00.

Lawrence Jackson, Springfield, Ohio, \$600.00.

Joer's Restaurant Bar, Ronald Joers, South Bend, Ind., no amount given.

William H. King, Hollywood, Calif., \$426.00.

Larchmont Club, Joe Assas, owner, Haverhill, Mass., \$140.00.

Sol Lieberman, Studio City, Calif., \$360.00.

Buster Livingston, Hendersonville, N. C., \$1,750.00.

Ray Lohrents, Lake Marion Pavilion, Brownton, Minn., \$175.00.

Owen McDougall, Long Beach, Calif., \$1,200.00.

John Mikita, Shenandoah, Pa., \$725.00.

Myrtle Beach Pavilion, George Akers, Mgr., Mr. Bryant, owner, Myrtle Beach, S. C., \$450.00.

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 Bel Aire (Formerly Lee 'N' Eddie's) and Al Wellman, Ralph Wellman, Philip Flax, Sam and Louis B. Bernstein, Owners, Detroit, Mich.
 Belanger, Lucian, Providence, R. I.
 Bell, Edward, Columbus, Ohio.
 Bellinger, C. Robert, Columbus, Ohio, Delaware, Ohio, Findlay, Ohio.
 Belmont, Lou, Gay Naticia Club and Henry Epstein, Ocean City, Md.
 Benbow, William, and His All American Brownish Models, Indianapolis, Ind.
 Bender, Harvey, Cleveland, Ohio.
 Bennett, O. E., Little Rock, Ark.
 Benny-the-Bum's, Benjamin Fogelman, Proprietor, Philadelphia, Pa.
 Benubi, Ben, New York, N. Y.
 Bentley, Bert, Binghamton, N. Y.
 Berg, Billy, Hollywood, Calif.
 Berzu, Maurice, and LaSociete Artistique, Montreal, P. Q., Canada.
 Bering, Lee W., Lee Bering Club, Palm Springs, California.
 Berner, Charles, Miami Beach, Fla.
 Bernstein, Sam and Louis, Bel Aire, Detroit, Mich.
 Beta Nu Bldg. Association, and Mrs. Emerson Cheek, Pres., Columbus, Ohio.
 Bethia, Nick Williams, Milwaukee, Wis.
 Bethune, Albert, Daytona Beach, Fla.
 Bibb, Allen, Detroit, Michigan.
 Big Trak Diner, Percy Simon, Prop., Norfolk, Va.
 Bilmore Hotel, and Wm. Clore, Operator, Philadelphia, Pa.
 Biller Bros. Circus, Hi Sturmack, Pres., Arthur Sturmack, New York, N. Y., and Camden, S. C.
 Billiken Ballroom, Tommy Brookins, Mgr., Des Moines, Iowa.
 Bingham, Ted, Glendale Pavilion, South Shore, Musselman's Lake, Ontario, Canada.
 Birnbaum, Murray, Tuckahoe, N. Y.
 Birocco, J. E., Clarion, Pa.
 Biron, William, Romany Room, Washington, D. C.
 Birwell Corp., Hollywood, California.
 Bisconti, Anthony, Jr., New London, Conn.
 Bishop, E. W., Beaumont, Texas.
 Bishop, James, Meridian, Miss.
 Black, Floyd, Cincinnati, Ohio.
 Black, Oscar, Rendezvous, Richmond, Va.
 Blackman, Edson E., Jr., Amusement Corp. of America, Charlotte, N. C.
 Blackman, Mrs. Mary, Reno, Nevada.
 Blane, Paul, Hampton, Virginia.
 Blizzard, James, New York Ice Fantasy Co., New York, New York.
 Block, Jerry, Utica, New York.
 Block C Club, University of South Carolina, Columbia, South Carolina.
 Blouin, Mrs. Edward, Association des Concerts Classiques, Montreal, P. Q., Canada.
 Blue Angel, San Francisco, Calif.
 Blue Heaven Room, Bob Lager, Employer, Chester, Pennsylvania.
 Blue Room, A. Rappaport, Long Branch, N. J.
 Blue Skies Cafe, and Fran. Reigle, and Lenny Tyler, Props., Frankfort, N. Y.
 Blue Terrace Ballroom, and Anthony Del Toro, Wilmington, Mass.
 Blumensfeld, Nate, Tahoe Biltmore Hotel, Lake Tahoe, Nevada.
 Blumenthal, A. D., Music Bowl, Chicago, Ill.
 B'Nai B'rith Organization, and Sam Nate, Employer, Harry Boorstein, Pres., West New York, New Jersey.
- Bobbin, Abe, Atlantic City, N. J.
 Bob's Picnic Park, and Robert Amos, Owner and Operator, Pontiac, Mich.
 Boccia Room, and Leonard Vannerson, Hollywood, California.
 Boldman, M. K., Southwestern Attractions, Okla. City, Okla.
 Bolduc, Henry, Fitchburg, Mass.
 Bologna, Sam, Imperial Club, Detroit, Mich.
 Bond, Jack, Itasca, N. Y.
 Boods, Andrew, Cleveland, Ohio.
 Boudurant, Harry, New Castle, Pa.
 Bourner, H. E., and All American Entertainment Bureau, New York, N. Y.
 Boorstein, Harry, B'Nai B'rith Organization, West New York, N. J.
 Bouu and Saddle Club, and Everett Allen, Johnstown, Pa.
 Boucher, Roy D., Dayton, Ohio.
 Bourne, Edward, Buffalo, N. Y.
 Bowden, Rivers, El Paso, Texas, and Booeville, Missouri.
 Bozo's Cafe, and Fred Hora, Operator, Oakland, California.
 Bramy, Al, San Francisco, Calif.
 Brandon, R. W., Wichita, Kansas.
 Brentwood Dinner Club, and H. L. Waxman, Owner, Nashville, Tenn.
 Bridges, R. P., Club Bagdad, Grand Prairie, Texas.
 Briggs, Don, Santa Barbara, Calif.
 Briggs, Edgar M., Detroit, Mich.
 Britt, Marty, Meridian, Miss.
 Broadway Hofbrau, Inc., and Walter Kirsch, Owner, New York, N. Y.
 Broadway on Parade, E. M. Gluchman, Chicago, Illinois.
 Broadway Swing Publications, L. Frankel, Owner, New York, N. Y.
 Brock Hotel, and Mrs. Estelle Duffie, Employer, Rutland, Vermont.
 Brod, Mario, White Plains, N. Y.
 Brookgreen Room of the Ocean Forest Hotel, Ira Jennings, Employer, South Carolina.
 Brookins, Tommy, Mgr., Billiken Ballroom, Des Moines, Iowa.
 Brooks, Lawson, Bluefield, W. Va.
 Brooks, Sam, Miami, Florida.
 Bronsahan, James J., Boston, Mass.
 Brown Bomber Bar, James Caruth, St. Louis, Mo.
 Brown Derby, Washington, D. C.
 Brown Derby, Al Simonds, Washington, D. C.
 Brown Derby, and Lawrence Huber, Owner, Wisconsin Rapids, Wisc.
 Brown, Merle, Poplar Bluffs, Mo.
 Brown, Russ, Tampa, Fla.
 Brown, Rev. Theo. J., Blytheville, Ark.
 Brown, Walter H., Jr., Manhattan Recording Corp., New York, N. Y.
 Brown, Willie H., San Francisco, Calif.
 Brudnick, Lou, and L. J. B. Productions, Boston, Massachusetts.
 Bruley, Jesse, New York, N. Y.
 Brummer, J. W. "Red", Danceland, Woodbine, Iowa.
 Bryant, G. Hodges, Philadelphia, Pa.
 Bryant, Mr. Myrtle Beach, S. C.
 Brynton, Ray Marsh, of the Dan Rice 3-Ring Circus, Chicago, Ill.
 Bubeck, Carl P., Philadelphia, Pa.
 Buchana, J. L., Young Men Progressive Club, Crowley, La.
 Buchner, August E., Clifton, N. J.
 Buchner, Gray, Owner "345" Club, El Cajon, Calif., Arizona.
 Buddier Club, and Alfred Scrutchingf, Operator, Akron, Ohio.
 Burk, Lou, Prop., Golden Gate Grill, Denver, Colo.
 Burke's Log Cabin, Nick Burke, Owner, Utica, New York.
 Burke's Manor, and Harold A. Burke, Alder Creek, New York.
 Burkow, Abe, Carousel Club, Tampa, Florida.
 Burns, Nat, Main Line Civic Light Opera Co., Berwyn, Pennsylvania.
 Burton, Theodore J., Johnson City, Tenn.
 Butler, Grover J., Arkansas State Theatre, Little Rock, Arkansas.
 Byrd, Olive J., Baltimore, Md.
- Cabana, Club, and Jack Staples, Washington, D. C.
 Cabia Grill, Moodus, Conn.
 Cafe Society, James Caruth, St. Louis, Mo.
 Cafe Society Uptown, and Vincent Oronato, San Francisco, Calif.
 Calato, Joe, and Teddy, Buffalo, N. Y.
 Caldwell, Max, Miami Beach, Fla.
 California Productions, and Edward Kovacs, Hollywood, California.
 Calman, Carl, and the Calman Advertising Agency, New York, N. Y.
 Camera, Rocco, New York, New York.
 Campbell, Kamokila, Owner and Operator, Pacific Recording Studio, Honolulu, Hawaii.
 Campbell, Norman, New York, N. Y.
 Camp Blanding Recreation Center, Starks, Fla.
 Canale, Leo, Monson, Mass.
 Cannon, Sam, 84, Club, Lewiston, Idaho.
 Cannon, Joseph, and Purple Iris, Washington, D. C.
 Cantor, L. R., Kansas City, Mo.
 Capitol Amusement Attractions, Julian M. Dove, Alexandria, Va.
 Cappanola, Louis, Music Bowl, Chicago, Ill.
 Capper, Keith, Anchorage, Alaska.
 Carestia, A., New York, N. Y.
 Carillo, Manuel R., Vaux Hall, N. J.
 Carman Hotel, Mrs. George Larshed, Sturgeon Bay, Wisconsin.
 Carmel Gardens, and Mr. Woodmanance, Mgr., Santa Monica, Calif.
 Caranah, R. H., Dallas, and Fort Worth, Texas.
- Carnevale, A. J., East Haven, Conn.
 Carrouel Club, and Abe Burkow, and Norman Karn, Employers, Tampa Fla.
 Carpenter, Bob, Jackson, Miss.
 Carpenter, E. M., Terrace Gardens, Flint, Mich.
 Carpenter, Richard, Cincinnati, Ohio.
 Carriers, Harold, Nashville, Tenn.
 Carrigan, L., Gaylord Enterprises, Vancouver, B. C., Canada.
 Carter, Ingram, Columbus, Ohio.
 Caruth, James, Operator Club Rhythmic Cafe Society, Brown Bomber Bar, St. Louis, Mo.
 Casa Blanca, and Basil Germano, Owner, Tannersville, N. Y.
 Cashvas, Irwin, Norfolk, Virginia.
 Casino Drive Inn, J. W. Johnson, Owner, Independence, Mo.
 Casper, Joe, Atlantic City, N. J.
 Cassimus, Chris D., and Purple Iris, Washington, D. C.
 Castle Gardens, Youth, Inc., Prop., Detroit, Mich.
 Caswell, Ned, Little Harlem Club, Montgomery, Alabama.
 Cat's Meow, and Mrs. Irene Churs, Prop., Fleischmanns, N. Y.
 Cavalcade of Amusements, and Al Wagner, Owner and Producer, Mobile, Ala.
 Cavalcade on Ice, John J. Denton, Knoxville, Tennessee.
 Cedar Lane Club, and Milt Delmas, Employer, Opelousas, La.
 Central Cafe, Christ Contakos, Owner and Mgr., Johnstown, Pa.
 Chalfant, Scott, New York Ice Fantasy Co., New York, N. Y.
 Chandler, George, Kingsborough Athletic Club, Brooklyn, N. Y.
 Chanson, Inc., and Monte Gardner, and Mr. Rodriguez, New York, N. Y.
 Charles Stone Post 157, American Legion, Columbus, Ohio.
 Charles, Mrs. Alberta, Cincinnati, Ohio.
 Charles, Marvin, and Knights of Magic, New York, N. Y.
 Charlton, Ned, Bakersfield, Calif.
 Charles, T. Norwood, Post American Legion, Raleigh, N. C.
 Chateau Place, Don French, Sun Valley, Idaho.
 Chavez, Chick, Nashville, Tenn.
 Cheatham, Shelby, Atlantic City, N. J.
 Cheek (Mrs.), Emerson, Beta Nu Bldg., Association, Columbus, Ohio.
 Cheney, Al, and Lee, Ventura, Calif.
 Chesapeake Beach Park Ballroom, and Alfred Walters, Employer (Washington, D. C.), Chesapeake Beach, Md.
 Chevalier, Mimi (Thiffault, Dorothy), Newton, Massachusetts.
 Chiassari and Co., New York, N. Y.
 Chicago Artists Bureau, Elsie Cole, Chicago, Ill.
 Chicago Casino, and Harry Weiss, Owner, Chicago, Ill.
 Chicago Inn, The, and Mr. Louis O. Runner, Owner and Operator, Hayward, Wisc.
 China Clipper, Sam Wong, Owner, Washington, District of Columbia.
 Chips, George E., Embassy Ballroom, Camden, New Jersey.
 Chi's Cocktail Lounge (Chi's Beverage Corp.), and J. A. Keilly, Employer, Phoenix, Ariz.
 Christianson, G. J. (Mrs.), Devils Lake, N. D.
 Churs, Mrs. Irene, Cat's Meow, Fleischmanns, New York.
- Civic Light Opera Committee, The, of San Francisco, Calif. C. Moore, Chairman, San Francisco, Calif.
 Civic Light Opera Company, Mrs. Reza Sami Price, Producer, Little Rock, Ark.
 Clark, Arthur L., and Mr. Stevens, Saratop Springs, N. Y.
 Clark, W. H., Suffolk, Va.
 Clarke, John, Pines Hotel Corp., Venice, Fla.
 Clayton Club, Al Ozman, Prop., Sacramento, California.
 Cleam, Howard A., Polo, Ill.
 Clements, C. J., Pratt, Kansas.
 Clere's Musical Bar, and Jean Clere, Washington, District of Columbia.
 Club Bagdad, and R. P. Bridges, and Marian Teague, Operators, Grand Prairie, Texas.
 Club Bengasi, and Ralph Feldman, Washington, District of Columbia.
 Club Brazil, and Paul Mirabel, Operator, California Island, Calif.
 Club Cabana, and Elmer, and Jake Gunther, Owners, Orlando, Fla.
 Club Chez-Ami, Anthony Stralico, Prop., Grand Rapids, Mich.
 Club Chez Parce, Charles Berner, Employer, Miami Beach, Fla.
 Club Congo, Leon H. Stewart, Springfield, Ill.
 Club Congo, Paul Daley, Owner, Charleston, W. Va.
 Club Delmar, and Charles Marcelino, and Vincent Delosta, Employers, Bronx, N. Y.
 Club Ellington (D. E. Corp.), and Herb Sachs, Pres., Washington, D. C.
 Club Fiesta, Mrs. Elcey Fontecchio, Hurley, Wis.
 Club 46, Charles Holtzhouse, Owner and Operator, Greensburg, Ind.
 Club Francis, and James Francis, Hurley, Wis.
 Club Moderne, and W. C. Jarrett, Long Beach, California.
 Club Plantation, Mrs. Lawrence Smith, Alexandria, La.
 Club Plantation, and Doc Washington, Ferndale, Michigan.
 Club Plantation, Kilgore, Texas.

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Club Rendezvous, and Frank DeMarco, Denison, Texas.
Club Rhythmoogie, James Caruth, St. Louis, Mo.
Club Ron-day-Voo, and U. S. Learing, Cleveland, Ohio.
Club 71, Joe Cristil, Owensboro, Ky.
Club Surrocco, and Roy Baisden, Orlando, Fla.
Club Tropicana, and Camille Johns, Baton Rouge, Louisiana.
Club 26 (formerly Rendezvous Club), and D. B. Holiman, employer, Longview, Texas.
Club Zanzibar, Billie and Floyd Hayes, Nashville, Tennessee.
Coats, A. J., Logan, W. Va.
Coates, Jess, Doc Doe Park, Lawton, Oklahoma.
Coates, Jess, Sky View Club, Duncan, Okla.
Coconut Grove Nite Club, Perry T. Hatcher, Nashville, Tennessee.
Coffee, Ralph, Green Frog Cafe, Prescott, Ariz.
Coffey, Jack, New York, N. Y.
Coffman, Earl, Desert Inn, Palm Springs, Calif.
Cohen, Marty, New York, N. Y.
Cohen, Sam, Island Club, Miami Beach, Fla.
Coifure Guild, and Arthur E. Teal, and S. Tex Rose, Los Angeles, and Hollywood, Calif.
Cole, Elise, Gen. Mgr., and Chicago Artists Bureau, Chicago, Ill.
Cole, Joe, Sacramento, Calif.
Coleman, C. W., Crystallite Music Co., Inc., Long Beach, Calif.
Coleman, Fred, Los Angeles, Calif.
Coleman, Melvin, Newark, N. J.
Collectors' Items Recording Co., and Maurice Spivack, and Katherine Gregg, New York, New York.
Collins, Dee, Levelland, Texas.
Colonial Club, and Ollie Koerber, Natchez, Miss.
Colonial House, and Wilbur P. Davis, Mgr., Palm Springs, California.
Colonial House, and Wilbur P. Davis, Mgr., Palm Springs, Calif.
Colonial Theatre, Raymond Schreiber, Owner and Operator, Detroit, Mich.
Colonnade Club, and Frank Pinter, Mgr., Bethlehem, Pennsylvania.
Colosimo's Theatre Restaurant, Inc., Mrs. Ann Hughes, Owner, Chicago, Ill.
Colantunno, Luis, Philadelphia Lab. Co., Philadelphia, Pa.
"Come and Get It" Company, New York, N. Y.
Commercial Club, Archie Weinstein, Eugene, Ore.
Cooley, A. R., Stars and Bars Club, Alexandria, Louisiana.
Contactus, Christ, Central Cafe, Johnstown, Pa.
Continental Milwaukee, Wisc.
Conway, Stewart, Bakersfield, Calif.
Conwell, J. R., Worthington, Pa.
Coo Coo Club, Ft. Worth, Texas.
Cook, David, New York, N. Y.
Cooper, Sherman, and Dennis, Waycross, Ga.
Coopman, Marvin, Pipestone, Minn.
Coral Reef Hotel, Miami Beach, Fla.
Corcoran, Jim, and Gayway Ballroom, McCook, Nebraska.
Cory, LaRabe, Charleston, W. Va.
Corney, Edward A., Television Exposition Productions, Inc., New York, N. Y.
Cornfeld, Lou, Waco, Texas.
Cornwall Lions Club, George Assaly, Cornwall, Ontario, Canada.
Corral, and J. H. McGowan, Dunsmuir, Calif.
Correa, Henry, The Derby, New Bedford, Mass.
Cortes, Rita, James E. Sirtates Shows, Waterville, N. Y.
Cot-Hay Corp., and Thomas Haynes, and James Costello, Montclair, N. J.
Cosmano, Frank, and Anthony, Buffalo, N. Y.
Costello, James, Montclair, N. J.
Costello, Theodore, The Place, New York, N. Y.
Cotton Club, and Johnny Thomas, and S. L. Kay, Co-owners, North Little Rock, Ark.
Cotton Club, and Stanley Amusements, Inc., and Harold Stanley, Los Angeles, Calif.
Cotton Club, Benny Curry, and Otis Wimberly, San Diego, Calif.
Cotton Club, New York, N. Y.
County Theatre, Walter Armistead, Suffern, N. Y.
Courie, E. F., Kingston, N. C.
Courtney, Robert (connected with Ocean Playhouse, Steel Pier, Atlantic City, N. J.) New York, New York.
Cox, Mrs. Evelyn, Kansas City, Mo.
Cox, M. L., Baltimore, Md.
Cox, Milton, Amarillo, Texas.
Cox, Richard, Bakersfield, Calif.
Crandall, Earl, Coeur d'Alene, Idaho.
Crawford House Theatrical Lounge, Boston, Mass.
Crescent Beach Ballroom, and Bud Russell, and Bob McQuillan, Niantic, Conn.
Cresman, Harry E., Big Bear Lake, Calif.
Crest Club, Frank Gasmer, Alexandria, Minn.
Cristil, Joe, Owner Club 71, Owensboro, Ky.
Crocker, Mrs., New York, N. Y.
Crosby, Thomas, Melody Mill, Fairbault, Minn.
Crosen, Ken, and Ken Crosen Associates, New York, N. Y.
Crossing Inn, and John Wyrick, Employer, Trenton, New Jersey.
Crown Records, Inc., New York, N. Y.
Crown Records, Inc., Long Beach, Calif.
Crystallite Music Co., Inc., and C. W. Coleman, Long Beach, Calif.
Crystallite Records, Mianne E. Kopelman, Cleveland, Ohio.
Crystallite Records, Mianne Kopelman and Trans-Canada Music, Toronto, Ont., Canada.
Cuba's Club, James E. Gilmore, Employer, Asbury Park, N. J.
Commings, Kenneth, Julesburg, Colo.
Cupps, Arthur, Jr., Milwaukee, Wisc.
Currie, Robert W., New York, N. Y.
Curry, Benny, Cotton Club, San Diego, Calif.

Currin, M., Pt. Arthur, Ont., Canada.
Curtis, Jack, Philadelphia, Pa.
D'Agostino, Sam, St. Louis, Mo.
Daley, Paul, Club Congo, Charleston, W. Va.
Dalton, Arthur, Los Angeles, Calif.
Dance Theatre, Inc., and A. W. Jewell, Pres., Elyria, Ohio.
Danzel, L. W., "Red" Brummer, Mgr., Woodbine, Iowa.
Dancer, Earl, Jamaica, L. I., N. Y.
Daniels, Dr. E. R., Panama City, Fla.
Daniels, James M., Detroit, Mich.
Daniels, Wm. Lopez, York, Pa.
Dan Rice 3-Ring Circus, Ray Marsh Brydon, Chicago, Illinois.
Danzler, G., Morocco Restaurant, Atlantic City, New Jersey.
Daoust, Hubert and Raymond, Montreal, P. Q., Canada.
Darwyn, Mr., Ambassador & Monogram Records, Toronto, Ontario, Canada.
Dashiell, Elmer B., Twin Lantern, Salisbury, Md.
Davis Ballroom, and Russell Davis, Philadelphia, Pennsylvania.
Davis, Charles D., Alexandria Volunteer Fire Dept., Alexandria, Neb.
Davis, C. M., Belleville, Ill., East St. Louis, Ill.
Davis, Wayne, Chicago, Ill.
Davis, Wilbur P., Colonial House, Palm Springs, California.
Davison, Jules, New York, N. Y.
Dean, Mrs. Jeanette, Somers Point, N. J.
Dearing, U. S., Club Ron-day-Voo, Cleveland, Ohio.
Deary, J. B., San Francisco, Calif.
DeCicco, Alexander, Normandie Beach Club, Atlantic Beach, N. Y.
D. E. Corp., and Herbert Sacks, Washington, D. C.
DeFrancisco, Joe, Oasis Club, Pittsburgh, Pa.
DeGerolamo, George, Embassy Ballroom, Camden, New Jersey.
Delaware Inn, and Nathaniel C. Spencer, Prop., Atlantic City, N. J.
Delmas, Milt, Cedar Lane Club, Opelousas, La.
Delosta, Vincent, Club Delmar, Bronx, N. Y.
Delton, Anthony, Blue Terrace Ballroom, Wilmington, Mass.
Del Tufo, Mr., Starlight Terrace, Eastchester, New York.
DeMarco, Frank, and Club Rendezvous, Denison, Texas.
Demperio, Raymond C., Ray's Bar-I, Elbridge, New York.
Demster, Ann, Hollywood, Calif.
Denoyer, A. J., Eagle River, Wisc.
Denoyer, A. W., Acme Club Lounge, Portland, Ore.
Denton Boys, New York, N. Y.
Denton, J. Earl, Owner, Plaza Hotel, Clovis, N. M.
Denton, John J., Cavalcade on Ice, Knoxville, Tennessee.
Derby, The, and Henry Correia, Operator, New Bedford, Mass.
Derwin, Wm. J., Waterbury, Conn.
DeSautels, C. B., Montreal, P. Q., Canada.
Desert Inn, and Earl Coffman, Mgr., Palm Springs, California.
DeSina, Manuel, Troy, N. Y.
Dewey, J. W., Alpine Club, Lake Arrowhead, Twin Peaks, Calif.
Dibbles, C., Wichita Falls, Texas.
Dickerson, Matthew, Indianapolis, Ind.
Diener & Dorskin, Inc., New York, N. Y.
Dietz, Jim, Latin Quarter, Virginia Beach, Va.
Dilworth, Frank A., Jr., Savannah, Ga.
Dinkel, G. M., Whirlwind Ballroom, Brester, Kansas.
Diuro, John, Montreal, P. Q., Canada.
Ditbenner, Chas., Tacoma, Wash.
Dixieland Club (Cotton Club), John A. (Doc) Jamieson, Salt Lake City, Utah.
Dixie Recording Co. (Graec Enterprises), Knoxville, Tennessee.
Dixon, Forrest, Cleveland, Ohio.
Dixon, Harry, Globe Promoters of Huckleback Revue, Brooklyn, N. Y.
Dixon, Jas. L., Embassy Club, Dallas, Texas.
Doc Doe Park, Jess Coates, Lawton, Oklahoma.
Dog House, and Grace Martinez, Owner, New Orleans, La.
Donaldson, Bill, Miami, Fla., Chicago, Ill., and Indianapolis, Ind.
Donlon, Eleazur, New Lebanon, N. Y.
Dove, Julian M., Capitol Amusement Attractions, Alexandria, Va.
Downing, J. Edward, Exmore, Va.
Dreanland, Mrs. Theresa Havener, Kankakee, Ill.
Dubinsky, Frank, Hartford, Conn.
Dubois-Friedman Production Corp., New York, New York.
Duffie, Mrs. Estelle, Brock Hotel, Rutland, Vt.
Duffy's Tavern, Terrence Duffy, Watertown, N. Y.
Dufour, Antoine, Association des Concerts Classiques, Montreal, P. Q., Canada.
Durham, Oscar, Mad House, Lake Hopatcong, N. J.
Dupree, Hiram K., Philadelphia, Pa.
DuPree, Reese, Philadelphia, Pa.
Durham, Henry (Hank), Toledo, Ohio.
Dutch Village, A. J. Hand, Operator, Toledo, Ohio.
Dynamic Records, Ulysses Smith, New York, N. Y.

Edwards, James (of James Edwards Productions), Jean Matthias, Road Manager, Los Angeles, Calif.
Edwards, Magnus E., Rudds Beach Nite Club, Schenectady, N. Y.
Edwards, M. C., Schenectady, N. Y.
848 Club, and Sam Canner, Owner, Lewiston, Idaho.
Einhorn, Harry, Cincinnati, Ohio; Youngstown, Ohio.
El Chico Cafe, Joseph M. Sala, Pittsburgh, Pa.
Elder, Glen A. (Glen Alvin), Fairbanks, Alaska.
Ellel, Jack, New Brunswick, N. J.
El Morocco, Austin, Texas.
El Patio Boat Club, and Charles Powell, Operator, Charleston, W. Va.
El Patio Club, and Fred Sullivan and Bill Rodman, Cairo, Illinois.
Embassy Ballroom, and George E. Chips (George DeGerolamo), Operator, Camden, N. J.
Embassy Club, and Helen Askev and Jas. L. Dixon, Sr., Co-owners, Dallas, Texas.
Emery, Marcel, Montreal, P. Q., Canada.
Emil's Night Club, and Emil Mignardo, Owner, Santa Fe, New Mexico.
E. M. Loew, Theatres, Boston, Mass.
Emond, Roger, Montreal, P. Q., Canada.
Encore Productions, Inc., Hollywood, Calif.
Entertainment Enterprises, Inc., and Frederick G. Schatz, Indianapolis, Indiana.
Epicure, Henry, Gay Nineties Club, and Loa Belmont, Ocean City, Maryland.
Erlanger Ballroom, Philadelphia, Pa.
Esquire Productions, and Kenneth Yates, Kansas City, Missouri.
Estate of Charles Reese, Jr., Daytona Beach, Fla.
Euclid 55th Co., Cleveland, Ohio.
Evans & Lee, New York, N. Y.
Evans, Bob, Galveston, Texas.
Fabiani, Ray, Philadelphia, Pa.
Fails, Isaac A., Mgr., Spotlight Band Booking Cooperative (Spotlight Bands Booking and Orchestra Management Co.), Boling, Texas, and Valasco, Texas.
Fair Park Casino, and Irish Horan, Greensboro, North Carolina.
Famous Door, and Joe Earl, Operator, Fort Worth, Texas.
Fassa, G., Morocco Restaurant, Atlantic City, N. J.
Feinglos, Norman, Syracuse, N. Y.
Feldman, Ralph, Club Bengasi, Washington, D. C.
Felo, William, Four Towers, Cedar Grove, N. J.
Ferdinand's Restaurant, and Mr. Ferdinand, Brooklyn, N. Y.
Fisco, Martin, Martin's, Galesburg, Ill.
Ficklin, Thomas, Pittsburgh, Pa.
Fiedler, Benjamin J., Nassau Symphony Orchestra, Inc., New York, N. Y.
Field, H. E., Kearney, Nebraska.
Fifty-two Club, Saul Rapkin, Owner, Loch Sheldrake, N. Y.
Fine, Jack, Owner, "Play Girls of 1938", "Victory Follies", Chicago, Illinois.
Fine Plays, Inc., New York, N. Y.
Finn, Jay, and Arturas Personal Management, Ltd., Hollywood, Calif.
Finn, Roy, National Athletic Club, Toledo, Ohio.
Fischer, Harry, Lovelock, Nevada.
Fisher, Al, Philadelphia, Pa.
Fisher, Samuel, Chester, Pa.
Fishman, Edw. I., Hollywood, Calif.
Five O'Clock Club, and Jack Staples, Owner, Washington, D. C.
Flax, Philip, Bel Aire, Detroit, Michigan.
Flick, Walter H., Slatingsport, Texas.
Florence, F. A., Jr., Fort Worth, Texas.
Flory's Melody Bar, and Joe and Nick Florio, Props., Niagara Falls, N. Y.
Foard, Mrs. H. J. M., Bryn Mawr, Pa.
Fogelman, Benjamin, Benny-the-Bum's, Philadelphia, Pa.
Folom, Mrs. Ruby, Fly, Nevada.
Fontecchio, Mrs. Elice, Club Fiesta, Hurley, Wis.
Formicella, Mr., Starlight Terrace, Eastchester, New York.
Forrest, Thomas, San Antonio, Texas.
Fort Brisbois Chapter of the Imperial Order Daughters of the Empire, Calgary, Alta., Can.
Fortin, Ernest, Old Mill Dance Hall, Kawkaulin, Michigan.
Foster, Floyd, Owner, Merry Mizers' Tavern, Bemidji, Minnesota.
Fotshop, Inc., New York, N. Y.
Fountain, John, Milford, Delaware.
400 Club, and George Graff, St. Louis, Mo.
Four Towers, Wm. Feloso, Prop., Cedar Grove, New Jersey.
Fox, Ben, Evansville, Indiana.
Fox, Eddie, San Francisco, Calif.
Fox, Harry, Mercury Music Bar, Pittsburgh, Pa.
Fox, S. M., St. Paul, Minn.; Kansas City, Mo.
Francis, James, Club Francis, Hurley, Wisconsin.
Frankel, L., Broadway Swing Publications, New York, N. Y.
Franklin, Allen, Green Bay, Wisconsin.
Franks, Tony, Austin, Texas.
Franton, James, Washington, D. C.
Freed, Murray, Lancaster, Pa.
French, Don, and Don French Lounge, Boise, Idaho, and Chateau Place, Sun Valley, Idaho.
Fretto, Joseph, Schenectady, N. Y.
Friedland, Edward S., Mirage Room, Bayside, L. I., New York.
Friedlander, Jack, Miami Beach, Florida.
Friedman, Hymie, Savannah, Georgia.
Friend, Albert, 124 Club, Brooklyn, N. Y.
Friendship League of America, and A. L. Nelson, Oil City, Pa.
Frontier Club, and Robert Moran, Ocean Park, Calif.
Frontier Lounge, Doran May, Employer, Missoula, Montana.
Frontier Night Club, and Harry Gordon and Clinton Anderson, Owners, Denver, Colorado.
Frontier Ranch, Caesar Adler, Operator, Detroit, Michigan.

Fryor, D. S., Orlando, Florida.
Fuller, Frank, Los Gatos, Calif.
Fuller, J. H., Danville, Virginia.
Fur Dressing & Dyeing Saxeum's Union, New York, N. Y.
Furedy, E. S., Mgr., Trans Lux Hour Glass, Washington, D. C.
Gaines Pate, and Henry Gaines, Owner, Tallahassee, Fla.
Gains, G. J., Norfolk, Va.
Galanti, A. A., Jack Zaracardi, Newark, N. J.
Galst, Erwin, Green Bay, Wis.
Garcia, Lou, Philadelphia, Pa.
Gardner, Monte, Creston, Inc., New York, N. Y.
Gasmer, Frank, Crest Club, Alexandria, Minn.
Gavin, Weezer, Louisville, Ky.
Gayer, Archie, Ward Brothers Circus, Los Angeles, California.
Gaylord Enterprises, and L. Carrigan, Mgr., Vancouver, B. C., Canada.
Gay Nineties Club, Lou Belmont, Prop., Henry Epicure, Owner, Baltimore, and Ocean City, Maryland.
Gayway Ballroom, and Jim Corcoran, McCook, Nebraska.
Gentile, Nick, Milwaukee, Wisc.
George R. Anderson Post 65, American Legion, and Floyd Loughridge, Ardmore, Okla.
Georgian Room, and H. D. McRae, Santa Monica, California.
Gerard, Mickey, Paterson, N. J.
Germano, Basil, Casa Blanca, Tannersville, N. Y.
Gerson, Gene, Tom-Tom Cafe, Oxnard, Calif.
Gibson, C. Rex, Harlan, Iowa.
Gibson, Julie, New Orleans, La.
Giffilan, Max, Tyler, Texas.
Gilkinson, Lorene, Cape Girardeau, Mo.
Gilmore, James E., Cuba's Club, Asbury Park, N. J.
Gillon, Lee, Sherman Oaks, Calif.
Glen Acres Hotel and Country Club, Jack W. Rosen, Employer, Glen Spey, New York.
Glen, Charlie, Chicago, Ill.
Glendale Pavilion, Ted Bingham, South Shore, Muselman's Lake, Ont., Canada.
Globe Promoters of Huckleback Revue, and Harry Dixon, and Elmo Obeys, Brooklyn, N. Y.
Gluckman, E. M., Broadway on Parade, Chicago, Illinois.
Glyde Oil Products, New York, N. Y.
Gold, Sol, Washington, D. C.
Golden Gate Grill, and Lou Burg, Prop., Denver, Colorado.
Goldman, Al and Marty, Westport, Conn.
Goldman, Henry, Starke, Fla.
Goldstein, Benny, Hudson, New York.
Goldstein, Robert, and Mrs. Sloyer, New York, N. Y.
Goltry, Charles, Tulsa, Okla.
Gonzales, Ruben, Monte Carlo Inn, Monte Carlo Gardens, Reynosa, Mexico.
Goodman, Charles, Atlantic City, N. J.
Goodman, H. E., Mgr., The Pines, Greenville, South Carolina.
Gordon, Douglas, Durham, N. C.
Gordon, Ruth, Las Vegas, Nevada.
Gottlieb, Ralph, Halfway House, Joel Newman, Glens Falls, N. Y.
Grace, Max L., Boston, Mass.
Graft, George, 400 Club, St. Louis, Mo.
Graham, Alfred, Newark, N. J.
Graham, Lyle, Dodge City, and Logan, Kansas.
Granada Gardens, Shannon Shaeffer, Owner, Eugene, Oregon.
Grande, Nicholas, Red Mirror, Newark, N. J.
Grand View Hotel, S. H. Seldin, S. Fallsburg, New York.
Gravel Hill Inn, and Preston Hitchens, Prop., Georgetown, Del.
Gray, Lew, and Magic Record Co., Hollywood, Calif., and New York, N. Y.
Graymont, A. C., Brooklyn, N. Y.
Gray's Inn, and Eddy Nelson, Employer, James Greer, Mgr., Jackson, N. H.
Graystone Ballroom, Natalie and George Piatov, Niagara Falls, N. Y.
Greater Atlanta Moonlight Opera Co., Howard C. Jacoby, Mgr., Atlanta, Ga.
Greber, Ben, Baltimore, Md.
Greer Enterprises (also known as Dixie Recording Co.), Knoxville, Tenn.
Green, Goldman, Detroit, Mich.
Green, Morris, Easton, Pa.
Green, O. M., Gaylord, Minn., and Springfield, Minn.
Green Derby Cafe, Carl and Mary Amata, Cleveland, Ohio.
Green Duck Tavern, and Mr. and Mrs. Stiller, Prairie View, Ill.
Green Frog Cafe, and Ralph Coffee, Prop., Prescott, Ariz.
Greer, R. M., and Saguaro Club, Flagstaff, Ariz.
Gregg, Katherine, Collectors' Items Recording Co., New York, N. Y.
Grenik, Marshall, Drummondville, P. Q., Canada.
Grey, A. J., Williamston, N. C.
Griffin, Manly, Tucson, Ariz.
Griffith, A. J., Jr., Jackson Heights, N. Y.
Griggs, Samuel, Palestine, Texas.
Grisman, Sam, New York, N. Y.
Gross, David, Vineland, N. J.
Gross, Gerald, of United Artists Management, New York, N. Y.
Grove, Charles, Palestine, Texas.
Guinn, Otis, Aliquippa, Pa.
Gunther, Elmer, and Jake, Club Cabana, Orlando, Florida.
Gutire, John A., Mgr., Rodeo Show, Connected with Grand National of Muskegoe, Okla.
Muskegoe, Okla.
Gutto, Samuel, Hudson, N. Y.

Haddon Hall Hotel, Miami Beach, Florida.
Hager, Robert, LaGrange, Illinois.
Haines, Archie M., Plantation Club, Mt. Vernon, Illinois.

USICIAN

Hale, Walter, Promoter, Chicago, Illinois.
Halfon, Nat, Los Angeles, Calif.
Halfway House, Ralph Gottlieb, Employer; Joel Newman, Owner, Glen Falls, N. Y.
Hall, Donald H., Palm Springs, Calif.
Hall, Edwin C., Brooklyn, N. Y.
Hall, Emory, Newark, N. J.
Hall, Mr., Palmer House, Rockford, Illinois.
Halliday, Fian, Albuquerque, New Mexico.
Hamilton, Herman, Ada, Oklahoma.
Hamilton's Night Club, and Jack Hamilton, Owner, Natick, Pa.
Hammon Oyster House, and Joe Jacobs, Hot Springs, Arkansas.
Hammond, W., Quincy, Illinois.
Hand, A. J., Dutch Village, Toledo, Ohio.
Hangor Restaurant & Club, and Herbert Pearson, Stonington, Connecticut.
Hannab, John, Easton, Minn.
Harding, Stanley W., Newcastle, Indiana.
Hargrave, Lawrence, Charleston, W. Va.
Hargrave, Paul, Charleston, W. Va.
Harper, A. C., Lexington, Ky.
Harris, Earl, Newark, N. J.
Harris, Rupert, Indianapolis, Indiana.
Harris, Stanley, Roanoke, Virginia.
Harris, William, Clarksville, Tennessee.
Harry, Gordon, Frontier Night Club, Denver, Colo.
Hart, Charles, President, and Eastern Mardi Gras, Inc., Abcon, N. J.
Hart-Van Recording Co., and H. L. Hartman, La Grange, Illinois.
Haskell, Eugene, Merry Widow Co., Los Angeles, Calif.
Hatab, Sam, Paterson, N. J.
Hatcher, Perry T., Coconut Grove Nite Club, Phoenix, Arizona.
Havana-Madrid, Key West, Florida.
Havener, Mrs. Theresa, Prop., Dreamland, Kankakee, Illinois.
Haves, H. H., Chillicothe, Missouri.
Hawkins, Charles, Institute, W. Va.
Hayes, Billie and Floyd, Club Zanzibar, Nashville, Tennessee.
Hayes, Gus, Savannah, Georgia.
Haynes, Thomas, Montclair, N. J.
Hays, Clarence, Piccadilly Club, Newark, N. J.
Head, John E., Owner, Rock Stage Club, Union City, N. J.
Hechris Corp., White Plains, N. Y.
Heller, Saul, Cleveland, Ohio.
Heminsway, Phil, New York, N. Y.
Henderson, John, Knoxville, Tennessee.
Henry's Restaurant, and Charles Henry, Pontiac, Michigan.
Hemshaw, Bobby, Kansas City, Mo.
Henson, Clyde, Indiana Inn, Chicago, Ill.
Henson, Clyde, Mars Music Publication, Henry B. Moore, Chicago, Illinois.
Herren, Charles, Herren's Evergreen Farms Supper Club, Atlanta, Georgia.
"High Button Shoes," Jack Small, General Mgr., New York, N. Y.
Hine, George H., Lexington, Ky.
Hirliman, George A., Hirliman Florida Productions, Inc., Coral Gables, Fla., New York, N. Y.
Hitchens, Praton, Gravel Hill Inn, Georgetown, Delaware.
Hoberman, John Price, President, Washington Aviation Country Club, Washington, D. C.
Hodges, Earl, of Top Hat Dance Club, Pensacola, Florida.
Hoffman, Ed. F., Hoffman's 3-Ring Circus, Washington, D. C.
Hoffman, Sam, Operator, Frontier Ranch, Detroit, Michigan.
Holcomb, H. C., Spartanburg, S. C.
Holliday, Art, Studio Club, Wichita, Kansas.
Holman, B. D., Club 26, Longview, Texas.
Hollywood Bar, Andrew Shullick, Lorain, Ohio.
Hollywood Cafe, Gus Rosman, Brooklyn, N. Y.
Hollywood Lodge, Mr. Kendall, Rhineclander, Wis.
Hollywood Productions, and Kroger Babb, Employer, Wilmington, Ohio.
Holt, Jack, Canton, Ohio.
Holtzinger, Ruby, Las Vegas, Nevada.
Holyoke Theatre, Bernard W. Levy, Holyoke, Mass.
Holzner, Charles, Club 46, Greensburg, Ind.
Hoover, Clifford, Long Branch, N. J.
Hope, Len, Cincinnati, Ohio.
Horns, Irish, Fair Park Casino, Greensboro, N. C.
Horner, W. S., Marion, Indiana.
Horn, Fred, Bozo's Cafe, Oakland, Calif.
Horse Show Lounge, and Al Barnes, Owner, Rock Island, Illinois.
Hosher, John, Phoenix, Arizona.
Hord Ackerman, and Isadore Ackerman, Prop., Mt. Freedom, N. J.
Hotel Cerramagus, East Hampton, Conn.
Hotel Plaza, Arthur Patti, Lakewood, N. J.
Hotel Scheinger, David Scheinger, Owner, Loch Sheldrake, N. Y.
Howard Daniel Smith Post 457, V.P.W., and American Legion Hut. R. D. Burrow, Commander, Walnut Ridge, Arkansas.
Howse, Fay, Normandy Restaurant, Clearwater Beach, Florida.
Huber, Lawrence, The Brown Derby, Wisconsin Rapids, Wisconsin.
Hughes, Ann (Mrs.), Colosimo's Theatre Restaurant, Inc., and Monte Carlo Lodge, Chicago, Illinois.
Hull, Russ, Vienna, Ohio.
Hulsizer, Herb, Tropical Gardens, San Prairie, Wisconsin.
Humane Animal Association, Peora, Illinois.
Hume, Jack, Miami Beach, Florida.
Hunter, Pearl (Mrs.), Coconut Lounge Club, Nashville, Tenn.
The Hurricane, and Percy Stovall, New Orleans, Louisiana.
Hutchens, M. E., Martinville, Va.
Hutchins, William, East Orange, N. J.
Hutton, Jim, San Diego, Calif.
Hyland, Chaucery A., New Orleans, La.

Ickes, Robert N., Harrisburg, Pa.
Idle Hour Recreation Club, Marion, Ind.
Ihringer, Claire, Rainbow Gardens, Carrington, North Dakota.
Imperial Club, Sam Bologna, Detroit, Mich.
Imperial Hotel, Jack Wolzema, Owner, Louisville, Kentucky.
Imperial Order of Daughters of the Empire, Calgary, Alta., Canada.
Indiana Inn, Clyde Heason, Prop., Chicago, Ill.
Insley, William, New York, N. Y.
International Ice Revue, Robert White, Jerry Rayfield, Cobourg, Ont., Canada.
Irby, Al, National Club, Nevada City, Calif.
Island Club, and Sam Cozba, Owner-Manager, Miami Beach, Fla.
Italian Opera Assoc., Joseph A. Tripodi, Toledo, Ohio.
Iverson Manufacturing Co., Bud Iverson, Slayton, Minnesota.
E. E. Iverson, Slayton, Minn.
Jack Lasley's Cafe, and Jack Lasley, Long Beach, California.
Jackson, Lawrence, Springfield, Ohio.
Jackson, Otis, Jacksonville, Fla.
Jackson, Dr. R. B., Nashville, Tenn.
Jackson, Rufus, Greenville, S. C.
Jackson, William, Buffalo, N. Y.
Jacobs, Joe, Hammon Oyster House, Hot Springs, Arkansas.
Jacobson, Benjamin, Easton, Pa.
Jacoby, Howard C., Greater Atlanta Monmouth Opera Co., Atlanta, Ga.
James, Del K., Smoke House Lounge, Rock Springs, Wyoming.
Jamieson, John A. (Doc), Diggleland Club, (Cotton Club), Salt Lake City, Utah.
Janke, Louis C., Naval Veterans Assoc., Guelph, Ontario, Canada.
Jarrett, W. C., Club Moderne, Long Beach, Calif.
Jean's Bar & Cocktail Lounge, and Jean J. Schultz, Employer, Waukegan, Wis.
Jennings, Ira, Brookgreen Room, Myrtle Beach, South Carolina.
Jensen, C. L., B. J. Bar, Jackson Hole, Wyo.
Jenson, Oscar, Houston, Texas.
Jewell, A. W., Dance Theatre, Inc., Elyria, Ohio.
Joers, Ronald, Joer's Restaurant Bar, South Bend, Indiana.
Johns, Camille, Club Tropicana, Baton Rouge, La.
Johns, Robert, Kingston, Pa.
Johnson, Allan V., Detroit Lakes, Minn.
Johnson, Henry, New London, Conn.
Johnson, Ivory, Detroit, Mich.
Johnson, J. W., Casino Drive Inn, Independence, Missouri.
Johnson, Lloyd, El Cerrito, Calif.
Johnson, Robert, Newark, N. J.
Johnson's Restaurant, and Samuel Johnson, Owner, Poquonnock Bridge, Conn.
Johnston, Clifford, Brooklyn, N. Y.
Jones, Calvin R., Phoenix, Ariz.
Jones, Carl W., Newark, N. J.
Jones, J. Paul, Atlantic City, N. J.
Jones, Martin, Devon, Pa.
Jones, M. P., Charlotte, N. C.
Joyce, Harry, Owner, Pilot House Night Club, Biloxi, Miss.
Julmar Bar, Andrew Shullick, Lorain, Ohio.
Junior Woman's Club, Tampa, Fla.
Kahan, Samuel, Wilkes-Barre, Pa.
Kai, John F., Dance Mgr., Pender Post 55, American Legion, Pender, Nebraska.
Kaiser, Fred, Manteca, Calif.
Kantrovitz, Clarence (Kay), Hartford, Conn.
Kaplan, Yale, Hartford, Conn.
Karn, Norman, Carousel Club, Tampa, Fla.
Karrson, Joe, Charlotte, N. C.
Kavahos, William, and Kavakoi Club, Washington, District of Columbia.
Kay, Clarence (Kantrovitz), Hartford, Conn.
Kay, Frank, Lebanon, Mo.
Kay, S. L., Cotton Club, North Little Rock, Ark.
Kaye, Al, Wilmington, Del.
Kaye-Martin, Kaye-Martin Productions, New York, New York.
Kay Sweeney Club, Union City, N. J.
Kay's Swing Club, Kay Angeleno, Patchouise, New York.
Keeling, Alec (also known as A. Scott), and National Orchestra Syndicate, and American Booking Company, Pensacola, Fla.
Keene, William, New York, N. Y.
Kelly, J. A., Chi's Cocktail Lounge, Phoenix, Arizona.
Keib, Jessie, Monroe, La.
Kelly, George M. (Marquis), Spencerville, Ind.
Kelton, Wallace, Specialty Productions, San Angelo, Texas.
Kendall, Mr., Mgr., Holly Wood Lodge, Rhineclander, Wis.
Kennison, Mrs. Ruth, Owner, Pango Pango Club, Coulton, San Bernardino, Calif., and Honolulu, Hawaii.
Kent Music Co., and Nick Kentros, New York, New York.
Kern, John, Lina, Kansas.
Ketchum, Paul, Oak Lava Theatre, Tezakana, Arkansas.
Khoury, Tony, Rhineclander, Wis.
Kilke, Lyman, Watervliet, N. Y.
King, Gene, New York, N. Y.
King, Jan, Tacoma, Wash.
King, Victor, Louisville, Ky.
King, Mr. and Mrs. Walter, Everson, Pa.
King, William H., Hollywood, Calif.
Kingborough Athletic Club, George Chandler, Brooklyn, N. Y.
Kirk, Edwin, Corpus Christi, Texas.
Ki-ki-nd, Fred, Augusta, Ga.
Kirsch, Fred, Washington, D. C.
Kirsch, Walter, Broadway Hofhaus, Inc., New York, N. Y.

Kitty, Marvin, Long Branch, N. J.
Klaxon Club of LaGrange High School, LaGrange, Illinois.
Klein, Lew, and Zanzibar Club, Phoenix, Ariz.
Kliment, Robert P., Niagara Falls, N. Y.
Kline, Hazel, Shy-Ana Nite Club, Cheyenne, Wyo.
Knight, Allen, Jr., Richmond, Va.
Knight, Raymond, New York, N. Y.
Knights of Magic, Marvin Charles, New York, New York.
Koch, Fred G., New York, N. Y.
Koeber, Ollie, Colonial Club, Natchez, Miss.
Kolb, Clarence, Hollywood, Calif.
Kolb, Matt, Cincinnati, Ohio.
Kolvas, A. M., Roberts Club, Monterey, Calif.
Kopelman, Manae, Crystalstone Records & Trans-Canada Music, Toronto, Ont., Canada.
Korea, Aaron, New York, N. Y.
Kosman, Hymann, Detroit, Mich.
Kovacs, Edward, California Productions, Hollywood, Calif.
Kraft, Orzly, Sherman Oaks, Calif.
Kurland, Bernard, Town House Restaurant, Far Rockaway, L. I., N. Y.
Kushner, Jack, and David, New York, N. Y.
La Casa Del Rio Music Publishing Co., and Don B. Owens, Jr., Secretary, Toledo, Ohio.
Lachman, Jesse, Coeur d'Alene, Idaho.
Ladousis, Nick, One-O-One Club, Billerica, Mass.
La Fontaine, Leo, New York, N. Y.
Lager, Bob, Blue Heaven Room, Chester, Pa.
Lake Marion Pavilion, Brownston, Minn.
La Loma, Inc., and Margaret Ricardi, Employer, Albuquerque, New Mexico.
Lamon, Ed., New Castle, Delaware.
Lanane, Bob and George, Anderson, Indiana.
Langford, Karl, Toronto, Ont., Canada.
Lantz, Meyer (Blachie), Cincinnati, Ohio.
Laramore, J. Dory, Trenton, N. J.
Larby Ballroom, and Curtis Larby, Operator, Denison, Iowa.
Larchmont Club, Joe Assus, Owner, Haverhill, Massachusetts.
Larkin Attractions, and George Larkin, Salem, Mass.
Larocco, Harry L., 1001 Club, West Palm Beach, Florida.
Larshid, Mrs. George, Prop., Carman Hotel, Sturgeon Bay, Wis.
Lasley, Jack, Long Beach, Calif.
La Societe Artistique, Maurice Beriau, Montreal, P. Q., Canada.
Latin Quarter, Jim Dietz, Employer, Virginia Beach, Virginia.
Law, Jerry, New York, N. Y.
Lawrence, Robert D., Las Vegas, Nevada.
Lawson, Al, Traverse City, Michigan.
Lazzy Valley Ranch, and Kirby Beckett, Manager and Owner, Evergreen, Colorado.
Leahy, J. W., "Lee", Rockin' M Dude Ranch Club, San Antonio, Texas.
Lee, Arthur (Allen Lyon), New York, N. Y.
Lee, Don, Owner of Script and Score Productions and Operator of "Sawdust and Swingtime", Dallas, Texas.
Lee, Edward, Washington, Pa.
Lee, Eugene, Cincinnati, Ohio.
Lee, W. C., Macon, Georgia.
Lefor Tavern and Ballroom, Art and Jona Zenker, Operators, Bismarck, North Dakota.
Legere, E. L., Sanford, Maine.
Legz, Archie, Yreka, Calif.
Leigh, Stockton, Somers Point, N. J.; New York, N. Y.
Leingang, George, Sacramento, Calif.
Leon & Eddie's Nite Club, Leon & Eddie's, Inc., John Widmeyer, President, and Sidney Orlin, Secretary, Palm Beach, Florida.
Leonis, John S., New York, N. Y.
Leone, Tony, former Manager, Morganstown Country Club, Morganstown, W. Va.
Lesnick, Max, Miami Beach, Florida.
Leslie, George, New Toronto, Ont., Canada.
Lester, Joseph and Sarah, White Sulphur Springs, New York, New York.
Leszy, Pearson, Towers Ballroom, Camden, N. J.
Levine, Joseph, Newark, N. J.
Levy, Bernard W., Holyoke Theatre, Holyoke, Mass.
Lewis White Agency, Springfield, Illinois.
Lewis, William, Argenta Club, Pittsburg, Calif.
Lew Leslie and his "Blackbirds", New York, N. Y.
Liberty Cafe & Nite Club, and Son Thompson, Monroe, Louisiana.
Lieberman, Sol, Studio City, Calif.
Lindstrom & Meyer, Jamestown, N. Y.
Linskie (Skipty Lyon), Owner of Script and Score Productions and Operator of "Sawdust and Swingtime", Dallas, Texas.
Little America Theatre, and John R. McLean, Conrad, Montana.
Little Dandy Tavern, Thomas Took, La Crosse, Wisconsin.
Littlegreen, S. J., Lookout Mountain Hotel, Lookout Mountain, Tennessee.
Little Harlem Club, Ned Caswell, Montgomery, Alabama.
Little Palm Club, and D. Wesley McCravy, Employer, Miami, Florida.
Livingston, Buster, Hendersonville, N. C.
L. J. B. Productions, and Lou Brudnick, Boston, Mass.
Lloyd George, Rochester, N. Y.
Lloyd Manor, and Smokey McAllister, Newark, New Jersey.
Local Union 1452, CIO Steel Workers Organizing Committee, Toronto, Ont., Canada.
Lockman, Harvey, Atlantic City, N. J.
Lohmuller, Bernard, North Hollywood, Calif.
Lohrentz, Ray, Lake Marion Pavilion, Brownston, Minnesota.
Long, Matilda, Keshena, Wisconsin.
Longwood Hotel, Maximilian Shepard, Owner, Orlando, Florida.
Lookout Mountain Hotel, and S. J. Littlegreen, Lookout Mountain, Tennessee.
Lope, Mr., Salze, Oregon.

Loughbridge, Floyd, George R. Anderson Post 63, American Legion, Ardmore, Oklahoma.
Louis Market, and Louis Papery, Omaha, Neb.
Love, Clarence, Love's Cocktail Lounge, Tulsa, Oklahoma.
Lowery, Rev. J. R., Pine Bluff, Arkansas.
Loy, John, Mayflower Dining Room, Burlington, North Carolina.
Lupia, Joseph, Metro Coat & Suit Co., New York, N. Y.
Lussier, Pierre, Montreal, P. Q., Canada.
Lyons, Allen (also known as Arthur Lee), New York, N. Y.
McAdoo, Mr. and Mrs. George, San Jose, Calif.
McAllister, Smokey, Lloyds Manor, Newark, N. J.
McCaffrey, Neill, New York, N. Y.
McCann, Roosevelt, Wilson, N. C.
McCann, Sam, Wilson, N. C.
McCarthy, E. J., Supper Club, Raleigh, N. C.
McCarly, E. E., Owner, Horse Folies of 1946, Ferris, Newport News, Va.
McClain, D. Wesley, Little Palm Club, Miami, Florida.
McCutcheon, Pat, Fort Meyers, Fla.
McDade, Phil, Columbus, Ohio.
McDonald, Earl H., Washington, D. C.
McDougall, Owen, Long Beach, Calif.
McEachon, Sam, Wilson, N. C.
McEvoy, C. A., Northwest Vaudeville Attractions, Minneapolis, Minn.
McFairidge, James, Wonder Bar, Cincinnati, Ohio.
McGovern, Terry, Brownsville, Pa.
McGowan, Daniel, Plainfield, N. J.
McGowan, J. B., Corral, Duquoin, Ill.
McIlwaine, James H., Boston, Mass.
McKay, Louis, Buffalo, N. Y.
McKinney, James R., Bloomington, Ill.
McLaughlin, Max, Ann Arbor, Mich.
McLean, C. F., Norwich, N. Y.
McLean, John R., Little America Tavern, Conrad, Mont.
McMahon, Jess, New York, N. Y.
McMillan, Tom, Owner, Town House, Oznard, California.
McMullen, E. L., Houston, Texas.
McQuillan, Bob, Crescent Beach Ballroom, Niantic, Connecticut.
McRae, H. D., Georgian Room, Santa Monica, California.
McShain, John, Philadelphia, Pa.
Mackie, Robert, of Savoy Ballroom, Chicago, Ill.
Macon Club, Miami Beach, Fla.
Macon County Fair Association, Mildred Sanford, Employer, Macon, Missouri.
Mad House, Oscar Dunham, Owner, Lake Hopatcong, N. J.
Magk Record Co., Lew Gray, Hollywood, Calif., and New York, N. Y.
Main Line Civic Light Opera Co., Nat Burns, Director, Berwyn, Pa.
Main Street Theatre, Kansas City, Mo.
Maisonette Social Club, Aubrey Walker, New York, N. Y.
Majestic Record Co., Chicago, Ill.
Mallory, William, Columbus, Ohio.
Malouf, Leroy B., Phoenix, Ariz.
Manhattan Recording Corp., and Walter H. Brown, Jr., New York, N. Y.
Maniacci, Vince, Milwaukee, Wis.
Manning, Sam, New York, N. Y.
Manoir St. Gabriel, and Paul Arbour, Owner, St. Gabriel de Brandon, P. Q., Canada.
Manuel Bros. Agency, Inc., Cleveland, Ohio.
Marcelino, Charles, Club Delmar, Bronx, N. Y.
Mardentfeld, Isadore, Jr., Estate, Loch Sheldrake, New York, N. Y.
Mardi Gras, Wheeling, W. Va.
Mariano, Tom, Newark, N. J.
Marine Restaurant at Hotel Del Mar, Jimmie Walker, Waikiki, Hawaii.
Markee, Vince, Chicago, Ill.
Markey, Charles, Surf Club, Besauhor, N. C.
Markham, Dewey (Pigmet), New York, N. Y.
Markham, Doyle, and Tuet Town Ballroom, St. Louis, Mo.
Mark's, Al, Penguin Restaurant, Rome, N. Y.
Marks, Lou, Philadelphia, Pa.
Marsh, James, Paterson, N. J.
Mars Music Publication, Clyde Henson, Henry B. Moore, Chicago, Ill.
Martin, Chick (Hugh M. Aspinwall), Sheandoah, Iowa.
Martin's, Martin Fiacco, Galeburg, Ill.
Martinez, Grace, Dog House, New Orleans, La.
Masconi, Charles, New York, N. Y.
Masi, John, Twin Palms Restaurant, Valhalla, New York, N. Y.
Mason, Bill, Midland, Pa.
Mason, Leroy, Chicago, Ill.
Masonic Hall (colored), and Calvin Simmons, Okmulgee, Okla.
Mathews, Edna, Kilgore, Texas.
Mathews, S. D., Sandusky, Ohio.
Mathias, James, James Edwards, Los Angeles, Calif.
Mathews, Leo A., and New Artist Service, Pittsburgh, Pa.
Maurice, Ralph.
Mauro, Raymond E., Merry Widow Co., Los Angeles, California.
May, Doran, and Frontier Lounge, Missoula, Mont.
May, Oscar P., and Harry E., Dallas, Texas.
Mayflower Dining Room, and John Loy, Burlington, N. C.
May's, Chester, Chicago, Ill.
Mazur, Terry, Hampton, Va.
Mazur, John, Braeburn, Pa.
Meier, Harry, Town House, Ottumwa, Iowa.
Melody Club, Frank and Theresa Oliver, Employers, San Jose, Calif.
Melody Mill, Thomas Crosby, Employer, Park-bault, Minn.
Melody Records Inc., Philadelphia, Pa.

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Mercur Music Bar, and Harry Fox, Pittsburgh, Pennsylvania.
Merkle, Frederick J., Ron-da-Voo, Paris, Texas.
Merrick Bros. Circus (Circus Productions Ltd.), and M. R. Nutting, Pres., London, Ontario, Canada.
Merry-Go-Round, Jack and Lessee Millard, Akron, Ohio.
Merry Mizers' Tavern, Floyd Foster, Bemedji, Minnesota.
Merry Widow Co., and Eugene Haskell, Raymond E. Mauro, Los Angeles, Calif.
Mestissis, Paris, Beverly Hills, Calif.
Metro Anglers Social Club, and Aaron Murray, Bronx, N. Y.
Metro Coat & Suit Co., and Joseph Lupia, New York, N. Y.
Metropolitan Theatre, Emanuel Stutz, Operator, Cleveland, Ohio.
Meyer, Morris, Norfolk, Va.
Meyers, Johnny, New York, N. Y.
Mickey Weinstein Theatrical Agency, Chicago, Illinois.
Midway Park, Joseph Panes, Niagara Falls, N. Y.
MidWest Sportsmen Assoc., Topeka, Kan.
Mignardo, Emil, Emil's Night Club, Santa Fe, New Mexico.
Mikita, John, Shenandoah, Pa.
Millard, Jack, Mgr., & Lessee, Merry-Go-Round, Akron, Ohio.
Miller, Archie, National Athletic Club, Toledo, Ohio.
Miller, Eddie S., San Francisco, Calif.
Miller, Gordon J., Rendezvous Bowl, Sister Lakes, Michigan.
Miller, Irving, Miami Beach, Fla.
Miller, Jerry, Racine, Wis.
Miller, J. L., Clarion, Iowa.
Miller, Warren, San Diego, Calif.
Mills, Dick, Silver Dollar, Joplin, Mo.
Miltone Recording Co., and War Perkins, Los Angeles, Calif.
Miano, Nono, San Diego, Calif., and Detroit, Michigan.
Minnick Attractions, Joe Minnick, Augusta, Ga.
Miquelon, V., Toronto, Ont., Canada.
Mirabel, Paul, Club Brazil, Catalina Island, Calif.
Mirage Room, and Edw. S. Friedland, Bayside, Long Island, N. Y.
Mitchell, Jimmy, Tucson, Ariz.
Mitchell, John, San Diego, Calif., and Calumet City, Ill.
Mocamba Restaurant, and Jack Fredlander, Irving Miller, Max Leshnick, and Michael Rosenberg, Employers, Miami Beach, Fla.
Moist, Don, Columbus, Neb.
Mo-Mac Corp., Tom-Tom Cafe, Osnard, Calif.
Montalvo, Santos, Philadelphia, Pa.
Monte Carlo Gardens, Monte Carlo Inn, and Ruben Gonzalez, Reynosa, Mexico.
Monte Carlo Lounge, Mrs. Ann Hughes, Owner, Chicago, Ill.
Montello, R., New York, N. Y.
Montgomery, A. Frank, Jr., Cambridge, Mass.
Montgomery, J. Neal, Atlanta, Ga.
Montgomery, W. T., Montgomery, Ala.
Monte, Thos., Red Rose Inn, Hoboken, N. J.
Moody, Philip, and Youth Monument to the Future Organization, New York, N. Y.
Moonglow Club, Cape Girardeau, Mo.
Moore, Cleve, Los Angeles, Calif.
Moore, Francis C., Civic Light Opera Committee of San Francisco, San Francisco, Calif.
Moore, Frank, Owner, Star Dust Club, Washington, District of Columbia.
Moore, Harry, Oakland, Calif.
Moore, Henry B., Mars Music Publication, Clyde Benson, Chicago, Ill.
Moore, R. L., Jr., Mobile, Ala.
Moose Club, and A. P. Sundry, Employer, Blairsville, Pa.
Moore Lodge 566, Auburn, Ind.
Moran, Robert, and Frontier Club, Ocean Park, California.
Morgan, J. C., Dallas, Texas.
Morkin, Roy, Oakland, Calif.
Morocco Restaurant, G. Fausa, and G. Dantzer, Operators, Atlantic City, N. J.
Morris, Joe, Operator, Plantation Club, Los Angeles, Calif.
Morris, Philip, Brooklyn, N. Y.
Morros, Boris, Hollywood, Calif.
Mosby, Eavan, Los Angeles, Calif.
Mouzon, George, Boston, Mass.
Mueller, J. M., Owl Cafe, Winterhaven, Calif.
Murphy, Joseph, New Castle, Del.
Murray, Aaron, Metro Anglers Social Club, Bronx, New York.
Murray, John, Silver Screen, Inc., Los Angeles, California.
Murray's, New York, N. Y.
Music Bowl, and Jack Peretz, and Louis Cappanola, Employers, Chicago, Ill.
Music Bowl (formerly China Doll), and A. D. Blumenthal, Chicago, Ill.
Myrtle Beach Pavilion, George Akers, Mgr., Mr. Bryant, Owner, Myrtle Beach, S. C.
Nally, Bernard, Reading, Pa.
Nassau Symphony Orchestra, Inc., and Benjamin J. Fidler and Clinton P. Sheehy, New York, N. Y.
Nate, Sam, B'Nai B'rith Organization, West New York, N. J.
Nathan, Julius, Edwards Hotel, Miami Beach, Fla.
National Athletic Club, and Roy Finn and Archie Miller, Toledo, Ohio.
National Club, and Al Irby, Employer, Nevada City, Calif.
National Home Show, Greenville, S. C.
National Orchestra Syndicate, and American Booking Co. and Alice Ketting (also known as A. Scott), Pensacola, Florida.
Naval Veterans Association, and Louis C. Jank, President, Guelph, Ont., Canada.
Neely, J. W., Jr., Augusta, Georgia.
Neill, William, New York, N. Y.

Nelson, A. L., Friendship League of America, Oil City, Pa.
Nelson, Art, Buffalo, N. Y.
Nelson, Eddy, Gray's Inn, Jackson, N. H.
Nelson, Mrs. Mildred, Buffalo, N. Y.
New Artistic Service, Lee A. Matthews, Pittsburgh, Pa.
Newberry, Earl, and Associated Artists, Inc., Jacksonville, Florida.
Newberry, Woody, Manager and Owner, The Old Country Club, Phoenix, Arizona.
Newcomer, Charles, Richmond, Indiana.
Newman, Joel, Halfway House, Ralph Gottlieb, Glens Falls, N. Y.
Newman, Nathan, New York, N. Y.
New Silver Slipper, and George Valentine, Prop., Lake Ronkonkoma, L. I., N. Y.
New Windsor Hotel, Maximilian Shepard, Oncoata, N. Y.
New York Civic Opera Company, William Reutemann, New York, N. Y.
New York Ice Fantasy Co., Scott Chalfant, James Blizzard and Henry Robinson, Owners, New York, N. Y.
Nieberg, Sam, Sun Theatre, St. Louis, Mo.
Nightingale, Homer, Toledo, Ohio.
Nincer, Leonard, Morgantown, W. Va.
Nine Cap Bar & Grill, Newark, N. J.
Noll, Carl, Meadville, Pa.
Normandie Beach Club, Alexander DeCicco, Atlantic Beach, N. Y.
Normandy Restaurant, and Fay Howse, Clearwater Beach, Florida.
Norris, Elmer, Jr., Palomar Ballroom, Lansing, Michigan.
Norris, Gene, Oxford Hotel Ballroom, Enid, Okla.
Northwest Vaudeville Attractions, and C. A. McEvoy, Minneapolis, Minn.
Novak, Sarge, Chicago, Illinois.
Nutting, M. R., President, Merrick Bros. Circus (Circus Productions, Ltd.), Hamilton, Ont., Canada.
Nybo, Robert A., Red Wing Grill, Red Wing, Minn.
Oak Lawn Theatre, and Paul Ketchum, Owner and Operator, Texarkana, Arkansas.
Oasis Club, and Joe DeFrancisco, Owner, Pittsburgh, Pa.
Obey, Elmo, Globe Promoters of Huckleback Revue, Brooklyn, N. Y.
Obledo, F. J., San Antonio, Texas.
O'Brien, John T., Washington, D. C.
Ocean Grotto Restaurant, and Albert Santarpio, Prop., Brooklyn, N. Y.
Ocean Playhouse, Steel Pier, and Robert Courtney (New York City), Atlantic City, N. J.
O'Connor, Grace, Sacramento, Calif.
O'Connor, Pat L., Pat L. O'Connor, Inc., Chicago, Illinois.
Old Country Club, Woody Newberry, Phoenix, Arizona.
Old Mill Dance Hall, Ernest Fortin, Owner, Kawlawin, Michigan.
Oliver, Frank and Theresa, Melody Club, San Jose, Calif.
Oliver, William, Edgewater Beach Hotel, Pointe-Claire, P. J., Canada.
O'Meara, Jack, Attractions, Albany, N. Y.
One-O-One Club, Nick Ladoulis, Prop., Billerica, Mass.
1001 Club, and Harry L. Larocco and Lillian F. Parrish, West Palm Beach, Florida.
Orlin, Sidney, Leon & Eddie's Nite Club, Leon & Eddie's, Inc., Palm Beach, Florida.
Oronato, Vincent, Cafe Society Uptown, San Francisco, Calif.
Orpheum Theatre, H. C. Thudium, Kansas City, Missouri.
Orpheus Record Co., New York, N. Y.
Oteberg, Samuel, Riverside Inn, Fairmount Park, Pa.
Otero's Westside Resort, and Otto Schmidt, Strawberry Lake, Raso, North Dakota.
Ovato, Harold, Cincinnati, Ohio.
Owens, Don B., La Casa Del Rio Music Publishing Co., Toledo, Ohio.
Owl Cafe, and J. M. Mueller, Winterhaven, Calif.
Oxford Hotel Ballroom, and Gene Norris, Employer, Enid, Oklahoma.
Oxmire, Al, Prop., Clayton Club, Sacramento, Calif.
Pacific Recording Studio, Kamokila Campbell, Honolulu, Hawaii.
Pal Amusements Co., Vidalia, Ga.
Palmer House, Mr. Hall, Owner, Rockford, Ill.
Palm Grove Ballroom, Edward T. Rodgers, Oroville, Calif.
Palms Club, Tony Velin, Lake Charles, La.
Palomar, Ballroom, Elmer Norris, Jr., Lansing, Mich.
Panagos, Pete, Alliance Theatre Corp., Chicago, Illinois.
"Panda," Daniel Straver, Newark, N. J.
Panos, Joseph, connected with Midway Park, Niagara Falls, N. Y.
Pango Pango Club, Mrs. Ruth Kennison, Coulton, San Bernardino, Calif., and Honolulu, Hawaii.
Papadimitis, Babis, Detroit, Mich.
Paperny, Louis, and Louie's Market, Omaha, Nebr.
Paradise Club, Mr. and Mrs. Karl Wilson, Findlay, Ohio.
Paradise Club, Mr. and Mrs. Young, San Diego, California.
Parker, David, Kinston, N. C.
Parker, Hugh, Ottawa, Ont., Canada.
Parmentier, David, New York, N. Y.
Parrish, Lillian F., 1001 Club, West Palm Beach, Florida.
Parkins, Bernard, Apollo Club, Dover, Del.
Passo, Ray, San Diego, Calif.
Patricia Stevens Models Finishing School, Hollywood, Calif., San Francisco, Calif., Chicago, Ill., Indianapolis, Ind., Detroit, Mich., Minneapolis, Minn., Kansas City, Mo., St. Louis, Mo., Cincinnati, Ohio, Dallas, Texas, Milwaukee, Wisconsin.

Patt, Arthur, Mgr., Hotel Plaza, Lakewood, N. J.
Patterson, Trent, Hollywood, Calif.
Paul D. Robinson Fire Fighters Post 567, and Captain G. W. McDonald, Columbus, Ohio.
Paul's Arena, Gibby Seaborne, Fort Fairfield, Me.
Payne, Edgar, Detroit, Mich.
Payne, Miss L., Winstan-Salem, N. C.
Paz, Fred, San Jose, Calif.
Peacock Inn, and E. Spooner, Ottawa, Ont., Can.
Pearl, Morey, North Weymouth, Mass.
Pearson, Herbert, Haigor Restaurant & Club, Stonington, Conn.
Peasley, Charles W., Green Bay, Wis.
Pegram, Sandra, Tampa, Fla.
Pender Post 55, American Legion, and John F. Kai, Dance Mgr., Pender Neb.
Penguin Restaurant, and Al Marks, Employer, Rome, N. Y.
Penthouse Restaurant, Philip Rosen, New York, New York.
Pepper, Lee, New York, N. Y.
Perdue, Frank, Montgomery, Ala.
Peretz, Jack, Music Bowl, Chicago, Ill.
Perkins, Johnny, East St. Louis, Ill.
Perkins, War, Miltone Recording Co., Los Angeles, Calif.
Perruso's Restaurant, and Vito Perruso, Employer, Washington, D. C.
Perry, T. G., Jackson, Miss.
Perry Records, and Sam Richman, Bronx, N. Y.
Petrucci, Andrew, N. Arlington, N. J.
Pettis, L. C., Hot Springs, Ark.
Philadelphia Gardens, Inc., Philadelphia, Pa.
Philadelphia Lab. Co., and Luis Colantuano, Mgr., Philadelphia, Pa.
Philadelphia Piano Orchestra, Philadelphia, Pa.
Piatow, Natalie and George, Graystone Ballroom, Niagara Falls, N. Y.
Piccadilly Club, and Clarence Hays, Employer, Newark, N. J.
Picmont Social Club, Paterson, N. J.
Pier Cafe, E. P. Bates, Lakeside, Oregon.
Pilgrim, Carl, Boston, Mass.
Pilgrim, Jacques, Atlantic City, N. J.
Pilot House Night Club, Harry Joyce, Biloxi, Miss.
Pinella, James, Williamsport, Pa.
Pine Ridge Follie, Vaughn Richardson, Indianapolis, Ind.
Pines and H. E. Goodman, Greenville, S. C.
Pines Hotel Corp., and John Clarke, Venice, Fla.
Piater, Frank, Colonnade Club, Bethlehem, Pa.
Pipero, Rocco, Talk of the Town Cafe, Williams-town, N. J.
Place, The, and Theodore Costello, Mgr., New York, N. Y.
Plantation Club, Archie M. Haines, Owner, Mt. Vernon, Ill.
Plantation Club, Joe Morris, Los Angeles, Calif.
Plantation Club, and Paul D. Reese, Owner, Proctorville, Ohio.
Platinum Blond Revue, Mathew Tafan, Chicago, Illinois.
Playdium, and Stuart Tambor, Employer, and Johnny Perkins, Owner, East St. Louis, Ill.
"Play Girls of 1938," Jack Fine, Chicago, Ill.
Playland, Joseph Tricoli, San Diego, Calif.
Plaza Hotel, J. Earl Denton, Clovis, N. M.
Poinsette, Walter, Stafford, Pa.
Polish Radio Club, and Jos. A. Zelasko, Uniontown, Pa.
Pollack Hotel, and Elias Pollack, Employer, Ferndale, N. Y.
Pollard, Felnd, Greenville, Miss.
Pollard, Fritz, New York, N. Y.
Porter, Sam, 812 Club, Philadelphia, Pa.
Potamkin, Victor, Towers Ballroom, Camden, N. J.
Powell, Charles, El Patio Boat Club, Charlestown, West Virginia.
Power, Donald W., Meadville, Pa.
Powers Theatre, Grand Rapids, Mich.
Preston, Joey, Los Angeles, Calif.
Prestwood, William, Newark, N. J.
Price, Rice Saxon (Mrs.), Civic Light Opera Co., Little Rock, Ark.
Prince, Hughie, New York, N. Y.
Prior, Bill (W. H. P.), Miami, Fla.
Pryor, K. Fraternity of John Harris High School, and Robert Spitzer, Chairman, Harrisburg, Pennsylvania.
Puckett, H. H., Richmond, Ind.
Puerto Rico Post 1105, Frank J. Rendon, Brooklyn, N. Y.
Pugh, George W., Ward Bros. Circus, Los Angeles, Calif.
Pulla Cafe, George Subrin, Owner & Mgr., Akron, Ohio.
Puma, James, Brooklyn, N. Y.
Purple Iris, and Chris D. Cassimus and Joseph Cannon, Washington, D. C.
Pyatt, Joseph, Paterson, N. J.
Pyle, Howard D., and Savoy Promotions, Detroit, Michigan.
Pyle, William, Chester, Pa.

Red Mirror, and Nicholas Grande, Prop., Newark, N. J.
Red Rose Inn, and Thomas Monto, Employer, Hoboken, N. J.
Red Wing Grill, Robert A. Nybo, Operator, Red Wing, Minnesota.
Reed, Jimmie, Greenville, Wisconsin.
Rees, Paul D., Plantation Club, Proctorville, Ohio.
Reeves, Harry A., Shreveport, Louisiana.
Reeves, William T., Harrisburg, Pa.
Regan, Jack, New York, N. Y.
Regency Corp., and Jos. R. Weister, Boston, Mass.
Reich, Eddie, Washington, D. C.
Reider, Sam, Cincinnati, Ohio; Youngstown, Ohio.
Reight, C. H., Pittsburgh, Pa.
Reile, Frank, Blue Skies Cafe, Frankfort, N. Y.
Reindollar, Harry, Chester, Pa.
Reinke, Mr. and Mrs., Bowler, Wisconsin.
Reis, Les, White Plains, N. Y.
REIS, Florence, and Oscar Black, Richmond, Va.
Rendezvous Bowl, and Gordon J. Miller, Owner, Sister Lakes, Michigan.
Rendezvous Cafe, Frank and Beatrice Becklin, Long Beach, Calif.
Repuch, Albert, Fenwick, Maryland.
Reuwick, William, Boston, Mass.
Reutemann, William, New York Civic Opera Co., New York, N. Y.
Reynis, Bouldin, Houston, Texas.
Reynolds, Bud, Pocatello, Idaho.
Rhapsody on Ice, N. Edward Beck, Employer, Beverly Hills, Calif.
Ricardi, Margaret, La Loma, Inc., Albuquerque, New Mexico.
Richardson, Garfield, Dan Laramore Lodge 1097, Florence, W. Va., Florida.
Richardson, Harry, Ashbury Park, N. J.
Richardson, Vaughn, Pine Ridge Follies, Indianapolis, Indiana.
Rich Art Records, Inc., Garvey, Calif.
Richman, Sam, Perry Records, Bronx, N. Y.
Rittenhouse, Rev. H. B., Frederick, Md.; Washington, D. C.
Riverside Inn, Inc., Samuel Ottenberg, President, Fairmount Park, Pa.
Riverside Pavilion, George Basman, Hastings, Ont., Canada.
Riverview Casino, Paterson, N. J.
R. J. Bar, and C. L. Jensen, Jackson Hole, Wyo.
Robbins Bros. Circus, and C. C. Smith, Operator, Pine Bluff, Arkansas.
Robert, George, Montreal, P. Q., Canada.
Roberts Club, and A. M. Kolvat, Owner, Monterey, Calif.
Robertson, T. E., Robertson Rodco, Inc., Mountain Home, Arkansas.
Robison, Bennie, Champaign, Illinois.
Robinson, Charles, New York, N. Y.
Robinson, Henry, New York Ice Fantasy Co., New York, N. Y.
Robitschek, Kurt (Ken Boyer), Hollywood, Calif.
Rockbridge Theatre, Bucea Vista, Va.
Rockin' M Dude Ranch Club, and J. W. "Lee" Leahy, San Antonio, Texas.
Roden, Walter, Tuckahoe, N. Y.
Rodgers, Edw. T., Palm Grove Ballroom, Oroville, Calif.; Benicia, Calif.
Rodman, Bill, El Patio Club, Cairo, Illinois.
Rodriguez, Mr., Chanson, Inc., New York, N. Y.
Rogers & Chase Co., San Francisco, Calif.
Rogers, Harry, Owner, "Frisco Follies", New York, N. Y.
Rohanna, George, Norfolk, Virginia.
Rolax, Kid, Rock Hills, S. C.
Rollison, Eugene, Newark, N. J.
Romany Room, and Mr. Weintraub, Operator, and William Biron, Mgr., Washington, D. C.
Rome, Al M., Salina, Kansas.
Ron-da-Voo, and Frederick J. Merkle, Employer, Paris, Texas.
Rosa, Thomas N., Washington, D. C.
Rose, Manuel, New Bedford, Mass.
Rose, Sam, Chicago, Illinois.
Rose, S. Tex, Colifure Guild, Los Angeles, Calif.
Rosen, Jack W., Glen Acres Hotel & Country Club, Glen Spey, New York.
Rosen, Philip, Owner and Operator, Penthouse Restaurant, New York, N. Y.
Rosenberg, Michael, Mocamba Restaurant, Miami Beach, Florida.
Rosenberg, Paul, Brooklyn, N. Y.
Rosenberg, Mrs. R. M., Hermiston, Oregon; Lewiston, Idaho.
Rosman, Gus, Hollywood Cafe, Brooklyn, N. Y.
Rothe, Otto, Philadelphia, Pa.
Romanian Inn, Washington, D. C.
Rountree, G. T., Portsmouth, Virginia.
Rowe, Phil, Riviera Beach, Florida.
Royal Music Co., Durham, N. C.
Royal Record Co., Los Angeles, Calif.
Rubin, Abner J., South Seas, Inc., New York, N. Y.
Rubin, Herbert, Variety Entertainers, Inc., New York, N. Y.
Rudds Beach Nite Club or Cow Shed, and Magnus E. Edwards, Mgr., Schenectady, N. Y.
Runner, Louis O., Chicago Inn, Hayward, Wis.
Rush, Charles E., Buffalo, N. Y.
Russell, Alfred, New York, N. Y.
Ruschl, Bud, Crescent Beach Ballroom, Niantic, Conn.
Russell, L. D., Roswell, New Mexico.
Russell Post 6240, Veterans of Foreign Wars, and Gus Zercher, Dance Mgr., Russell, Kansas.
Rusio, Tom, Brooklyn, N. Y.
Rusio, Joseph, Hartford, Conn.
Ruth, Therman, Greenville, N. C.
Rutledge, R. M., Peoria, Illinois.
Ryan, A. L., Longview, Texas.
Ryan, Ted, Los Angeles, Calif.

Solanci, Frank J., Cleveland, Ohio.
Salce, Henry, Sandusky, Ohio.
Salvino, Joseph, Cambridge, Mass.
Sams, Alex Ak. (Alexander Asam), The Woodland, Honolulu, Hawaii.
Samsels, John Parker, Lancaster, Pa.
San Diego Club, Nono Minando, Detroit, Mich.
Sanford, Mildred, Macon County Fair Association, Macon, Mo.
Sara, Souci, M., Triay, Havana, Cuba.
Santarpio, Albert, Ocean Grotto Restaurant, Brooklyn, N. Y.
Santoro, E. J., Bronx, N. Y.
Santos, Rose, Southland Recording Co., New York, New York.
Savoy Ballroom, Robert Mackie, Chicago, Ill.
Savoy Promotions, Howard D. Pyle, Detroit, Mich.
Scalice, Anthony, Club Chez-Ami, Grand Rapids, Michigan.
Schatz, Frederick G., Entertainment Enterprises, Inc., Indianapolis, Ind.
Schiller, Abe, Las Vegas, Nevada.
Schmidt, Otto, Otto's Westside Resort, Strawberry Lake, Ruso, North Dakota.
Schmoyer, Mrs. Irma, Pottstown, Pa.
Schreiber, Raymond, Owner & Operator, Colonial Theatre, Detroit, Mich.
Schult-Krocker Theatrical Agency, North Kansas City, Mo.
Schultz, Jean J., Jean's Bar & Cocktail Lounge, Washakie, Wyo.
Schwacker, Leroy, Bear Creek, Wis.
Schwartz, Mrs. Morris, New York, N. Y.
Scott, A. (Alec Keeling), National Orchestra Syndicate and American Booking Co., Pensacola, Fla.
Scott, Charles E., Pine Bluff, Ark.
Scott, M., Mgr., Backstage Club, Union City, Jersey.
Scott, Nelson, Specialty Productions, San Angelo, Texas.
Scrutchings, Alfred, Buddies Club, Akron, Ohio.
Seaborn, Gibby, Paul's Arena, Fort Fairfield, Me.
Seal Bros. Circus, Dorothy Anderson, Employer, Fontana, Calif.
Sedgwick, Lee, Operator, Piqua, Ohio.
Seldin, S. H., Operator (Lakewood, N. J.), Grand View Hotel, South Fallsburg, N. Y.
Sellers, Stan, Birmingham, Ala.
Senechal, Leo, Verdun, P. Q., Canada.
Senior, George, Senior's Old Mill, Northampton Township, Akron, Ohio.
Seven Dwarfs Inn, London, Ont., Canada.
Shadowbrook Inn and Fred Thorgreen, Owner, Shrewsbury, N. J.
Shaffer, Shannon, Granada Gardens, Eugene, Ore.
Shayne, Tony, Hartford, Conn.
Sheehy, Clinton P., Nassau Symphony Orchestra, Inc., New York, N. Y.
Sheets, Andy, Alameda, Calif.
Sherrill, James, Gray's Inn, Jackson, N. H.
Shelton, Earl, Earl Shelton Productions, San Francisco, Calif.
Shepard, Maximilian, Owner, New Windsor Hotel, Oneonta, N. Y.
Sherman & Shore Advertising Agency, San Francisco, Calif.
Shivers, Bob, El Dorado, Ark.
Shlesinger, David, Hotel Shlesinger, Loch Sheldrake, N. Y.
Shulick, Andrew, Julmar & Hollywood Bars, Loma, Ohio.
Shy-Ann Nite Club, and Hazel Kline, Mgr., Cheshenaw, Wyo.
Sicilia, N., Sheboygan, Wis.
Silver Dollar, Dick Mills, Mgr. and Owner, Joplin, Missouri.
Silver Horn Cafe, and Mr. Silver, South Gate, California.
Silverman, Harry, Scheenstadt, N. Y.
Silver Screen, Inc., John Murray and Anderson, Los Angeles, Calif.
Simmons, Calvin, Masonic Hall, Okmulgee, Okla.
Simmons, Charles, Newark, N. J.
Simmons, Gordon A., Calgary, Alta., Canada.
Simon, Percy, Big Track Diner, Northolt, Va.
Simonds, Al, Brown Derby, Washington, D. C.
Sinclair, Carlton (Carl Parker), Bronx, N. Y.
Singer, H., & Co., Enterprises, and H. Singer, Vancouver, B. C., Canada.
Singer, John, New York, N. Y.
Singleterry, J. A., Houston, Texas.
Skorochid, Walter, Ukrainian National Federation Hall, Toronto, Ont., Canada.
Skyliner Club, and Howard Stripling, Ft. Worth, Texas.
Sky View Club, Jess Coates, Duncan, Okla.
Sleight, Don, Glens Falls, N. Y.
Sloyer, Mrs., and Robert Goldstein, New York, New York.
Small, Jack, "High Button Shoes", New York, N. Y.
Smart, Paul D., Miami, Fla.
Smith, C. C., Operator, Robbins Bros. Circus (Pine Bluff, Ark.), Jackson, Miss.
Smith, Dewey, Hot Springs, Ark.
Smith, J. P., Fort Worth, Texas.
Smith, James R., Cincinnati, Ohio.
Smith, Mrs. Lawrence, Prop., Club Plantation, Alexandria, La.
Smith, Mose, Dothan, Ala.
Smith, Richard, Clarion, Pa.
Smith, Ulyses, Dynamic Records, New York, N. Y.
Smoke House Lounge, Del K. James, Employer, Rock Springs, Wyoming.
Sneed, Andrew, and Spring Hill Farms, Utica, Michigan.
Sai-A-Bar Gardens, Kansas City, Mo.
Snyder, Chic, Fort Worth, Texas.
Sokoloff, Mrs., Ambassador & Monogram Records, Toronto, Ont., Canada.
Sourkes, Irving, Quebec City, and Montreal, Quebec, Canada.
Southland Recording Co., and Rose Santos, New York, N. Y.

South Seas, Inc., Abner J. Rubien, New York, New York.
Southwestern Attractions, and M. K. Boldman, and Jack Swiger, Oklahoma City, Okla.
Sparks Circus, and James Edgar, Mgr. (operated by Florida Circus Corp.), Venice, Fla.
Specialty Productions, and Nelson Scott & Wallace Kelton, San Angelo, Texas.
Spencer, Nathaniel C., Prop., Delaware Inn, Atlantic City, N. J.
Spencer, Perry, Atlanta, Ga.
Spero, Herman, Cleveland, Ohio.
Spivack, Maurice, Collectors' Items Recording Co., New York, N. Y.
Sponner, E. Peacock Inn, Ottawa, Ont., Canada.
Sporting Events, Inc., E. Weingarten, Greensboro, North Carolina.
Spotlight Band Booking Cooperative (Spotlight Bands Booking & Orchestra Management Co.), Isaac A. Frills, Mgr., Boling, and Valasco, Texas.
Spolite Club, New York, N. Y.
Spring Hill Farms, and Andrew Sneed, Utica, Mich.
Stagnaro, Fred, Sunset Macaroni Products, Stockton, Calif.
Stanley Amusements, Harold Stanley, Cotton Club, Los Angeles, Calif.
Stanley, Frank, Philadelphia, Pa.
Stanton, Edward, Arkansas State Theatre, Little Rock, Ark.
Staples, Jack, Cabana Club and 5 o'clock Club, Washington, D. C.
Star Dust Club, Frank Moore, Washington, D. C.
Starlight Terrace, Del Tufo & Formicella, Props., Eastchester, N. Y.
Stars & Bars Club (also known as Brass Hips Club), A. R. Conley, Owner, Jack Tyson, Mgr., Alexandria, La.
Steele, Larry, Larry Steele's Smart Affairs, Chicago, Illinois.
Steel Pier, Ocean Playhouse, Atlantic City, N. J.
Stein, Ben, New York, N. Y.
Stein, Norman, New York, N. Y.
Steiner, Eliot, Brooklyn, N. Y.
Steve Murray's Mahogany Club, New York, N. Y.
Stevens and Arthur L. Clark, Sarasota Springs, New York.
Stevenson, Ralph, Turf Club, Columbus, Ohio.
Stewart, J. H., Little Rock, Ark.
Stewart, Leon H., Mgr., Club Congo, Springfield, Illinois.
Stewart, Willie, Shreveport, La.
Stier's Hotel, and Philip Stier, Owner, Ferndale, New York.
Stiller, Mr. and Mrs., Green Duck Tavern, Prairie View, Ill.
Stinson, Eugene, Peoria, Illinois.
Stokes, Gene, Carolina Beach, N. C.
Stoltz, F., Ward Bros. Circus, Los Angeles, California.
Stolsman, Mr., Pipestone, Minn.
Stoner, Harlan T., Chicago, Ill.
Stoney, Milo E., Las Vegas, Nevada.
Stoval, Percy, The Hurricane, New Orleans, La.
Strates, James E., Shows, Rita Cortes, Waterliet, N. Y.
Straw, George, Miami Beach, Fla.
Straw, Daniel, "Panda", Newark, N. J.
Strawberry Festival, Inc., Wallace, N. C.
Streeter, Paul, Peoria, Illinois.
Stripling, Howard, Fort Worth, Texas.
Stromberg, Hunt, Jr., New York, N. Y.
Strouse, Irving, New York, N. Y.
Stuart, Ray, Manhattan, Kansas.
Studio Club, and Art Holiday, Wichita, Kansas.
Sturmack, Hi, and Arthur, Biller Bros. Circus, New York, N. Y., and Camden, S. C.
Stutz, Emanuel, Cleveland, Ohio.
Subrin, George, Pullman Cafe, Akron, Ohio.
Sullivan, Charles, Yankee Club, Elwood, Ind.
Sullivan, Dave, Crystal Ballroom, Long Beach, California.
Sullivan, Fred, El Patio Club, Cairo, Illinois.
Sullivan, J. Arnold, Boston, Mass.
Summer Gardens, and James Webb, Gravenhurst, Ont., Canada.
Sun Amusement Co., Sun Theatre, St. Louis, Mo.
Sunbrook, Larry, and his Rodeo Show, Boston, Mass., New York, N. Y.; Cincinnati, Ohio, and Montreal, P. Q., Canada.
Sundry, A. P., Moose Club, Blairsville, Pa.
Sunset Macaroni Products, Fred Stagnaro, Stockton, Calif.
Sunset Park, Baumgart Siter, Williamsport, Pa.
Sun Theatre, and Sam Nieberg, St. Louis, Mo.
Superior 25 Club, Inc., New York, N. Y.
Supper Club, and E. J. McCarthy, Owner, Raleigh, North Carolina.
Surf Club, and Charles Markey, Beaufort, N. C.
Sutton, G. W., Stuart, Florida.
Swager, Leslie, Macon, Georgia.
Switzer, Jack, Southwestern Attractions, Oklahoma City, Oklahoma.

Talban, Matthew, Platinum Blonde Revue and Emptations of 1941, Chicago, Illinois.
Tahoe Biltmore Hotel, Nate Blumenfeld, Lake Tahoe, Nevada.
Talk of the Town Cafe, and Rocco Pippo, Mgr., Williamstown, N. J.
Tambor, Stuart, East St. Louis, Illinois.
Taylor, Dan, Chatham, Ont., Canada.
Taylor, Earl, Dayton, Ohio.
Taylor, Jack, McGehee, Argonne, Mo.
Taylor, Roy D., Bowling Green, Kentucky.
Teague, Maria, Club Bagdad, Grand Prairie, Tex.
Teal, Arthur E., Coiffure Guild, Los Angeles, Calif.
Teicher, Charles A., of T. N. T. Productions, Chicago, Illinois.
Television Expositions Productions, Inc., and Edward A. Cozzes, President, New York, N. Y.
1024 Club, and Albert Friend, Brooklyn, N. Y.
Terrace Gardens, E. M. Carpenter, Mgr., Flint, Michigan.
Terra Plaza, and Elmer Bartolo, Employer, Springfield, Illinois.
Terrace Restaurant, Jack Amron, Miami Beach, Fla.
Terry's Sapper Club, Newport News, Virginia.
Thifault, Dorothy (Mimi Chevalier), Newton, Mass.
36 Club, Tony Aboypoun, Employer, Miami, Fla.
Tholen, Garry, Lansing, Michigan.
Thomas, Howard M., "Doc", Owen Sound, Ont., Canada.
Thomas, Johnny, Cotton Club, North Little Rock, Arkansas.
Thomas, Dr. Joseph H., Edgewater Beach, Turners Station, Maryland.
Thomas, Matthew B., Detroit, Mich.
Thomas Puna Lake, Honolulu, Hawaii.
Thomas, Ray, Burlington, Vermont.
Thompson, Bob, and You All Drive Inn, Biloxi, Mississippi.
Thompson, Charles G., Bluefield, W. Va.
Thompson, Earl, Washington-Bloomington, Ill.; Peoria, Ill.
Thompson, Ernest, Brooklyn, N. Y.
Thompson, Lawrence A., Jr., Savannah, Georgia.
Thompson, Puit, Bloomfield, N. J.
Thompson, Sun, Liberty Cafe & Nite Club, Monroe, Louisiana.
Thomson, Sava & Valenti, Inc., New York, N. Y.
Thongreen, Fred, Shadowbrook Inn, Shrewsbury, New Jersey.
Thudium, H. C., Asst. Mgr., Orpheum Theatre, Kansas City, Mo.
Tiffany, Harry, Mgr., Twin Tree Inn, Glens Falls, New York.
T. N. T. Productions, Charles A. Teichner, Chicago, Illinois.
Todd House, and John J. Toscano, Culver City, Calif.
Toffel, Adolph, Tannersville, Pa.
Tonkins, Irvan "Van", Los Angeles, Calif.
Tooke, Thomas, and Little Dandy Tavern, La Crosse, Wisconsin.
Top Hat Club, Milton Bass, Operator, Virginia Beach, Virginia.
Top Hat Dance Club, and Earl Hodges, Pensacola, Fla.
Toscano, John J., Todd House, Culver City, Calif.
Tower Ballroom, Learsy, Pearson & Potamkin, Victor, Mgr., Camden, N. J.
Town House, and Harry Meier, Operator, Ottumwa, Iowa.
Town House, Tom McMillan, Oxnard, Calif.
Town House Restaurant, and Bernard Kurland, Prop., Far Rockaway, L. I., N. Y.
Town Pump, Inc., Fayetteville, N. C.
Trans-Canada Music, Toronto, Ont., Canada.
Trans Lux Hour Glass, E. S. Furedy, Mgr., Washington, D. C.
Triay, M., Sams Souci, Havana, Cuba.
Tricoli, Joseph, Operator, Playland, San Diego, Calif.
Trippi, Joseph A., President, Italian Opera Association, Toledo, Ohio.
Trocadero Theatre Lounge, Rockford, Illinois.
Tropical Gardens, and Herb Hulsizer, Sun Prairie, Wisconsin.
Tucker, Frank, Newark, N. J.
Tucker's Blue Grass Club, and A. J. Tucker, Owner, Cleveland, Ohio.
Tune Town Ballroom, Markham Doyle, St. Louis, Missouri.
Turf Club, and Ralph Stevenson, Prop., Columbus, Ohio.
Turf Restaurant, and Carmen Acquino, Operator, Rome, New York.
Tustone, Velma, Cleveland, Ohio.
Twentieth Century Theatre, Buffalo, N. Y.
Twin Lantern, Elmer B. Dashiell, Operator, Salisbury, Maryland.
Twin Palms Restaurant, John Masi, Prop., Valhalla, N. Y.
Twin Tree Inn, Harry Tiffany, Glens Falls, N. Y.
241 Club, and H. L. Freeman, Phenix, Alabama.
Tyler Entertainment Co., Tyler, Texas.
Tyler, Leney, Blue Skies Cafe, Frankfurt, N. Y.
Tyson, Jack, Stars & Bars Club, Alexandria, La.

Ukrainian National Federation Hall, Toronto, Ont., Canada.
Union Amusement & Beverage Co., R. E. "Bob" Umbach, Birmingham, Alabama.
United Artist Management, New York, N. Y.
Universal Attractions, Hamilton, Ont., Canada.
Universal Light Opera Company Association, Hollywood, Calif.
University of South Carolina, Block C Club, Columbia, South Carolina.
Utopia Lodge, Greenfield Park, N. Y.
Valenti, Sam, Rochester, N. Y.
Valentine, George, New Silver Slipper, Lake Ronkonkoma, L. I., N. Y.
Valley Amusement Association, and William B. Wagon, Jr., President, Fresno, Calif.
Vanderbilt Country Club, and Terry McGovern, Employer, Bradenton, Fla.
Vannerson, Leonard, Los Angeles, Calif.
Vanyer Enterprises, Inc., and Herbert Rubin, New York, N. Y.
Velton, Tony, Mgr., Palms Club, Lake Charles, La.
Venable, Douglas, Western Recording Co., Hollywood, Calif.
Venerer, Pierre, Zanoville, Ohio.
Ventimiglia, Joseph, Paterson, N. J.
V.F.W., Tomah, Wisconsin.
V.F.W. Whittell-Finnell Post 971, Newtown, Kan.
Vickers, Jimmie, Paducah, Kentucky.
"Victory Follies", Jack Fine, Chicago, Illinois.
"Vils Antique", P. Antico, Prop., Brooklyn, N. Y.
Vi-La Records, Compton, Calif.
Viner, Joseph W., LaGrange, Illinois.
Vogel, Mr., Los Angeles, Calif.
Waco Amusement Enterprises, Syracuse, Ind.
Wagner, Al, Cavakade of Amusements, Mobile, Ala.
Wagon, William B., Jr., Valley Amusement Assn., Fresno, Calif.
Wagon Wheel Tavern, Harry Raphin, Mt. Vernon, New York.
Waingold, Louis, Cumberland, Md.
Waldo, Joseph, San Francisco, Calif.
Walker, Billy, Boston, Mass.
Walker, Aubrey, Maisonette Social Club, New York, N. Y.
Walker Hotel, and George Walker, Prop., Mio, Michigan.
Walker, Limmie, and Marine Restaurant at Hotel Del Mar, Waikiki, Hawaii.
Walker, Julian, Boston, Mass.
Wallace, Jerry, Upper Darby, Pa.
Walther, Dr. Howard, Bay City, Mich.
Walthers, Carl O., Cleveland, Ohio.
Ward Bros. Circus, Geo. F. Pugh, Archie Gayer, co-owners, & L. F. Stoltz, Agent, Los Angeles, California.
Ward, Jeff W., Watsonville, Calif.
Warga, Paul S., Glendale, L. I., N. Y.
Warner, A. H., Las Vegas, Nevada.
Washington Aviation Country Club, John Price Hoberman, Washington, D. C.
Washington Cocktail Lounge, Athens, Peta, Washington, Pa.
Washington, Doc, Club Plantation, Ferndale, Mich.
Wasserman, J., Brooklyn, N. Y.
Waters, B. N., Harrisburg, Pa.
Waxman, H. L., Brentwood Dinner Club, Nashville, Tennessee.
Weaver, Francis, Antler's Inn, Moline, Ill.
Webb, James, and Summer Gardens, Gravenhurst, Ontario, Canada.
Webb, Ric, Butte, Montana.
Wee & Leventhal, Inc., New York, N. Y.
Weeks, S. C., Little Rock, Ark.
Weil, R. L., Alexandria, La.
Weills, Charles, Miami Beach, Fla.
Weinberger, A. J., Milwaukee, Wis.
Weingarten, E., of Sporting Events, Inc., Greensboro, N. C.
Weinstein, Archie, Commercial Club, Eugene, Ore.
Weintraub, Mr., Romany Room, Washington, D. C.
Weiss, Harry, Chicago Casino, Chicago, Ill.
Weiss, Harry, Baltimore, Md.
Weiser, Joseph R., Regency Corp., Boston, Mass.
Wellman, Al, and Ralph Bel Aire, Detroit, Mich.
West Bros. Circus, Wichita, Kansas.
West Bros. Circus, R. W. Brandon, Owner, Wichita, Kansas.
Western Recording Co., and Douglas Venable, Hollywood, Calif.
Wetham, Katherine, Toronto, Ontario, Canada.
Whately, Mike, Wichita Falls, Texas.
Whewell, Arthur, Stonington, Conn.
Whirlwind Ballroom, G. M. Dinkel, Operator, Brewster, Kansas.
White, Ernest B., Charleston, W. Va.
White, J. Orville, Kansas City, Kansas.
White, Robert, Cobourg, Ont., Canada.
White, William, Asbury Park, N. J.
White, William A., Virginia Beach, Va.
Whiteside, J. Preston, Chicago, Ill.
White Swan Corporation, Rockford, Ill.
W. H. P. Corp. (Bill Prior), Miami, Fla.
Widmeyer, John, Leon & Eddie's Nite Club, Leon & Eddie's, Inc., Palm Beach, Fla.
Wilder Operating Co., New York, N. Y.
Wilbur, James, Zetar Nite Club, Zeiglar, Ill.
Willard, Weldon D., Marshalltown, Pa.
Willert, R. Paul, Phoenix, Ariz.
William C. Powell Agency, Indianapolis, Ind.
Williams, A. B., Dover, Delaware.
Williams, Bill, El Paso, Texas, and Booneville, Mo.
Williams, Cargile, Tulsa, Okla., and Los Angeles, California.
Williams, Earl, Los Angeles, Calif.
Williams, Herman, Tampa, Fla.
Williams, Joseph, New London, Conn.
Williams, J. W., Bronx, N. Y.
Williams, Mark, Promoter, Austin, Texas.
Williams, Marshall, Tucson, Ariz.
Williams, Osian V., Grand Island, N. Y.
Willis, Elroy, Cleveland, Ohio.
Willow Tree Restaurant, and S. A. Bander, Owner, Mahopac, N. Y.
Wilson, Bowl, Los Angeles, Calif.
Wilson, Mr., Beechwood Grove Club, Germantown, Ohio.
Wilson, Mr. & Mrs. Karl, Operators, Paradise Club, Findlay, Ohio.
Wilson, Leroy, Newark, N. J.
Wilson, Sylvester, Greenville, N. C.
Wimberly, Otis, Cotton Club, San Diego, Calif.
Wince, Tom, Vicksburg, Miss.
Winheim, David, New York, N. Y.
Winfree, Leonard, Norfolk, Va.
Wisby, L. W., Pratt, Kansas.
Wisotzky, S., New York, N. Y.
Wonder Bar, James McFatridge, Owner, Cincinnati, Ohio.
Wong, Sam, China Clipper, Washington, D. C.
Wood, Thomas A., World Amusements, Inc., Houston, Texas.
Woodland, The, Alexander Asam (Alex Ak Sam), Honolulu, Hawaii.
Woodmansee, Mr., Carmel Gardens, Santa Monica, California.
Woodruff, Charlie, Riviera Beach, Fla.
Wooliams, Jack, Louisville, Ky.
World Amusements, Inc., Thomas A. Wood, Pres., Houston, Texas.
Wright, Robert, Henderson, Texas.
Wright, Wilbur, Long Branch, N. J.
Wurthmann, Geo. W., Jr. (of the Pavilion, Isle of Palms, S. C.), Moultrieville, S. C.
Wyrick, John, Crossing Inn, Trenton, N. J.

Young, Mr. Thomas & Mrs. Mabel, Paradise Club (formerly known as Silver Slipper Cafe), San Diego, Calif.
 Young, Joshua F., Ausable Hotel, Ausable Chasm, New York.
 Young Men's Progressive Club, and J. L. Buchanan, Employer, Crowley, La.
 Younger Citizens Coordinating Committee, Boston, Mass.
 Youth, Inc., Castle Gardens, Detroit, Mich.
 Youth Monument to the Future Organization, Moody, Philip, New York, N. Y.

Zaki (Zakers), James, New York, N. Y., and Fabian, N. H.
 Zanzibar Club and Lew Klein, Phoenix, Ariz.
 Zarcardi, Jack, Galanti A. A., Newark, N. J.
 Zeiglar Nite Club, and Doughty Allrup, and Jason Wilkas, Owners, Zeiglar, Ill.
 Zelasko, Joseph, Uniontown, Pa.
 Zeltner, Lew, Newark, N. J.
 Zenker, Art and John, Operators, Lefor Tavern & Ballroom, Bismarck, N. D.
 Zill, Jimmy, Youngstown, Ohio.

Bigley, Mei O.
 Biller Bros. Circus, Hi and Arthur Sturmack, Pres., and Gen. Mgr.
 Bologhino, Dominick.
 Bosserman, Herbert (Tiny).
 Brandhorst, E.
 Braunstein, B. Frank.
 Bruce, Howard, Mgr., "Crazy Hollywood Co."
 Brugler, Harold.
 Brydons, Ray Marsh, of the Dan Rice 3-Ring Circus.
 Buffalo Ranch Wild West Circus, Art Mix and B. C. (Bob) Grooms, Owners and Mgrs.
 Burns, L. L., and Partners.
 Bur-Ton, John.
 Carlson, Ernest.
 Carroll, Sam.
 Cheney, Al and Lee.
 Conway, Stewart.
 Corniab, D. H.
 DeShon, Mr.
 Deviller, Donald.
 DiCarlo, Ray.
 Eckhart, Robert.
 Farrance, B. F.
 Feehan, Gordon F.
 Ferris, Mickey, Owner & Mgr., "American Beauties on Parade."
 Fitzkee, Darril.
 Forrest, Thomas.
 Fox, Jess Lee.
 Fox, Sam M.
 Freeland, F. D., Al-Dean Circus.
 Freeman, Jack, Mgr., Follies, Gay Paree.
 Freich, Joe C.
 Friendship League of America.
 Gaines, C. M.
 George, Wally.
 Gibbs, Charles.
 Gould, Hal.
 Grego, Pete.
 Gutire, John A., Mgr., Rodeo Show (connected with Grand National of Muskogee, Okla.).

Hoffman, Ed. F., Hoffman's 3-Ring Circus.
 Horan, Irish.
 Horn, O. B.
 Huga, James.
 International Ice Revue, Robert White, and Jerry Rayfield.
 International Magicians, Producers "Magic in the Air."
 Johnson, Sandy.
 Johnston, Clifford.
 Kay, Bert.
 Kelton, Wallace.
 Kesler, Sam.
 Keyes, Ray.
 Kimball, DuDe (or Romaine).
 Kirk, Edwin.
 Kosman, Hyman.
 Lang, Arthur.
 Larson, Norman, J.
 Levenson, Charles.
 Levin, Harry.
 Lew Leslie and his "Blackbirds."
 McCann, Frank.
 McCaw, E. E., Owner, Horse Follies of 1946.
 McGowan, Everett.
 McHunt, Arthur.
 Magee, Floyd.
 Magen, Roy.
 Mann, Paul.
 Matthews, John.
 Meeks, D. C.
 Merry Widow Co., and Eugene Haskell, Raymond E. Mauro, Ralph Paonesta, Managers.
 Miller, George E., Jr., former Bookers License 1129.
 Miquelon, V.
 Montalvo, Santos.
 Mosher, Woody.
 Nelson, A. L.
 New Orleans Restaurant, and Nick Gaston, Prop., Washington, D. C.
 New York Ice Fantasy Co., Scott Chalfant, James Blizzard, and Henry Robinson, Owners.

Olsen, Buddy.
 Osborn, Theodore.
 Ouellette, Louis.
 Patterson, Charles.
 Peth, Iron N.
 Platinum Blonde Revue.
 Rayfield, Jerry.
 Rea, John.
 Reid, Murray.
 Reid, R. R.
 Rhapsody on Ice, N. Edward Beck, Employer.
 Richardson, Vaughn, Pine Ridge Follies.
 Roberts, Harry E. (Hap Roberts or Doc McI Roy)
 Robertson, T. E., Robertson Rodeo, Inc.
 Ross, Hal J., Enterprises.
 Salzmanna, Arthur (Art Heury).
 Sargent, Selwyn G.
 Scott, Nelson.
 Singer, Leo, Singers Midgets.
 Smith, Ora T.
 Specialty Productions.
 Stone, Louis, Promoter.
 Stover, William.
 Straus, George.
 Summerlin, Jerry (Marrs).
 Sunbrock, Larry, and his Rodeo Show.
 Tabor, Jacob W.
 Taffan, Mathew.
 Taylor, R. J.
 Temptations of 1941.
 Thomas, Mac.
 Travers, Albert A.
 Wainter, Marie, Promoter.
 Ward, W. W.
 Watson, N. C.
 Wells, Charles.
 West Bros. Circus.
 White, George.
 White, Robert.
 Williams, Cargile.
 Williams, Frederick.
 Wilson, Ray.
 Woody, Paul.

MISCELLANEOUS

Abernathy, George.
 Alberts, Joe.
 Al-Dean Circus, F. D. Freeland.
 Andros, George D.
 Angel, Alfred.
 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.
 Beck, N. Edward, Employer, Rhapsody on Ice.
 Bert Smith Revue.

UNFAIR LIST of the American Federation of Musicians

Abbot, Benny, Alton, Ill.
 Ackerman, Ralph, Andy's, Milton, Ohio.
 Aetna Music Corp. (Nolan F. Knowles), Baltimore, Maryland.
 Agresta, Mrs., Elizabeth, N. J.
 Aude, Mr., and Stork Club, Trevor, Wis.
 Alameda Theatre, San Antonio, Texas.
 Alexander, Mr., Prop., Revolving Bar, Bronx, N. Y.
 Ambassador Night Club, Baltimore, Md.
 American Legion, Mousup, Conn.
 American Legion Band, Post 217, Stretator, Ill.
 American Legion Club of Brainerd, Brainerd, Minnesota.
 American Legion Hall, Dike, Iowa.
 American Legion Hall, North Freedom, Wis.
 American Legion, Post 59, and Mack Lilly, Commander, Ironton, Ohio.
 Amvets, Post No. 1, Fairmont, W. Va.
 Amvets, Post No. 11, and Carl "Red" Collins, Mgr., Ashland, Ky.
 Andy's, Ralph Ackerman, Mgr., Milton, Ohio.
 Andy's Inn, and Andy Knevech, Warren, Ohio.
 Arcadia Bar & Grill, and Wm. Sabatelle, Prop., Dunmore, Pa.
 Armory Ballroom, Cedar Falls, Iowa.
 Ash Recordings (Disc Company of America), New York, N. Y.
 Ashworth, Homer, Operator, Show Bar, Evansville, Indiana.
 Aselin, Adrien, Prop., L'Auberge Des Quatre Chemins, Quebec, P. Q., Canada.
 Associated Polish Home, Philadelphia, Pa.
 Atlantic City Inn, Ford City, Pa.
 Audubon Club, M. I. Patterson, Mgr., Hagerstown, Maryland.
 Azalea Cocktail Lounge, Irene Ruston, Owner-Manager, Pensacola, Fla.

Beer, Stephen S., Orchestra, Reading, Pa.
 Baker Advertising Co., Omaha, Nebraska.
 Baldwin Cafe, and C. A. Babasco, Hagerstown, Md.
 Band Box Agency, Vince Giacinto, Director, Jersey City, N. J.
 Barre, V., and Lakehore Terrace Gardens and S. McManus, Kingsville, Ont., Canada.
 Basil Bros. Theatres Circuit, including Lafayette, Apollo, Broadway, Genesee, Rosy, Strand, Variety and Victoria Theatres, Buffalo, N. Y.
 Basil Bros. Theatres Circuit, including Colvin Theatre, Kenmore, N. Y.
 Bass, Al, Orchestra, Oklahoma City, Okla.
 Beloit Recreation Band, and Don Cuthbert, Beloit, Wisconsin.
 Belrad, Duffy, Band, Leigh, Nebraska.
 Benny's Tavern, and Benny Mendelson, Washington, D. C.
 Benson Legion Post Club, Omaha, Nebraska.
 Berman, Irving N., and Manor Record Co., New York, N. Y.
 Bernier, Roger A., Owner, Wonder Bar, Norwich, Conn.
 Benahan, Al, Prop., 418 Bar & Lounge, New Orleans, La.
 Bianchi, Al, Orchestra, Oakridge, N. J.
 Bien, Mr., and Newark Singing Society, Irvington, N. J.
 Big Run Inn, Big Run, Pa.
 Bilger, Lucille, Lima, Ohio.
 Blue Bird Orchestra, and Larry Parks, Geneva, Ohio.
 Blue Room, and Mr. Jaffe, Passaic, N. J.
 Blue Tavern, Walton, Pa.
 Bockmann, Jacob, Clifton, N. J.
 Boley, Don, Orchestra, Topeka, Kansas.
 Bonny Mills Band, Passaic, N. J.

Nowman, John E., Sterling, Illinois.
 Boza, Arturo, and Delmonico Bar, Key West, Fla.
 Brady's Run Hotel, Fallston, Pa.
 Brady's Run Hotel, New Brighton, Pa.
 Brewer, Edgar, Roulette House, Roulette, Pa.
 Briggs, Joseph, Prop., Joe's Bar & Grill, Norfolk, N. Y.
 Broadway Tavern, New Brighton, Pa.
 Brookside Pavilion, and Earl Tully, Owner and Operator, Peterborough, Ont., Canada.
 Brown Bombers Orchestra, and Duke Doyle Lee, Poplar Bluff, Missouri.
 Buck's Tavern, Frank S. DeLucco, Prop., Hartford, Conn.
 Burk, Jay, St. Paul, Minn.
 Busch, Jack, Orchestra, Cuba City, Wis.
 "Californians", The, Don Seaton, Leader, San Luis Obispo, Calif. (James Cox, Jack Heller, Don Botterberg, Robert Sprague, Wayne Smith, Fred Waterman, Bob Raybourn, Milton White, Wall Clark, all members of the orchestra.)
 Calloway, Franklin, Keystone, W. Va.
 Canadian and American Booking Agency, Quebec, P. Q., Canada.
 Capitol Theatre, Shreveport, La.
 Capitol Theatre, Trenton, N. J.
 Capps, Roy, Orchestra, Sacramento, Calif.
 Carey, Harold, Combo, Wichita, Kansas.
 Carylee, Lee, and His Orchestra, Mobile, Ala.
 Carson's Orchestra, Galeburg, Illinois.
 Casa d'Italia, Montreal, P. Q., Canada.
 Casino, Endicott, N. Y.
 Central Cafe, and Messrs. Yanakonis, Driscoll and Gagnon, Owners and Managers, Methuen, Mass.
 Charlie's Cafe, Charlie DeMarco, Prop., Dunmore, Pa.
 Cheesman, Virgil, Harrisville, N. Y.
 Chesterfield Bar, and Phil LeMay, Owner, and Horseshoe Bar, Tampa, Fla.
 Cheverzin, Rinaldo, Prop., Pickfair Cafe, Lynn, Mass.
 Cinema de Paris, Quebec, P. Q., Canada.
 Ciricillo, Elia, Director, Jersey City Military Band, Jersey City, N. J.
 City Hall Cafe, and Henry Mack and Wheel Cafe, Rochester, N. Y.
 Civic Center Theatre, and Clarence Golder, Great Falls, Montana.
 Clinton Hotel, Itasca, N. Y.
 Clover Farm & Dairy Stores, Frank J. Paella, Norfolk, Va.
 Club Acapulco, San Angelo, Texas.
 Club 42, and Mr. Gauger, Mgr., Two Rivers, Wis.
 Club Norman, Toronto, Ont., Canada.
 Club Iversy, Ironton, Ohio.
 Club 27, Pittsburgh, Pa.
 Club 91, Mousup, Conn.
 Cobra Cafe, and Jerome O'Connor, San Diego, Calif.
 Cole, Harold, Mechanicville, N. Y.
 Coleman, Joe, and His Orches., Galveston, Texas.
 Coliseum, Ceres, N. Y.
 College of Wooster, Wooster, Ohio.
 Colonial Inn, and Dustin E. Corn, Ironton, Ohio.
 Columbus Military Band, Jersey City, N. J.
 Community Theatre, Morristown, N. J.
 Conley's Nite Club, Eau Claire, Wis.
 Coral Lounge, Mrs. Agresta, Owner, Elizabeth, New Jersey.
 Corn, Dustin E., Colonial Inn, Ironton, Ohio.
 Cottage Grove Town Hall, John Galvin, Operator, Cottage Grove, Wis.
 Cowboy Inn, Wichita, Kansas.
 Cox, Lytle, Jacksonville, Fla.
 Crescent Beach Ballroom, New London, Conn.

Cressman, Harry E., Big Bear Lake, Calif.
 Crystal Bar, Clearwater, Florida.
 Cuthbert, Don, Beloit Recreation Band, Beloit, Wis.
 Danceland Ballroom, San Bernardino, Calif.
 Dance-Mor, Lincoln, Nebraska.
 Davis, Adda, Fairmont, W. Va.
 Davis Ballroom, and Russell Davis, Philadelphia, Pennsylvania.
 DeGrasse, Lenore, Port Arthur, Texas.
 DeLucco, Frank S., Buck's Tavern, Hartford, Conn.
 Delmonico Bar, and Arturo Boza, Key West, Fla.
 DeMarco, Charlie, Prop., Charlie's Cafe, Dunmore, Pennsylvania.
 Disc Company of America (Asch Recordings), New York, N. Y.
 Doggett, F. L., Pensacola, Fla.
 Downs, Red, Orchestra, Topeka, Kansas.
 Driscoll, Mr., Owner and Mgr., Central Cafe, Methuen, Mass.
 Dudek, Viola, Operator, Quabog Hotel, West Warren, Mass.
 Duffree Theatre, Fall River, Mass.
 Dupree, Hiram, Philadelphia, Pa.

Eagles Club, Omaha, Nebraska.
 Eagles Club, Menasha, Wis.
 Eagles Club, Neenah, Wis.
 Eagles Lodge, Wichita, Kan.
 Earl, Sid, Orchestra, Bobcobel, Wis.
 East 7th St. Amusement Corp., and Embassy Club, and Martin Natale, Vice-Pres., New York, New York.
 Echo Recording Co., and Clement Hambourg, Toronto, Ontario, Canada.
 El Capitan Tavern, Marvin King, Owner, Kansas City, Missouri.
 Elks Club, Key West, Fla.
 Elks Club 858, Greenville, S. C.
 Ellis, Harry B., Orchestra, Oklahoma City, Okla.
 El Morocco Restaurant, Archie Chooligan, Sound View, Old Lyme, Conn.
 El Patio Club, and Arthur Karst, Owner, Orlando, Florida.
 Embassy Club, and Martin Natale, Vice-Pres., East 57th St., Amusement Corp., New York, N. Y.

Feldman, Harry, Montreal, P. Q., Canada.
 Ferguson, Tex, Orchestra, Wichita, Kansas.
 Forester Rangers Band, Gardner, Mass.
 Folly Pier, Folly Beach, S. C.
 Forest Club, and Haskell Hardage, Prop., Hot Springs, Ark.
 Forte, Frank, New Orleans, La.
 Forty-ninth State Recording Co., Honolulu, T. H.
 Four hundred Club, Sarasota, Fla.
 Four eighteen Bar and Lounge, and Al Bresnahan, Prop., New Orleans, La.
 Fournier, Paul, and O. Gaucher and L. Gagnon, and Village Barn, Montreal, P. Q., Canada.
 Fox River Valley Boys Orchestra, Pardeeville, Wis.
 France-Film Company, Quebec, P. Q., Canada.
 French Club, Jewett City, Conn.
 Frohman, Louis, Brooklyn, N. Y.
 Funk, Murry, Mgr., Rendezvous Club, Lstant, Illinois.

Gagnon, Mr., Owner and Mgr., Central Cafe, Methuen, Mass.
 Gagnon, L., and O. Gaucher and Paul Fournier, and Village Barn, Montreal, P. Q., Canada.
 Galvin, John, Operator, Cottage Grove Town Hall, Cottage Grove, Wis.

Garrott, Louis, Owner, The Polka, New Bedford, Massachusetts.
 Gaucher, O., and L. Gagnon and Paul Fournier, and Village Barn, Montreal, P. Q., Canada.
 Gauger, Mr., Mgr., Club 42, Two Rivers, Wis.
 Gay Fad Club, and Johnny Young, Owner and Prop., Kansas City, Mo.
 Gay Spot, and Adda Davis, and Howard Weekly, Fairmont, W. Va.
 Gedymin, Walter, Worcester, Mass.
 Giacinto, Vince, Dr., Band Box Agency, Jersey City, New Jersey.
 Glen, Coke, and His Orchestra, Butler, Pa.
 Gobin, Joe, Operator, Silver Sea Horse, W. Yarmouth, Massachusetts.
 Golder, Clarence, and Civic Center Theatre, Great Falls, Montana.
 Gorman, Ken, Band, Soldier's Grove, Wis.
 Grand Oregon, Oscar Leon, Mgr., Tampa, Fla.
 Greenup-Toledo High School and Band, Greenup, Illinois.
 Green Village, Rossiter, Pa.
 Gross, Quenal and Louis, Wisconsin Rapids, Wis.
 Guadalupe Theatre, San Antonio, Texas.
 Guicini, Naldo, Prop., White Beauty View Inn, Lake Wallenpaupack, Greentown, Pa.

Hackettstown Firemen's Band, Hackettstown, N. J.
 Hall, Art, Buffalo, N. Y.
 Hamilton Arena, Percy Thompson, Mgr., Hamilton, Ontario, Canada.
 Hanes, Reynolds S., Hagerstown, Maryland.
 Happy Landing Club, New Orleans, La.
 Hardage, Haskell, Prop., Forest Club, Hot Springs, Arkansas.
 Hartley Hotel, Mount Vernon, N. Y.
 Havre Theatre, and Emil Don Tigny, Havre, Mont.
 Heath, Robert, Newport News, Va.
 Heywood-Walkerfield Band, Gardner, Mass.
 High School, Reesey, Wis.
 Hi-Hat Club, Deer River, Minnesota.
 Hiley, B. D., Owner, Silver Grille, Parkersburg, West Virginia.
 Hollywood Restaurant, Elmira, New York.
 Horseshoe Bar, and Phil LeMay, Owner, and Chesterfield Bar, Tampa, Florida.
 Hughes, Jimmy, and Orchestra, Oklahoma City, Oklahoma.
 Hurdic, Leslie, and Vineyards Dance Hall, Mohawk, New York.

Indian Lake Roller Rink, and Harry Lawrence, Owasco, Russell's Point, Ohio.

Jackman, Joe L., Bowling Green, Ky.
 Jacob, Valmore, Woonsocket, R. I.
 Jaffe, Mr., and Blue Room, Passaic, N. J.
 Jay, A. Wingate, Macon, Ga.
 Jersey City Military Band, and Elia Ciricillo, Director, Jersey City, N. J.
 Jersey Theatre, Morristown, N. J.
 Jesse Clippert Post, No. No. 430, American Legion, Buffalo, N. Y.
 Jewett City Hotel, Jewett City, Conn.
 Joe's Bar and Grill, and Joseph Briggs, Prop., Norfolk, N. Y.
 Johnson Cocktail Lounge, Houghton Lake, Mich.
 Johnson's Rustic Dance Palace, Houghton Lake, Michigan.
 Johnston, Martin M., Marquette, Mich.
 Jones, Cliff, San Francisco, Calif.
 Jones, Stevie, and His Orchestra, Cankill, N. Y.
 Julius Bedendorf Tavern, Kenosha, Wis.

Kelly, Noel, San Francisco, Calif.
 Karns, Arthur, Owner, El Patio Club, Orlando, Fla.
 Kasper, Leo "Hap", Owner, Blue Blazer Cafe, St. Cloud, Minn.
 Keat, Porter, Quincy, Ill., and Keokuk, Iowa.
 KPBI Beach Boys, Wichita, Kansas.
 KPH Ark Valley Boys, Wichita, Kansas.
 Kierman's Restaurant, and Frank Kierman, Prop., Neosho, N. J.
 Killmer, Earl, and His Orchestra (Lester Marks, Joe Schuler, Ray (Randall) Quachenbush), Kingston, N. Y.
 King, Marvin, Owner, El Capitan Tavern, Kansas City, Mo.
 Klode's Hotel, Mt. Freedom, N. J.
 Knevech, Andy, and Andy's Inn, Warren, Ohio.
 Knights of Templar, Bristol, Va.-Tenn.
 Knowles, Nolan F. (Actua Music Corp.), Baltimore, Md.
 Kordeks Inn, Plymouth, Pa.
 Krueh, Adolph, Knoch, Va.
 Kryl, Bobumir, and His Symphony Orchestra.

Lake, Danny, Orchestra, Pierpont, Ohio.
 Lakesport Dance Hall, Port Huron, Mich.
 Lakeshore Inn, Aylmer, P. Q., Canada.
 Lakeshore Terrace Gardens, and Meara S. McManus and V. Barrie, Kingsville, Ont., Canada.
 Larko's Circle L Ranch, Jefferson, Ohio.
 Latta Quarter, Virginia Beach, Va.
 L'Asquerie Des Quatre Chemins, and Adria Anselmi, Prop., Quebec, P. Q., Canada.
 Lebo, Duke, Doyle, and His Orchestra, "The Brown Bombers", Poplar Bluff, Missouri.
 Lebo, K. A., and Village Barn, Wilmington, N. C.
 Letlay, Phil, Owner, Chesterfield Bar and Horseshoe Bar, Tampa, Fla.
 Leo, Oscar, Mgr., Grand Oregon, Tampa, Fla.
 Lester Carrers Band, Salt Lake City, Utah.
 Lighthouse, Corpus Christi, Texas.
 Little Casino Bar, and Frank Pace, Ely, Nevada.
 Lowe, Al, Macon, Ga.
 Luce, Slim, and His Swinging Rangers, Painesville, Ohio.

McGee, John F., Mgr., Roseland Dance Gardens, Winnipeg, Man., Canada.
 McManus, S., and Lakeshore Terrace Gardens and V. Barrie, Kingsville, Ont., Canada.
 Mach, Henry, and City Hall Cafe, and Wheel Cafe, Rochester, N. Y.
 MacDowell Music Club, Connecticut, Ohio.
 Majestic Theatre, Shreveport, La.
 Mamuco, Tuddy, Mgr., Club Rocket, New Orleans, Louisiana.
 Manor Record Co., and Irving N. Berman, New York, N. Y.
 Maple Leaf Hall, Cumberland, Ont., Canada.
 Mardi Gras Ballroom, Culver City, Calif.
 Maria, Pablo, and His Tropic Orchestra, Mexico City, Mexico.
 Maya Theatre, San Antonio, Texas.
 Mayer, Oscar, Packing Co., Madison Wis., and Chicago, Ill.
 Mayflower Gardens, Eddie Byrne, Connelville, Pa.
 Meadowland Dance Pavilion, R. E. Paquette, Operator, Cumberland, Ont., Canada.
 Meekers Orchestra, Galesburg, Illinois.
 Melody Ranch Dance Floor, Port Stanley, Ont., Canada.
 Mills, Alonzo, Orchestra, Wichita, Kansas.
 Miner's Hall, Boone, Iowa.
 Montclair Theatre, Montclair, N. J.
 Moore, Frank, Prop., Star Dust Club, Washington, D. C.
 Moose Club, Canadaigua, N. Y.
 Moose Club, Palmyra, N. Y.
 Moose Club, Terra Alta, W. Va.
 Morgan, R. Duke, Philadelphia, Pa.
 Mossman Cafe, Atlantic City, N. J.
 Muehler's Hall, College Point, L. I., N. Y.
 Musical Bar, Clearwater, Florida.

Natalie, Martin, Vice-President, East 57th St. Amusement Corp., and Embassy Club, New York, N. Y.
 National Music Camp, Interlochen, Michigan.
 National Theatre, San Antonio, Texas.
 Navari, J. C., Operator, Flamingo Roller Palace, Pittsburgh, Pa.
 New Penn Inn, Louis, Alex and Jim Passarella, Props., Pittsburgh, Pa.
 O'Connor, Jerome, Cobra Cafe, San Diego, Calif.
 Off Beat Club, Newport News, Va.
 O'Neil, Kermit and Ray, Orchestra, Westfield, Wis.
 Orwig, William, Booking Agent, Oklahoma City, Oklahoma.

Pace, Frank, Little Casino Bar, Ely, Nevada.
 Palace Theatre, Morristown, N. J.
 Palladium Ballroom, and Irvin Parker, Oklahoma City, Okla.
 Palmira Inn, Palmira, N. Y.
 Panella, Frank J., Clover Farm and Dairy Stores, Norfolk, Va.
 Paquette, R. E., Operator, Meadowland Dance Pavilion, Cumberland, Ont., Canada.
 Park Theatre, Morristown, N. J.
 Parker, David, Kingston, N. C.
 Parker, Irvin, and Palladium Ballroom, Oklahoma City, Okla.
 Passarella, Louis, Alex and Jim, Props., New Penn Inn, Pittsburgh, Pa.
 Patterson, M. J., Mgr., Audubon Club, Hagerstown, Md.
 Paul's, Baltimore, Maryland.
 Paul's Tavern, Perham, Minnesota.
 Peckham, Lucia, Orchestra, Wichita, Kansas.
 Penn Brook Inn, Adolph Smarck, Prop., Elizabeth, N. J.
 Peoples Tavern and Dance Hall, and Mrs. Truds, Custer, Wisconsin.
 Perry, Louis, New York, N. Y.
 Peter J's, Lodi, N. J.
 Petrifying Springs Club House, Kenosha, Wis.
 Phil's Turf Club, Easton, N. J.
 Pichair Cafe, Rinaldo Caverini, Prop., Lynn, Mass.
 Pignale Theatre, Quebec, P. Q., Canada.
 Pineboard Liquor Store, Omaha, Nebraska.
 Pine House, Danielson, Conn.
 Pleasant Valley Boys' Orchestra, Galesburg, Ill.
 Polish-American Club, Elizabeth, N. J.
 Polish Community Home (PNA Hall), Schenectady, N. Y.
 Polish Falcons of America, Nest 126, Elizabeth, New Jersey.
 Polish National Home, and Jacob Dragon, Pres., Linden, N. J.
 Proper, Fitzhugh Lee, Asheville, N. C.
 Polka, The, and Louis Garrison, Owner, New Bedford, Mass.

Qualong Hotel, Viola Dudek, Operator, West Warren, Mass.
 Rabasco, C. A., and Baldwin Cafe, Hagerstown, Maryland.
 Radio Rendezvous, Twin Falls, Idaho.
 Reardon, Bernard, and Spencer Fair, Spencer, Mass.
 Rendezvous, Lake County, Santa Rosa, Calif.
 Rendezvous Club, and Murry Funk, Mgr., Lostaat, Illinois.
 Revolving Bar, and Mr. Alexander, Prop., Bronx, New York.
 Richland Recreation Center, Mansfield, Ohio.
 Richman, William L., New York, N. Y.
 Risk, Louis, and "Flop" Thompson, Operators, Savy Club, Charleston, W. Va.
 Riverside Ballroom, Norfolk, Nebraska.
 RKO Broad Theatre, Trenton, N. J.
 Rock Island Hall, St. Joseph, Missouri.
 Rodeo Association, Vinita, Okla.
 Rogers, Clark, Mgr., Sierra Park Ballroom, San Bernardino, Calif.
 Bradford, Pa., Local 84—Shannon McAvoy, Dan Sus, Francis Reilly.
 Birmingham, Ala., Local 296—Ed. L. Stephenson, James R. Sanders, Stanley W. Schultz, A. E. Walker, G. Harris Freedy.
 Detroit, Mich., Local 5—Joseph Farnell (Duke) DeMay.
 Ely, Nevada, Local 212—Martin Whitsell.
 Los Angeles, Calif., Local 47—Mickey P. Anderson.
 Kenosha, Wis., Local 99—Jean Wells, Harvey Culbertson, Robert Durbin, Don Fina, Kenneth Fonk, Lester Leech, Roy Rausch, Ruth Rucks, Edna Shelby.
 Montreal, P. Q., Canada, Local 406—Louis Metcalf, Sadik Hakim, Albert J. King, Ben Winestone.
 New Castle, Pa., Local 27—Charles Black, Sam Cartwright, Albert Conti, William Cunningham, Henry Jenkins, Paul Jenkins, LaRue LaFever, Fred Patterson, Don Rouzzo, Lyle Turnbull, Warren Williams, Luther Wine.
 Boston, Mass., Local 9—Betty Lee, William Kakakalu, Jr.
 El Paso, Texas, Local 466—Eddie Miller, Joe C. Nerren, Salvador Gomez, Hunter Owen.
 Hazleton, Pa., Local 139—Emerson Saba, Peter Schott, Paul Shenocky, Harry Shepp, Joseph Talkach, George Thomas, Charles Violoncase, Royce Wallace, Anthony Yannarelli, Louis Yannarelli, Wilson Barto, Paul Bonomo, Joseph Fritz, Thelma Gray Gable, Albert Gene Lombardo, Joseph Martonick, Gustavo Messa, Joseph Palucci, Stephen Pennoch, Leo Poscheri.

Rogers Hall, and Stanley Rogers, Prop., Eynon, Pa.
 Rollerland Grill, Ocean, N. Y.
 Rosany Grill, Anderson, Indiana.
 Roseland Cafe, and A. Sellers, Philadelphia, Pa.
 Roseland Dance Gardens, and John F. McGee, Mgr., Winnipeg, Man., Canada.
 Roulette House, and Edgar Brewer, Roulette, Pa.
 Ross Amvet Hall, Oceda, Illinois.
 Russell Ross Trio, and Salvatore Coriale, Leader, Frank Ficarra, Angelo Ficarra, Uica, N. Y.
 Ruston, Irene, Azales Cocktail Lounge, Pensacola, Florida.
 Sabatelle, William, Prop., Arcadia Bar & Grill, Danmore, Pa.
 Samarland Hotel, Santa Barbara, Calif.
 Samczyk, Casimir, Orchestra, Chicago, Ill.
 Santikos, Jimmie, Trocadero Dinner Club, Corpus Christi, Texas.
 Savy Club, "Flop" Thompson and Louis Risk, Operators, Charleston, W. Va.
 Scharf, Roger, and His Orchestra, Uica, N. Y.
 Schooler, Harry, Long Beach, Calif.
 Schulze, Frank J., Wichita, Kansas.
 Scotland Commercial Club, Scotland, So. Dak.
 Sea Horse Grill & Bar, Clearwater, Florida.
 Seaton, Don, San Luis Obispo, Calif.
 Sellers, A., and Roseland Cafe, Philadelphia, Pa.
 Shadowland Dance Club, Wichita, Kansas.
 Sheraton Hotel, Hamilton, Ont.; Niagara Falls, Ont.; Ottawa, Ont.; Toronto, Ont.; Windsor, Ont.; Montreal, P. Q., Canada.
 Show Bar, and Homer Ashworth, Operator, Evansville, Indiana.
 Shubert Lafayette Theatre, Detroit, Mich.
 Shubert Theatre Interests, New York, N. Y.
 Sierra Park Ballroom, Clark Rogers, Mgr., San Bernardino, Calif.
 Sigma Chi Fraternity, Raleigh, N. C.
 Sigman, Arlie, Sterling, Illinois.
 Silver Grille, R. D. Hiley, Owner, Parkersburg, W. Va.
 Silver Sea Horse, and Joe Gobin, Operator, West Yarmouth, Mass.
 Simmons, Frank, and His Orchestra, Newport, R. I.
 Simpson's Cafe, Kittingann, Pa.
 Sloan's Club, Center, Pa.
 Smarck, Adolph, Penn Brook Inn, Elizabeth, N. J.
 Smith, Chuck, Orchestra, North Lima, Ohio.
 Smoky Mountain Rangers, Central Bluffs, Iowa.
 Sons of Herman and Gulf Oleander Lodge Club, Galveston, Texas.
 Spencer Fair, and Bernard Reardon, Spencer, Mass.
 Spiegel, Label, Little Rathskeller Cafe, Philadelphia, Pa.
 Sportsman's Club, Ben J. Alexander, Savannah, Ga.
 Spornman's Club, San Pablo, Calif.
 Star Dust Club, Frank Moore, Prop., Washington, D. C.
 Starlite Inn, Meridian, Mississippi.
 Starr, Lou, and His Orchestra, Easton, Md.
 State Theatre, Baltimore, Md.
 St. Denis Theatre, Quebec, P. Q., Canada.
 St. Lucia Choir of St. Joseph's Parish, Camden, New Jersey.
 Stork Club, and Mr. Aide, Trevor, Wisconsin.
 Strand Theatre, Shreveport, Louisiana.
 Sully's Inn, Freedom, Pa.
 Surf Bar, Atlantic City, N. J.
 Swiss Villa, Groton, Conn.

Terminal Bar, Atlantic City, N. J.
 Thompson, "Flop", and Louis Risk, Operators, Savy Club, Charleston, W. Va.
 Thompson, Percy, Mgr., Hamilton Arena, Hamilton, Ont., Canada.
 Three Hundred Club, Toronto, Ont., Canada.
 Tigay, Emil Don, Havre Theatre, Havre, Mont.
 Timms Hall and Tavern, Two Rivers, Wis.
 Top Hat, Douglas, Arizona.
 Los Angeles, Calif., Local 47—John C. Green, Joe Martin, Reuben Moss, Bob Willis, Sigmond Krungold, Ray Cameron, J. Eduardo Aguilar, Isaac Carpenter, Pete Daley, Irving Rothschild, James Guy Thompson.
 New York, N. Y., Local 802—Mary Manning, Charles E. Russell, Robert B. Sample, Winifred Scott, Josh White, Dolores Dickens, Robert B. Byrne, Abdallah H. Bahama, Peter Girardi, Frank V. H. Gambino, Eugene G. Kutch, Sol Kaye, Harry Levy, Robert A. Merrell, Thomas McConvey.
 Omaha, Nebraska, Local 70—Harold L. Hayes, Einar E. Oleen, Ralph Major, Joe Parish, Fred Precht, Glenn Prettyman, Violet Ray, Robert J. Roy, Billy Bush.
 Phoenix, Ya., Local 722—William Harrison, Wardell Otis Randolph, Ross L. Tyler, James K. Baylor.
 Phoenix, Ariz., Local 986—Harold Coleman, Art Hayes, Jens Jensen, Vance McPherson, John Pugh, Lucidon Shreve, Charles Watts, Velmer Wood.
 Quincy, Ill., Local 265—John Harle, Joseph Wagner, Lloyd Eates, Herbert Hickman, Cliff Jones, Charles Spender, Arlie Rowsey, Herbert Anderson, Champ C. Krigbaum, Edward Billingsley, Edward Belker, Lloyd Harvey, David Shelton.
 Richmond, Calif., Local 424—J. Hutcheson, Earl Roe, Jack Kessler.
 Rochester, N. Y., Local 66—Harold E. Ludke, Darrell L. Maurer, Italo A. Palumba, Wallace S. Fannell, Donald S. Peoples, Charles C. Scates, Elizabeth O. Wahler, Norman Webb, Helen J. Zonneville, J. Phillip Gleason, Charles Johnson, Richard Kroh.
 San Francisco, Calif., Local 6—Fred Castano, Thomas Reiser, Mike E. Starr, Walter J. Welch, Jr., William J. Derrick, Louis J. Conahan, Frank O. Carcamo, Frank Elizares, Catherine Raphael, Manuel C. Pirce.
 San Jose, Calif., Local 153—Joe Rodriguez, Rodolfo Rodriguez.

Town Hall, Rewey, Wisconsin.
 Townsend Club No. 2, Galesburg, Illinois.
 Tracem Restaurant, New York, N. Y.
 Triangle, and J. and E. Assaly, Props., Hawkebury, Ont., Canada.
 Triefenbach Brothers Orchestra, Marissa, Illinois.
 Trocadero Club, and George Rod and W. C. (Shory) Dugger, Savannah, Ga.
 Trocadero Dinner Club, Jimmie Santikos, Corpus Christi, Texas.
 Trods, Mrs., Peoples Tavern and Dance Hall, Custer, Wis.
 Tully, Earl, Owner and Operator, Brookside Pavilion, Peterborough, Ont., Canada.
 Tuxedo Club, C. Batec, Owner, Seattle, Wash.
 Twin City Amusement Co., and Frank W. Patterson, Minneapolis, Minn., and St. Paul, Minn.
 Ulster County Volunteer Fireman's Association, Kingston, N. Y.
 U. S. Grant Hotel, Mattoon, Ill.
 Vaillancourt, Louis, and His Orchestra, Newport, Rhode Island.
 Valley Hotel, Fallston, Pennsylvania.
 Val Morin Lodge, Val Morin, P. Q., Canada.
 Van Brundt, Stanley, Orchestra, Oakridge, N. J.
 Ventura's Restaurant, and Rufus Ventura, Uta, New York.
 V.F.W., Kaukauna, Wisconsin.
 V.F.W. Club, Omaha, Nebraska.
 V.F.W. Ravens Band, Ravens, N. Y.
 Victory Supper Club, Newport News, Va.
 Village Barn, and K. A. Lebo, Owner, Wilmington, North Carolina.
 Village Bar, and O. Gaucher and L. Gagnon, and Paul Fournier, Montreal, P. Q., Canada.
 Village Hall, Oregon, Wisconsin.
 Vineyards Dance Hall, Leslie Hurdie, Mohawk, New York.
 Wade, Golden G., Bowling Green, Ky.
 Washington Band, Anniaville, Pa.
 Weather, Jim, Macon, Ga.
 Weaver Hotel, Keaton, Ohio.
 Weekly, Howard, Fairmont, W. Va.
 Weiss Orchestra, Durand, Wisconsin.
 Wells, Jack, Washington, D. C., and Buffalo, N. Y.
 Weltz-Orchestra, Kitchener, Ontario, Canada.
 Westgate Ballroom, Loveland, Colo.
 Wheel Cafe, and Henry Mack, and City Hall Cafe, Rochester, N. Y.
 White Beauty View Inn, and Naldo Guicini, Prop., Lake Willempauck, Greentown, Pa.
 White Township Inn, Beaver Falls, Pa.
 White, Wm. B., Beverly Hills, Calif.
 Whitney, John B., Omaha, Nebraska.
 Williams, Buddy, Buffalo, N. Y.
 Williams, Ossian, Buffalo, N. Y.
 Willis, Stanley, New York, N. Y.
 Willow Brook Lodge, North Haledon, N. J.
 Woman's Club, Cedar Falls, Iowa.
 Wonder Bar, and Roger A. Bernier, Owner, Norwich, Conn.
 Yanahonis, Mr., Owner and Mgr., Central Cafe, Methuen, Mass.
 Young, Buddy, Orchestra, Denville, N. J.
 Young, Johnny, Owner and Prop., Gay Fad Club, Kansas City, Mo.

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MISCELLANEOUS
 Marvin, Eddie.
 Wells, Jack.
 San Leandro, Calif., Local 510—Milton Schlater, Paul Shwart, Edward Tate, Ralph Thompson, Charles Woloschak, Saw Zagami, Victor B. Huerta, Mike Lala, Joe Oliver Lazo, Henry Buddy Lewis, Tony Lugo, Mickey McClusky, Frank Orsolino, Jimmy Pardo, Manuel Priego, H. B. Rodriguez, Henry Alle, Wilbert Audrade, Manuel Bania, Augustino Botelho, Jess Corral, Lou Cox, Eddie Depew, Edward Foadahl, Joseph C. Fournes, Augustus Gonzalez.
 Santa Rosa, Calif., Local 292—Glenn Blair, Kenneth Babcock, Edwin Epey, Jr., Charlotte Hazlett, Jerry Pence, Vernee Vitels.
 St. Paul, Minn., Local 30—Bernard J. Bakala, James T. Barnes, J. E. (Jay) Bennett, Ward E. Cary, Paul E. Cephas, Donald L. Charleston, Russell T. Church, Andrew S. Ciccarelli, Bernard (Bugs) Dougherty, Joseph L. Eder, Eugene W. English, Gerald L. (Buzzy) Goff, Stanley L. Grabowski, Vivian Green, Chester W. Harris, Karl E. Hawkins, El Herbert, Hjalmar D. Hjelmberg, Joseph G. Huspeni, Walter W. Kaufert, Walter P. Keny, Floyd A. Klang, Arthur F. LaPalme, Robert B. Schneider, O. Donald Smith, Anthony J. Tortore, Earl M. Towsen, Kenneth W. Waldhauser, Ira Donald Williams, Robert S. Wojack, Ned A. LeMire, R. Donald Loeffler, Jesse Lopez, Arac T. Markusen, Albert F. Michel, Ernest C. Morgan, John L. (Prince Rogers) Nelson, John J. Novotney, James S. Palmer, Frank J. Pastuszak, Lawrence C. Patterson, Richard G. Peterson, William C. Randall, Robert G. Riesch, Richard H. Roth.
 Tonawanda, N. Y., Local 209—Philip Stephens.
 Waukecha, Wis., Local 193—Frances Pavlicek, Erwin Tesch, Harlin Rhode, Clarence Roklosky, Nicolas Mesa, Eusebio Garcia, Auselia Garcia, Marco Lopez, Eddie Rodriguez, Armand Garcia, Acun Juarez, Earl Kallies, Kenneth Butler, John Greminger, Harvey Grosecky, Ruth Hagard, Joao Hall, Ben Faretta.

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FOR SALE—Silver Db Haynes flute, closed G-sharp special for military bands; recent, excellent condition; \$150.00 or trade for "C" Haynes flute. Dr. M. Eitelson, 400 East Sixth St., Jamestown, N. Y.

FOR SALE—Bass trombone, Conn 70-H, red brass. Write W. Gibson, 651 Sherwood Ave., Pittsburgh 4, Pa.

FOR SALE—Used Theremin, complete with carrying case, \$150.00. I. Manning, 401 East 76th St., New York 21, N. Y. Phone: RH 4-0590.

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WANTED—French Besson trumpet, any model; write giving description, condition, serial number, price. Robert Weatherly, St. Louis Symphony, Kiel Auditorium, St. Louis, Mo.

WANTED—Portable vibraphone, 2 1/2-octave, preferable Deagan model No. 30. Contact Dan Shilling, 1238 Elder Ave., Bronx, N. Y. TI 2-3612.

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 rall, Leo
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U. S. AIR FORCE BAND CLARINETISTS, under the baton of Lt. Col. George S. Howard, and their Selmer (Paris) Clarinets. Left to right, back row: Pierce A. Walters, Harold J. Rigg, Lowell C. Smith, Louis C. Kriebel. Front row: Julius Karner, Jr., Homer C. Campbell, George L. Diets, principal.



RONALD PHILLIPS, principal clarinetist of the Seattle Symphony Orchestra and clarinet instructor at University of Washington, has played Selmer (Paris) Clarinets since 1930.



